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She is diligent at work with a vision to provide holistic education. Being an ardent reader and critic of literature she believes that literature has a great influence on both individuals and society and it can inculcate great qualities like leadership in the individuals. Leadership is not about glorious crowning acts. It's about keeping your team focused on a goal and motivated to do their best to achieve it, especially when the stakes are high and the consequences really matter. It is about laying the groundwork for others' success, and then standing back and letting them shine. This idea is the driving force behind this compilation.

The work aims at throwing light on the genesis of nationalistic ideology in the days of freedom struggle so that it becomes easier for the present generation to understand it's true spirit.

Indian English Literature with
Freedom Struggle as Background
Dr. D. Uma Rani
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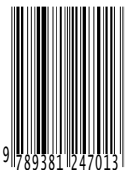
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The Nation as A Mother (Vandemataram): A True Spirit of Nationalism in Anandmath

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Bankim Chandra Chatterjee (1838-1894) has been undoubtedly and truly the finest product of the 19th century literary renaissance and the pioneer of the novel form in Bengal as the then capital of British ruled India. His first novel was 'Rajmohan's Wife' (1864). 'Kapalkundala', 'Krishnakanter Uil' (Krishnakanter will), 'Kamalakanter Daptar' (The Scribbling of Kamalakanta), 'Rajsinha', 'Anandamath', 'Durgeshnandini', 'Devi Chaudhurani', are some of the greatest manifestations of his supreme power and skill of narrative art and well constructed plot that really bring the newly cultivated art of novel and its narrative techniques almost to its perfection and that too with the touch and smell of native soil which remains an important factor in Bankim's narrative world. Bankim's role is also very significant and noteworthy in the sense that like George Bernard Shaw, Galsworthy and other later dramatist in 20th century England, he wisely used the story and its associated characters for the founding of his ideas, not only story for story's sake.

This research explores the story of liberation reflected in the novel Anandamath by Bankam Chandra Chatterji. It is a political novel which depicts a Hindu ascetic sage, fighting against the soldiers of the Muslim Newab of Murshidabad. The novel also calls for the rise of Hindu nationalism to uproot the foreign Turko-Afghan Muslim rule of Bengal and put forth as an alternative to the British East India Company till Hindus got an opportunity to have self-governance. The novel was also the source of the song Vande Mataram (I worship the Motherland as Mother) which, composed in the form of music by Rabindranath Tagore, was taken up by many Indian nationalists, and it was once the national song of India which has been replaced by Jana Gana Mana. The novel is loosely based on the time of the sages, however in the actual rebellion, Hindus sages and Muslim Fakirs both rebelled against the British East India Company. Anandamath, a revolutionary novel written by Bankim Chandra Chatterji, more than a hundred years ago, is regarded as the first political novel written in India. The novel depicts the picture of colonial India in which the Indians are shown suffering from famine and poverty because of the presence of Englishmen, the colonizers in India.

This novel played a crucial role because of its political and social issues. In this regard the novel accomplished two things: it provided the nationalist movement with a plausible blueprint of a revolution against colonial rule, and it presented a powerful image of the country India as a place of divinity. The novel is received as a foundational text for the understanding of Indian nationalism. It is incorporated as a text of postcolonial literature to understand the material conditions under which texts are produced, distributed, and consumed. Indian novelistic tradition and the anti-colonial movement in India are often associated with Bankim and his novels. This particular novel was the first nationalist imagining of the nation as a mother in Indian fiction. The hymn Vande Mataram (Hail Mother) reflected in the novel became the unofficial anthem during the partition of Bengal in 1905 and in the ensuing struggle for independence from British rule. This song and the novelist's construction of the nation as mother again gained prominence as Indian politics took a strong right ward swing from the 1980s. Hindutva ideologues recurrently invoke and interpret the novel in significant ways to self-represent themselves as bearing the true spirit of the Indian nationalism.

The basic view is that western civilization is pervasively patriarchal that is ruled by father. From the Hebrew bible and Greek philosophic writings to the present, the female tends to be identified and defined by negative references to the male as the human norm. Women themselves were taught in the process of being socialized, to internalize the reigning patriarchal ideology and so are conditioned to derogate their own sex and to cooperate in their own subordination and India was no exception either. As a result, no clear women denomination was possible and women were thought and understood in the terms solely created by the male and thus the portrayal and understanding needs to be revalued and re-portrayed.

While Bankim still adheres this legacy of tradition-tied women in 'Anandamath' but he also creates a sufficient niche for them which goes beyond subjugation. He takes the very spirit of idealization of women in 'Anandamath', a different and yet traditional image of women. Thus in negating the tradition- tied women of Indian civilization and society he had taken recourse of the tradition again that becomes the strength and also it remains a very curious context that needs definite attention and revaluation because it was also a tradition of India to worship female as goddess and there were no dearth of wise females who had a certain influence in the sacred texts of Vedas or the Puranas. As a successful novelist and nationalist Bankimchandra (1838-1894)

had to break several myths and at the same time create, refashion and invent many others. The chanting of 'Hail the Mother' or 'Bande Matram' itself created the image of nation mother who is the supreme goddess and mother of all irrespective of caste and religion.

“Mother, hail!
Thou with sweet spring flowing,
Thou fair fruits bestowing,
Cool with zephyrs ablowing,
Green with corn crops growing,
Mother hail!

But that projected nation is not certainly only of Hindus. Bankim is very much careful and cautious about this that though the use of goddess imagery, chanting of hymns, mantras and Bande Matram, he cautiously marks the nation as of all inhabitants of India. In 'Anandamath' the temple of goddess India is described in such way-

“In this jungle there stood an old structure surrounded by broken walls. Archeologists could easily detect that it had first been a Buddhist vihara then Hindu temple and then a Mohamedan masque”. The mahatma who rescued Kalayani, Mahendra's wife, said, “This is the temple, the masque, the vihara, and the Gurdwara of mother India.” These lines are very significant because by this line Bankim not only recognized all the inhabitants of India as the true children but also points out the crucial dimension of Indian history that in different ages the powerful always made their base at the cost of the vindicated and what is most noteworthy is that he did not even absolved Hindus from that charge. This same vein is repeated when Bhavananda replies to Mahendra's enquiry, “The motherland is our only mother. Our motherland is higher than heaven. Mother India is our only mother we have no mother. We have no father, no brother, no sister, no wife, no children, no home, no....all we have is the mother.” This projection of the nation as mother is unique in itself and this subsequently creates a specific identity for India that worked as a focal motif in the freedom struggle with the British. In the present age of recurring and ever-deepening violence against women, Bankim's portrayal of nation as mother is to be revalued and should be given proper attention.

Satyananda finds in Durga the emblem of the almighty god-mother. Chittaranjan Bandopadhyaya explains that the ten hands of the goddess embody strength and is strongly equipped the rider on the lion's back; where the lion is the symbol of sovereignty over the creation; the destruction of the demon is the destruction of sin, the goddess is accompanied by Lakshmi, the emblem of good

luck, wealth and by Saraswati –wisdom, the goddess of the harp, the fountain of knowledge, by Kartik, the embodiment of power and Ganesha, the symbol of success.

Bankim Chandra Chatterjee Idealized character of the mother looms across the pages of many Indian novels. She is universalized and glorified as the mother principle and she tends to be symbolic. The 19th century colonization prompted Bankim to attribute the powers of goddess Durga, to the mother that is motherland which was later acquired by Sri Aurobindo also. Nationalism is essentially the transfer of the focus of man's identity to a culture which is mediated by literacy and an extensive, formal educational system. It is not the mother tongue that matters. It is precisely when kinship and paternity come to matter less as sources of one's identity that the idiom of nationalism misleadingly comes to make a fuss of them. It is a mistake to take the rhetoric of nationalism too seriously, as some are inclined to do. Language seems to them almost a biological inheritance, and its association with ethnic paternity strikes them as frequently powerful. Chatterji has made an attempt in the wake of the new awakening in the country, a kind of idealistic romanticized regeneration of the Hindu ethos. The plan was kept secret and was hatched in a monastery. The song Vande Mataram inspired hundreds of Indians to come together to stand against the Raj. It is doubtful that Chatterji 's vision of the regenerated Hindu ethos included the whole of India.

Evidently, national traditions are invented as nations are imagined, but there can be several contested inventions and imaginations. The novelist's projection of nationalism in the novel contributes to raise the consciousness of nationalism in the local people at the same time for independent country. **Love towards Mother Earth or Motherland is the main theme of the novel.** Bankim's passionate portrayal of women is distinctive. Women like, Prafulla in Devi Choudhurani, Shanti in Anandamath and Shri in Sitaram are characters of bold strokes that need real imaginative lift for their conception. They are invincible and almost archetypal in their affective valence. They break the boundaries of reality without the slightest impairment of their aesthetic appeal. The remarkable element in the portrayal of these characters is the ideal they convey or stand for. The ideal of the infinite power of their 'being' that can work .They are all abandoned women without proper means of livelihood. The thrust of their appeal lies in their effort at transcendence from those delimiting circumstances. They make self-assertion through self-denial. Their transcendence of situational duress is, in a sense, tantamount to suppress the

painful reality of their existence through the practice of austerity and self sacrifice which is extolled as their 'real' power. His essentialization of women's role has within it the typical nationalist assertion to 'difference' and dignity of the spiritual sphere of the nation culture.

Like the land and its culture, the woman's purity and honour had to be saved by her own people from the outsiders. The body of the woman was representative of the nation itself that had to be protected from the violence and aggression of the foreign adversary. By drawing on traditional symbols of female power he was emphasizing women's strength and appealing to them as self-conscious arbiters of their own destiny. Self-immolation of Hindu women in order to show their firmness of mind, and adherence to dharma (righteousness) gave them a sense of power. This was the only way in which, without transgressing the limits of womanhood they could emerge victorious in a patriarchal society. Paradoxically in the act of dying with her husband to prove that she was true to him and virtuous, the victim of patriarchy could appropriate power for herself. Bankim's novels posed with audacity what Tagore would invoke so clearly later, how nationalism itself became a 'site' to contest the inside/outside, home/world disjunction and tried to place the woman in this bifurcated sphere model. "His radicalism consists in opening several world in which radical possibilities flicker, exist, and are extinguished." Bankim's female characters grapple with issues of conjugality, domesticity and sexuality, and often find themselves in complex emotional and social crises. Bankim's heroines are not passive mute objects to be protected by the male protagonists; rather they are instrumental in playing an active autonomous role in questioning the limits of accepted and transgressive behaviour, in defining the identity of a nation in the making

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