

CHAPTER-25

REFLECTIONS OF THE INK DROPS THAT SANG THE ULTIMATE HYMN TO SEEMA PLINTH IN INDIA

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Train To Pakistan is one of Khushwant Singh's most acclaimed works. It is set in a peaceful and remote village that got involved in one of the worst riots in the history of the nation. Mano Majra is a Sikh-Muslim village where both communities have lived in harmony for centuries. Everything changes when, one day, a 'ghost train' arrives from Pakistan, full of dead bodies of Hindus, and plunges the village into religious hate. *Train To Pakistan* recounts the terror of Partition and gives a closer look into the lives of people affected by it.

Anandamath played a crucial role in the Indian freedom struggle. The story follows a married couple, Mahendra and Kalyani, who become separated after leaving their famine-affected village. They are found by the sannyasis, a rebel group, whose members are willing to sacrifice their lives in the fight against injustice and oppression. As Mahendra is tempted to join their cause, he is told that he must give up his wife and child and dedicate himself completely to the service of Mother India. The book acted as a wakeup call to many Indians to contribute to the freedom struggle. Even after the book was banned under British Raj, one of the poems from the book, Bande Mataram,

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became extremely popular among the freedom fighters. The beginning two stanzas of the poem were adopted as India's National Song after Independence.

Waiting For The Mahatma is the story of Sriram and his development from an aimless young man to a staunch nationalist as he joins a group of freedom fighters and spreads Gandhian ideology as critical to the overthrow of the British. Gandhi is a character in Waiting For The Mahatma which adds a unique flavour to the book. The novel also contrasts Gandhi's revolutionary ideas and views with traditional views held by some of the more prominent villagers, including Sriram's grandmother.

Achakka, Kanthapura shows how a caste-ridden village, Kanthapura, is united in the freedom struggle against the British. Moorthy, a young Brahmin leaves for the city to study where he is influenced by Gandhian philosophy. When he returns to the village and speaks against the caste system and is excommunicated by the village priest. His mother is heartbroken and dies, after which he begins living with an educated widow, Rangamma, who is active in the Indian freedom struggle. As the story unfolds, people begin to be influenced by Moorthy and Rangamma. Kanthapura is a wonderful depiction of the creation of a national identity in a remote village.

Considered one of the greatest works of Premchand, Godan depicts how a poor peasant was affected by the Indian freedom struggle and how some people used the movement for their personal gains. The central theme of the story is exploitation. The story follows Hori, a poor peasant dreams of owning a cow to feed milk to his grandson and finds himself caught in an endless spiral of increasing debt after he manages to acquire one. In Godan, Premchand brings out the duality of class and nation, and argues that replacing one oppressive system with another does not tantamount to freedom.

Untouchable, the protagonist, Bakha, a sweeper, spent the day being beaten and treated unjustly merely because of his caste. However,

he finds relief when he hears Gandhi's speech, which gives him hope for a better future. In the speech, Gandhi says that even as "we are asking for freedom from the grip of a foreign nation, we have ourselves, for centuries, trampled underfoot millions of human beings without feeling the slightest remorse of our iniquity." In his other books, *The Village*, *Across The Black Waters*, and *The Sword And The Sickle*, Anand further explores Gandhian ideology and the freedom struggle.

Nil Darpan or *The Indigo Planting Mirror* was a Bengali play written by Dinabandhu Mitra in 1858-'59. The drama was written in the context of social agitation in Bengal, known as the Indigo Revolt. The play examines the treatment of the Indian peasantry or ryots by the indigo planters. It was first published in 1860.

In his book *Poverty and Un-British Rule in India* (published in the year **1901**), one of the pioneers of the Indian independence movement, Dadabhai Naoroji explained how steadily and clinically, while the British were emptying India's wealth, poverty was visible throughout the country. He wrote: "**The British rule caused only impoverishment in India with their knife of sugar. That is to say, there is no oppression, it is all smooth and sweet, but it is a knife notwithstanding.**"

The book provides a detailed account of the last year of the British Raj; the reactions of princely states towards independence, including descriptions of the colourful and extravagant lifestyles of the Indian princes; the partition of British India (into India and Pakistan) on religious grounds; and the bloodshed that followed. Indian-Bengali author Bibhutibhushan Bandyopadhyay published *Pather Panchali* (*Song of the Little Road*) in 1929. It follows a family's quest to better their lives by moving from an impoverished Bengal region to the larger city of Kashi/Varanasi in more central-north India. It takes place in regions that were once considered India, but are now East Pakistan and Bangladesh. The autobiographical tale was adapted for film in 1955 with the directorial debut of Satyajit Ray, who would become one of India's most prominent movie makers; the movie is often considered to be India's equivalent of *Casablanca* (1943).

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That Mahatma Phule gave credence to the racial theory of caste at all, is sometimes considered a limitation of the text. What must be noted however, as Gail Omvedt does in "*Hinduism as Brahman Exploitation: Jotiba Phule*", Phule takes an already existing discourse, and he inverts its moral logic. He accepts the facticity of the theory. He says, yes Brahmins are a different race. Yes, they invaded and conquered us. But he upturns its moral logic and says the invaders were actually corrupt, cruel and depraved. Superior they were definitely not. *Gulamgiri* is credited with anticipating modern ideas such as the interconnectedness of economic & cultural subordination.

The Indian Struggle contains Bose's evaluation of Gandhi's role and contribution to the independence struggle, his own vision for an independent India and his approach to politics. Bose was critical of Gandhi in the book accusing the Mahatma of being too soft and almost naive in his dealings with the colonial regime and who with his status quoism had become "the best policeman the Britisher had in India". Bose also predicted a left-wing revolt in the Indian National Congress that would give rise to a new political party with a "clear ideology, program and plan of action" that would among other things "stand for the interests of the masses", advocate the complete independence of the Indian people, advocate a federal India with a strong central government and support land reforms, state planning and a system of panchayats.

The Indian War of Independence is an Indian nationalist history of the 1857 revolt by Vinayak Damodar Savarkar which describes the Indian Rebellion of 1857 as a unified and national uprising of India as a nation against British authority, was seen at the time as highly inflammatory, and the Marathi edition was banned in British India even before its publication. Publication of the English translation faltered after British printers and publishing houses were warned by the Home Office of its highly seditious content, while the British foreign office brought pressure on the French government to prevent its publication from Paris. It was ultimately printed in the Netherlands in 1909, with the British government not tracing it until too late. The

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copies were printed with false dust wrappers purporting to be copies of *The Pickwick Papers* and other literary classics, and large quantities were shipped to India, where it quickly became a bible of political extremists. It was excluded from the catalogue of the British Library to prevent Indian students from accessing it. In India, the book remained banned till the end of the Raj forty years later.

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CHAPTER-26

MANIFESTATION OF PATRIOTIC FERVOUR IN SAROJINI NAIDU'S POEM *COROMANDEL* *FISHERS*

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Patriotism is defined as love of one's country, recognition with it, and singular apprehension for its welfare and that of fellow citizens. Patriotism is based on Greek patriStçs, which is recorded in the 1500s. It means "fellow-countryman or lineage member." The most basic description of patriotism is defined as a group's loyalty towards their members and the land they share in living. According to Nathanson a professor in Philosophy:

Patriotism consists of 4 main components which are a special affection towards one's country; defining himself or herself through his or her country; being interested in country's welfare; and sacrificing for the sake of country's welfare. So patriotism is a feeling of attachment and commitment to a country, nation, or political community. ¹

One can find these elements in the literature during the freedom struggle in India. The pre-Independence Indian English literature during the freedom fight plays a great role to hearten and initiate the spirit of freedom in people. The poets/writers like Henry Derozio, M.M.Dutt, Sarojini Naidu, Rabindranath Tagore, Bankim Chandra Chattopadhyay,

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and others infused patriotism and augmented the freedom struggle through their works. Among them Sarojini Naidu needs no special introduction in the field of Indian English poetry. She was hailed from a prestigious Bengali literary family. She was a celebrated political activist, feminist, and poet. She was the first Indian woman to be president of the Indian National Congress. She was a promoter of [civil rights](#), women's liberation, and anti-imperialistic ideas. Sarojini Naidu as a poet belonged to an era of struggle, slavery, and freedom fighting. Mahatma Gandhi gave her the sobriquet 'the Nightingale of India' because of the imagery and lyrical quality in her verse. Some of her famous poems are *Ecstasy*, *Indian Dancers*, *The Indian*, *In The Forest*, *Palanquin Bearers* etc. Her poems were admired by many prominent Indian politicians. Her language was simple and provoked patriotic feelings. She had also portrayed the beauty of nature and its importance to one's life through her poems. She was remarkably inspired by prominent thinkers and writers like Rabindranath Tagore and Gopal Krishna Gokhale. She used all these influences to portray her ideas and feelings of patriotism in her poetry. The poems like *The Gift of India*, *An Anthem of Love*, and *The Coromandel Fishers* reflected her patriotic fervor towards mother India and the freedom struggle. The components of patriotism mentioned by Nathan were reflected effectively in the poem *Coromandel Fishers*. They were: a singular liking for motherland, defining oneself through the poet's country, being engrossed in country's welfare and sacrificing for the sake of country's benefit.

Coromandel Fishers is a scintillating example of her patriotic call given to Coromandel fishers. Though the poem is about the fishermen, it metaphorically reflects the poet's desire for free India and thus she encourages the people of the nation to hasten their struggle. The first stanza shows a special affection towards her motherland. It is a complicated yet very beautiful poem written by Sarojini Naidu. This poem depicts the bond between the fishermen of the Coromandel Coast and the sea. She has personified nature in the best possible way. The theme of the poem is that a fisherman/woman encouraging his fellow fishermen to get to work by the dawn. The hard life style of

the fishermen and their meager earnings are beautifully portrayed by her. She also focused on the socio-political status of the freedom struggle in operation at that time. She metaphorically compares the fishermen to Indian and their stressful yet beautiful life to the freedom struggle. As a fellow fisherwoman she encourages them to rise and go for fishing on sea i.e. fight for freedom of India. They face the turbulent sea every day for their livelihood, and likewise they had to face the British to earn freedom from their clutches. She addresses them:

Rise, brothers, rise; the wakening skies pray to the morning light,

The wind lies asleep in the arms of the dawn like a child that has cried all night.

Come, let us gather our nets from the shore and set our catamarans free,

To capture the leaping wealth of the tide, for we are the kings of the sea!

She calls them brothers and requests them to rise because it is already morning now i.e. it is the time the land is welcoming the independence. As the struggle is continuing, It's the duty of the countrymen to participate in it. The line "**the wakening skies pray to the morning light,**" symbolizes it. The personification and the simile the used in this line 'The wind lies asleep in the arms of the dawn like a child that has cried all night' denotes the temporary rest taken by the children i.e freedom fighters fall asleep at night after fighting all day like the fierce wind. It also refers to the atrocities that the people had suffered in the hands of the British during their cruel rule. With independence that suffering will vanish away. They should rise from the sleep now and gather all their strength like the fishermen gathering their nets and set for their goal. The poet praises the fishermen as 'the kings of the sea' because they possess the wealth of the sea, the fishes and all the treasures of the sea world. These lines refer to the treasures of India and so all Indians are kings. The real treasure will be the independence. Here she is singing as a fisherman addressing

his brethren about the life and attitude of the fishermen of the Coromandel Coast on the Bay of Bengal.

Sarojini Naidu's loyalty and her attachment towards India is reflected in some lines of this poem. This attachment can be a combination of many different feelings and language relating to one's own homeland, including ethnic, cultural, political or historical aspects. Loyalty towards one's own country above one's family is a usual phenomena during the times of Indian freedom struggle. It depends on the patriot's beliefs on the country of his/her birth. Thus the loyalty towards motherland is described emotionally in the above lines. Simon Keller argues:

Whereas one's love of and loyalty to a family member or a friend may coexist with a low estimate of the person's qualities, patriotism involves endorsement of one's country. If the patriot is to endorse his country, he must consider his beliefs about the country's virtues and achievements to be based on some objectively valid standards of value and an unbiased examination of the country's past and present record that leads to the conclusion that it lives up to those standards. ²

Sarojini leads further and tries to show her interest towards the country by supporting them morally. The poet insists the fishermen to be active to go for fishing. She writes:

No longer delay, let us hasten away in the track of the sea gull's
call,

The sea is our mother, the cloud is our brother, the waves are our
comrades all.

What though we toss at the fall of the sun where the hand of the
sea-god drives?

He who holds the storm by the hair, will hide in his breast our
lives.

The poet explains them that they will be tossed with the waves somewhere in the mid-sea, they needn't fear because they would be at the mercy of the waves, even where the sea god Neptune controls everything. He will protect their lives because he has a strong hold on storm. Here the God Neptune may refer to the Leaders of Freedom movement. Though the struggle is a difficult one for a common man, they need not fear because the national leaders have controlling power on the movement. They will protect like a parent. She calls 'the sea' our mother; the 'clouds' our brothers and the waves as our comrade. Thus she metaphorically claims that India is the motherland of all Indians and the people belong to one family. So they will be protected from the mother-god from the 'wind' i.e. the foreign rulers.

The last lines of the poem picturises the poet's sacrificing quality, for the sake of country's welfare. She voices out the feelings of the fishers/patriots:

Sweet is the shade of the cocoanut glade, and the scent of the mango grove,

And sweet are the sands at the full o' the moon with the sound of the voices we love;

But sweeter, O brothers, the kiss of the spray and the dance of the wild foam's glee;

Row, brothers, row to the edge of the verge, where the low sky mates with the sea.

The final stanza elaborates that the comforts and the joys the Indians enjoy is sweet but the comforts after independence will be sweeter. So the Indians has to wage the final war on the British.

A patriot doesn't care much for the troubles they face like the fishermen for whom 'the kiss of spray wash and the dance of the wild waves are sweeter. It is due to their love of sea as well the love of the country. They are ready to face troubles for the sake of the country. The poet defines herself through her country, which bears the dedicated children like her. Majority of Indians like Sarojini Naidu are greatly

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influenced by the rich culture and heritage of India. They call the nation their mother and ready to inspire the fellow countrymen to participate in the freedom struggle as well prepare to sacrifice their lives to see liberated India. As an inspiring writer during the period of India's struggle for Independence, Sarojini's major aim is to wake up the minds of the freedom fighters.

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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.

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