



Raja Rao's - The Serpent and The Rope : A quest for metaphysics

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Abstract

Unquestionably one of the most important authors working in the English language today, Raja Rao is Raja Rao. Sahitya Akademi award winner for his work *The Serpent and the Rope*. With his vast variety of philosophical, intellectual, political, and social perspectives, as well as his mastery of the novel's form, language, and method, Raja Rao is unquestionably one of the most generally recognized Indian-English novelists. Raja Rao had a major impact on the present Indian-English novel's landscape. In other words, Raja Rao's work *The Serpent and the Rope* is full of diversity. Prof. M.K. Naik is correct when he says that Raja Rao has made a substantial contribution to the English-language Indian novel. His works are theoretically sophisticated because of a combination of metaphysical heritage and his sensitivity to western society. Mahapurana is the story of the Serpent and the Rope, a mythical serpent and its rope. Myths and symbols have been employed by Raja Rao in his books to express a deeper understanding of life and have become an integral element of the narrative structure.

Keywords: Caesarean, Mysticism, Philosophy, Psychological action, University of Sorbonne, Vedanta

It's hard to argue with the fact that Raja Rao is one of the best authors now working in the English language. His major concentration as a writer has been on the socioeconomic realities of India. Rather, Raja Rao is more concerned with the human spirit's search for freedom. Most of Raja Rao's writings are about his thoughts and creative accomplishments, and they can't be overlooked. A fresh approach to fiction writing that deviates from the norms. His literary innovations are noteworthy. It's safe to say that Raja Rao is one of the most generally regarded Indian-English novelists because of his broad variety of thought content, including philosophical, intellectual, political, and social, and his grasp of the literary form, language and method.

The contemporary Indian-English novel's setting is fundamentally altered by Raja Rao. He has made a significant contribution to bringing attention to the importance of one's spiritual well-being. Truth and Almighty are sought by contemporary man in his search for meaning and the purpose of existence. Raja Rao's work attempts to accurately depict this shamanic journey. In



his work *The Serpent and the Rope*, Raja Rao focuses on philosophical, intellectual, political, and social issues. To date, Raja Rao has been largely regarded as one of the best Indian-English novelists due to his vast spectrum of 'thought-content' ranging from the philosophical to the intellectual to the political to the socio-political. He is unquestionably one of the most prominent English-language novelists.

today. Because of the subjects and methods he uses, he stands out as a unique artist. As R.S. Lingerrightly comments, he has a strong connection to Indian culture and tradition and has successfully experimented with and innovated many aspects of the novel's approach. In India, Raja Rao was a pioneer of English-language literature. Indian sensibilities have been accommodated by him. It's hard to grasp Raja Rao as an author, yet he's a master of technique and a true admirer of the truth. As the author of *The Serpent and the Rope*, he has established himself as one of the best Indo-Anglian novelists. A new literary form, the philosophical novel, has been discovered by Raja Rao in this work, which clearly and strongly depicts the clash of eastern and western civilizations. A Hindu Brahmin guy marries a French lady. Is this possible? He raises this social question. An examination of the interaction forms the basis of the novel's plot. Raja Rao's spiritual autobiography is also the subject of the book. Indeed, *Mahabharata* is Raja Rao's *Mahabharata*, in which he offers his own version of India as the sole reality on earth. As a concept rather than a physical location, India is shown. Even though he has authored a significant number of short tales, he has distinguished himself as a novelist with his works such as *Kanthapura*, *The Serpent and the Rope* and *The Cat and Shakespeare*. It is only possible for the Indian novel to be epic in form and philosophical by nature, according to Raja Rao." To prove that all tales are parables, you must tell a narrative inside a story."

As a result, the novel's central issue is clearly one of illusion versus reality. Madeleine and Ramaswamy's characters are authenticated by Raja Rao's usage of symbols throughout the story. After nearly a year in Europe, Rama's father passes away and he must return quickly to India. He travels to Banaras with his small step brother Sridharan and his little step mother, also known as little mother. The city and its philosophical importance are described in great depth. They go from Banaras to Allahabad, where they stay with an old friend of Rama's father's who has a home there. He meets Pratap Singh, the Raja of Surjapuri's daughter-in-law,



who is engaged to Savithri, a Western-educated princess. Rama is introduced to her when she returns home from Cambridge during the summer so that he may try to influence her. Rama is enamored with her. They go from Allahabad to Haridwar, then return to Allahabad. After settling his domestic matters, Rama travels to France to finish his thesis, a task that would take him another year to accomplish. So that she may learn Buddhism firsthand, Madeleine has Leo give her Pali lessons. When he attempts to kiss her, she forcefully and severely rejects him. While her route to Cambridge from India, Savithri stops by for a quick visit with them. Savithri and Rama have a lot of communication when Rama is in Cambridge for his study. They spend several nights together. He has a deep and abiding affection for her. After completing his job at Cambridge, he travels to London, where he plans to remain for a while. One morning, Savithri comes to his flats and does aarti and touches his feet. She believes in Rama as her savior and lord, and she has God to back her up. With him, Savithri is prepared to flee. Rama, on the other hand, comes to the realization that their love can only have meaning if it has a spiritual foundation. As a result, she must return to her ancestral home and marry the man who is supposed to be her husband, as is the custom for every Hindu lady. When Savithri weds Pratap Singh, everyone hopes she'll be a wonderful wife. Saroj, tiny mother, and Sukumar write to Rama often. As a result, he is brought up to date on everything going on at home. In order to oversee the preparations as the head of the family and officially give away the bride, Saroj will have to return to India once the wedding has been finalized. Even though Madeleine is pregnant, he goes ahead and weeds the garden. Due to his condition, he was unable to make it to France in time for the birth. He's been told to rest for three months in Bangalore, which has a warmer temperature. Caesarean section is required for Madeleine at this period. They are able to preserve her life, but they lose their second kid. When Madeleine receives her second shock, it completely alters the path of their destiny. Rama is back with Madeleine. He's surprised to see such a shift in her. With a smaller home and fewer amenities, she has begun to give up some of her previous comforts. She's now a devoted Buddhist. She is slowly making her way down the Lord's eight-fold road. Most of her waking hours are spent in prayer and meditation. She even makes it to the end of the forty-minute mark. A single day's sped up It's no longer feasible for them to live a normal life together, and it's evident that they must part ways.



Rama then travels to London, where he becomes unwell. A regular visitor is Savithri, who is based in the city of London. Lakshmi, a young girl he met at Cambridge, also pays him a visit. He takes a trip to Paris to finish his dissertation. When he goes to see Madeleine, he discovers that she has relocated to a new residence. She's now a samyasin, but she's not giving up on her day job. It's the final time they'll see one other. Divorce procedures are soon started at Madeleine's request, and they are legally divorced. Savithri's path is paved by Rama. Little Mother and Saroja, his sister, will feel better knowing he's there. If he can aid out his wife's cousin Catherine and Georges, he'll be happy. However, he is not happy. How does he plan to get salvation? He writes in his notebook, "What I need is not a God, but a Guru." It's easier to eliminate the ego for a Hindu Brahmin than it is for someone who isn't a Brahmin. So, Rama sets out to find his teacher. I have to go to Travancore when he returns. I don't have Banaras or the Ganga or the Jamuna any more, therefore Travancore is my nation.

Both Rama and Madeleine are self-aware of the epistemologies they are promoting. As a result of their ongoing reliance on cultural and national distinctions to understand one another's actions, they eventually arrive to generalizations about Indian and Western character qualities. In time, Madeleine begins to distance herself from Ramaswamy. Rama returns to India with a heaviness that can only be described as immeasurable. Meenakshi Mukherjee points this out. I applaud Raja Rao's restraint in avoiding the simple answer of concocting an easy integration of two cultures." A private solution may not be revealed to the public in the event of a lasting solution. It is implied at the conclusion that Rama expects to locate a Guru in Travancore" to figure out such a solution. By continually switching between India, France, and England in this physical sense the novel's action is never static. In it, you'll find a diverse cast of personalities ranging from Indians to Englishmen to Russians to Spaniards. The character of Rama's wife, Madeleine, is very well developed. Savithri is another example of a well-written character.

It's equally important to consider the effects on the mind. We perceive things, people, and events through Rama's eyes. According to the book, Rama is real, and everything else is only an illusion. This may be taken a step further and we might argue that Raja Rao is the truth whilst everyone else in the novel—Rama, Madeleine, and Savithri—is the snake. The plot of the book revolves on a social or East-West issue. Is it possible for a Hindu man to marry a



French woman? Rather than the snake, all issues stem from it. Those aren't what's really going on. When it comes to harmony, it's not about finding a solution outside of oneself, but rather finding a solution inside. Everything that ails us is rooted in our souls. Despite this, it is true that the snake, the phenomenal world, can't be simply summoned. Only the rope can tell you the truth, but the Guru is yet to arrive with the lamp. Rama characterizes the story as "the sad and uneven narrative of a life, my life" in one of his abrupt shifts. To choose between the snake, a symbol of the enticing world and the rope, a metaphor of truth that is veiled from view because of the serpent's eyes, Rama must make a choice after his marriage. Eventually, Rama decides to leave his French wife behind and go to Travancore in search of the Guru.

Conclusion

To put it another way, the story serves as an allegory for the fact that Indian tradition remains alive and well, particularly when it comes to the West. Philosophy and metaphysics are at the center of the narrative, and the East-West interaction is portrayed in a unique way. Attempts are made to reframe man's relationship to the supernatural in ways that are congruent with current philosophy in *The Serpent and the Rope*. At the same time, the large canvas and different viewpoints from France, England, and India make it both engaging and fascinating. When it comes to writing a book on Indian mysticism and philosophy, this is Raja Rao's first effort. As K.R. Srinivasa Iyenger points out, *The Serpent and the Rope* is possibly the most stunning work ever written by an Indian in English, an ambitious and meritorious attempt to achieve a whole literary projection of India. Indeed, Raja Rao's *Mahabharata*, *The Serpent and the Rope*, depicts his image of India, which is the sole reality in the world. As a concept rather than a physical location, India is shown.

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