

NATIONALISM DEFINED BY BANKIM CHANDRA CHATTOPADHYAY

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ABSTRACT :

Bankim Chandra Chatterjee (1834-94) is marked as a nationalist, whose exercises were bound to a great extent to writings and lectures. The aim of the paper is to see a portion of his insights on nation and nationalism. The effect of his work was felt during the Swadeshi movement as well as in contemporary times, when we witness how a portion of his thoughts are being utilized, re-utilized, and appropriated. For Bankim, positive energy resembled the primary guideline of his political way of thinking. This way of thinking depended on his conviction on the profound goals of the Hindu culture and religion. Bankim wanted to do so on the grounds that he needed to depict India as undeniably far better in comparison with the West, and it is consequently that one should invest heavily in it. He wished to inject a feeling of self-respect regard for oneself and have passion for the nation.

Keywords: Nationalist, Indian, Culture, Literary-work, Issues.

ABOUT BANKIM CHANDRA CHATTOPADHYAY :

Bankim Chandra Chatterjee was an architect of the Bengali literature and a nationalist essayist who enlivened ages of Indians. Chattopadhyay was born in Kanthalpara in Naihati town of today's North 24 Pargana District of West Bengal in a standard Bengali Brahmin family, the youngest of three siblings, to Yadav Chandra Chattopadhyay and Durgadebi. Chattopadhyay, is generally viewed as a vital figure in literary renaissance of Bengal as well as the more extensive Indian subcontinent. A portion of his literary-works, including books, expositions and editorials, split away from customary section situated Indian works, and gave a motivation to writers across India.

OBJECTIVE OF STUDY:

The objective of this study is to figure out how Bankim Chandra Chattopadhyay defined nationalism with the help of his literary works and what was lesson he wanted to pass on.

BANKIM CHANDRA CHATTOPADHYAY – THE NATIONALIST

Bankim Chandra Chatterjee has been the subject of more attention in cultural studies of Bengal during the entirety of the nineteenth century than any other literary or polemical figure from that time period. He was an advocate of serious Bengali discursive writing as well as the Bengali novel. He might be explained by the fact that he was one of the first prominent Bengali authors of modern era. He made substantial literary contributions to Bengali literature and established the first structured nationalist tenets. Bankim is referred to as a "Janus-faced avant-garde intellectual" by Narasingha Sil. This is due to the fact that he was not only a supporter of religious and cultural revivalism, but he was also one of those who contributed to the formation of new political and theological standards to meet and oppose the currents of his day. In other words, Bankim was a "Janus-faced avant-garde intellectual." This is due to the fact that he advocated for the renewal of religious and cultural traditions. 1

AN INSPIRATION TO OTHERS

Bankim Chandra is truly viewed as the father of Indian Nationalism. His original Anandamath taught the message of an outfitted rebel against the British Raj. The focal figure, a priest called Satyananda, drove the revolt and directed his devotees (Santandal) to wage war against the British Powers. The arrangement was kept mystery and was brought forth in a cloister (Math). The tune of Vande Mataram (Hail to mother/homeland) motivated many Indians to meet up to remain against the Raj. Bankim Chandra Chattopadhyay's works significantly motivated Sree Aurobindo, one more extraordinary progressive figure of the early nationalist movement in India. In Sree Aurobindo's vision country or mother land arose as one's own mom. He was a genuine supporter of Bankim. Roused by Anadamath he composed Bhavanimandir (Sanctuary of Bhavani, the mother). These two books alongside various different books and flyers requiring an outfitted opposition against the British turned out to be very well known in Bengal. Surely Bengal owes a ton to Maharashtra where a similar call was tossed by people like Phadke, and later Balgangadhar Tilak.²

RELIGION AND CULTURE :

Bankim started writing from 1864, his take on religion and social theory is scattered all over his work but they are more particularly grouped together in three fictional works, Krishnacharitra, Dharmattava and Srimadbhagavat Gita. The importance of religion has been reiterated by Bankim again and again. In Krishna Charitra, written in 1886, Bankim has attempted for the first time to arrive at a historical Krishna. This essay was a critique of a collection of old Bengali poetry edited by Akshay Chandra Sarkar, where Krishna was a major theme. In the essay he raised certain questions and issues, which was reflected in his work by the same name ten years later. 'Krishna' was also the major subjects of his trenchant rebuttal of the powerful attack on Hinduism launched by the Reverend Hastie in the late 1882. Bankim knew that the European countries have been successful because of their nationalist fervour and so would India, if it was sufficiently charged. However there were two reasons why India was a subject nation. Indians lack a natural desire for liberty.³

Bankim says that most of the Indians have never identified themselves with the ruler, so as long as the government is favourable towards them it is better to be in subjection than to be independent. He gives a historical narrative relating to how for more than three thousand years there has not been a feeling for liberty among the majority of the Indians. The second reason for subjection is that there is lack of solidarity in Hindu society. There should not only be solidarity but also the view that if needs arise one should keep its own interest before others. Bankim is aware that such feelings leads to a lot of misery and bitter warfare, as is seen from the history of Europe, but then such are the realities which has been lacking in the Indians. As per Bankim, the deficiency in culture has been for historic reason as the governing of India has been traditionally the task of a specific caste (Kshtrayias) keeping other castes aloof. Most importantly while the Europeans are culturally equipped for power and progress, the Indians were basically being influenced by the Sankhya philosophy which emphasizes on 'vairagya', which means other worldliness and the other is fatalism. It is because of this that although they had physical power they had to come under alien rule, slowing down the social progress.⁴

The cultural difference is also seen when the western civilisation puts forward slogan like 'knowledge is power'; while Hindus say, 'knowledge is salvation'. This difference in attitudes has brought about different outcomes, in spite of setting out on the same road. What is important is to see the concept of power, while Europeans are devotees of power; the very negligence has caused the Indians their decline. Bankim points out that power takes place when four elements are applied on physical strength these are enterprise, solidarity, courage and perseverance.⁵

RESULTS & DISCUSSION:

Bankim Chandra was a true nationalist by heart. With the help of his literary works he portrayed various issues. Bankim Chandra had been an inspiration to many imminent figures in the nation.. He compared the Indian culture and the approach towards nationalism with that of Europe. We have studied about how he figured out that there are various issues within the country. The issues related to culture and religion have further been highlighted. With the help of his literary works he highlighted the importance of religion.

CONCLUSION:

Hence it can be concluded that, Bankim Chandra unquestionably conveys the image of a scholar who tried to evaluate nationalism in a logical way. In India, Anandamath is regarded as one of the most important pieces of nationalist literature. This could be as a result of the novel's focus on cultural relics and the infusion of nationalist zeal to revolt against British oppression.

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