

## UNIT -1

- **How to Read a Novel**
- **Novel as Reflection of Society**

**Q 1. Write briefly about "Aspects of the Novel" by E.M Forster in a very long answer type form.**

**Ans. Aspects of the Novel**

**E.**

### **Introduction**

M. Forster 1927

Aspects of the Novel is the publication of a series of lectures on the English language novel, delivered by E. M. Forster at Trinity College, Cambridge, in 1927. Using examples of classic works by many of the world's greatest writers, he discusses seven aspects he deems universal to the novel: story, characters, plot, fantasy, prophecy, pattern, and rhythm.

Forster dismisses the method of examining the novel as a historical development, in preference to an image of all novelists throughout history writing simultaneously, side by side. He first establishes that, if nothing else, a novel is a story that takes place over a period of time. He stresses the importance of character, maintaining that both "flat" and "round" characters may be included in the successful novel. He regards the necessity of plot, which creates the effect of suspense, as a problem by which character is frequently sacrificed in the service of providing an ending to the novel. Fantasy and prophecy, which provide a sense of the "universal," or spiritual, Forster regards as central aspects of the great novel. Finally, he dismisses the value of "pattern," by which a narrative may be structured, as another aspect that frequently sacrifices the vitality of character. Drawing on the metaphor of music, Forster concludes that rhythm, which he defines as "repetition plus variation," allows for an

aesthetically pleasing structure to emerge from the novel, while maintaining the integrity of character and the open-ended quality that gives novels a feeling of expansiveness.

### **Author Biography:**

Edward Morgan Forster was born in London on **January 1, 1879**, the only surviving son of Edward Morgan Llewellyn Forster, an architect, and Alice Clara Forster. Forster's father died of tuberculosis in 1880, and he was subsequently raised by several female family members, in addition to his mother, all of whom made a strong impression on his youth, and some of whom eventually turned up as characters in his novels. Marianne Thornton, his greataunt on his father's side, died in 1886, leaving him an inheritance, which paid for his secondary and college education, as well as his subsequent world travels, and bought him the leisure to pursue the craft of writing. Forster recalled bitter memories of his time spent as a day attendant at Tonbridge School in Kent, from 1893 to 1897. In 1897, he enrolled in King's College, Cambridge, where he was grateful to be exposed to the liberal atmosphere and ideas lacking in his education up to that point.

Upon graduating with a bachelor of arts degree in classics and history, Forster went abroad and devoted himself to a writing career. He lived in Greece and Italy from 1901 to 1907, during which his first novel, *Where Angels Fear to Tread* (1905) was published. Upon returning to England, he lectured at Working Men's College. His second and third novels, *The Longest Journey* (1907), and *A Room With a View* (1908) appeared during this time. *Howard's End* (1910), his first major literary success, was a critique of the British upper class. In 1912, he made one of several trips to India. During a period including World War I, Forster worked as in as Cross volunteer in Alexandria from 1915 to 1919. When the war ended, he returned to England, serving as literary editor of the Labor Party's *Daily Herald*, and contributing to journals such as *Nation* and *New Statesman*.

From 1921, Forster held various prestigious lectureships in England, and gave a lecture tour in the United States in 1941. He became associated with the London intellectual and literary salon known as the Bloomsbury Group, which included such celebrated modernist writers as Virginia Woolf. His second masterpiece, *A Passage to India*, was published in 1924, after which he published no more novels during his lifetime, devoting himself to nonfiction writing, such as essays, literary criticism, and biography. In addition to *Aspects of the Novel*, two important essay collections were *Abinger Harvest* (1936) and *Two Cheers for Democracy* (1951). After his death on June 7, 1970, in Coventry, England, his novel *Maurice* (1971) was published for the first time, apparently suppressed by the author because of its autobiographical content concerning a young homosexual man.

**Q 2. What are the different aspects of novel in 'Aspects of Novel' by E.M. Foster?**

**Ans.** The *Aspects of the Novel* by E. M. Forster is a book written in 1927 to discuss the techniques and elements of the novel. The book is divided into four main parts:

- 1. Narrative Technique:** This section of the book focuses on the technical aspects of writing a novel, including topics such as point-of-view, structure, dialogue, and characterization. Forster outlines the different types of narrative techniques and how they can be used to create an effective story.  
Forster talks about the various narrative techniques used in the novel, from point of view to flashback, from dialogue to description. He talks about how these techniques can be used to create suspense and emotion, and how they can help to move the story forward.
- 2. Plot:** This section of the book examines the various types of plots, including the linear plot, the episodic plot, and the pattern plot. Forster also discusses how a plot should be developed in order to create suspense and tension in a story.



- 3. Characterization:** In this section, Forster discusses the different types of characters and how they can be used to create a successful story. He also talks about the importance of developing believable and interesting characters.
- 4. Themes:** This section of the book explores the themes of the novel and how they can be used to create an engaging story. Forster also talks about the use of symbolism and how it can be used to convey a message or evoke an emotion.

The Aspects of the Novel is an important book for any aspiring writer. It provides an in-depth look at the different elements of fiction writing and how they can be used to create a successful novel.

- 5. Structure:** Forster discusses the structure of the novel, from the way it is organized into chapters and sections, to the way in which the story is laid out and told. He talks about how the structure of the novel affects the reader's experience of the story, and how the structure can be used to control the pace, tension, and suspense of the narrative.
- 6. Characters:** Forster discusses the importance of characters in the novel, and how they can be used to create a sense of drama and tension. He talks about the different types of characters that can be used, from dynamic characters who develop and change as the story progresses, to static characters who remain the same throughout.
- 7. Moral Purpose:** Forster discusses the moral purpose of the novel, and how it can be used to explore and reveal truths about the human condition. He talks about how the novel can be used to explore and express ideas about justice, morality, and human nature, and how it can bring about social change.
- 8. Setting:** Foster looks at how the setting of a novel affects the narrative and the characters. He also examines how the author uses the setting to create atmosphere.

**9. Point of View:** Foster examines how the point of view affects the reader's understanding of the narrative. He also looks at how the author uses point of view to create empathy and tension.

**10. Theme:** Foster looks at how the themes of a novel are revealed and developed. He also examines how the author uses theme to explore questions about the human condition. **Style and Technique:** Foster examines how the author's style and technique can affect the narrative

**Q 3. How far is it justified to say that a novel Reflect Society? Write a critical note with reference to one novel that you have read in this course.**

**Ans.** It is largely justified to say that a novel reflects society in E.M Foster's "Aspects of a Novel". As a modernist writer, Foster was interested in the ways in which novels could capture the complexities and nuances of society. He believed that novels should be more than a simple escape from reality, but instead should be a way of exploring, examining, and understanding the people, places, and circumstances around us. In "Aspects of the Novel", Foster argues that novels should be seen as mirrors of the world around them. He suggests that a novel should be able to accurately reflect the realities of society, its values, customs, and beliefs. He also argues that a novel should be able to capture the intricacies of individual relationships, and the unique experiences of individuals within society.

In this way, Foster believes that novels can capture the nuances of the world around us. In addition, Foster argues that novels should be able to capture the shifting nature of society. He believes that novels should be able to accurately reflect the changing dynamics of a society, and the impact of these changes on the lives of individuals. He also believes that novels should be able to explore and reflect the complexities of human relationships and the wider implications of these relationships. Overall, it is justified to say that a novel should be able to reflect society in E.M. Foster's "Aspects of the Novel".

Foster believes that novels should be used as a tool to explore, examine, and understand the people, places, and circumstances around us. He also believes that novels should be able to capture the nuances of individual relationships and the shifting nature of societies. Therefore, it is justified to say that a novel should be able to accurately reflect the realities of society.

It is certainly true that, *Aspects of the Novel*, reflects society in many ways. The novel provides a critical examination of the way society operates, and how individuals interact within it. For example, the novel follows the lives of characters who are affected by various social conventions, such as class, gender, race, and religion.

Through these characters, Forster provides an insight into the struggles and challenges of living in a complex and often restrictive society.

The novel also explores the power dynamics between different social groups, and the role of power and privilege in shaping individuals' lives. For example, the character of Mrs. Wilcox is a wealthy widow whose social status gives her a certain degree of power and influence, while Leonard Bast is a poor clerk who is constantly struggling to make ends meet.

Through their interactions, Forster examines the unequal power dynamics between individuals of different social backgrounds and how it affects their lives. In addition, Forster also critiques the artificiality of certain social conventions and their effects on individuals' lives. For example, the character of Margaret Schlegel is a young woman who is expected to conform to certain societal expectations, such as marriage and motherhood. However, she ultimately chooses to pursue her own interests and dreams, which is a subtle critique of the restrictive nature of certain social conventions. Overall, it is clear that *Aspects of the Novel* reflects society in many ways. Through the exploration of various social conventions, power dynamics, and artificiality, Forster provides a critical examination of the way society operates and the impact it has on individuals.



It is often argued that novels are a reflection of the society in which they were written. The extent to which this is true can vary, depending on the author's purpose in writing the novel and the message they wish to convey. In the novel "The Great Gatsby" by F. Scott Fitzgerald, it is clear that the author is using the novel to reflect aspects of American society in the 1920s.

Through the characters and their interactions, Fitzgerald paints a vivid picture of the decadence and materialism of the upper class, and the social and moral decline that he felt was taking place. He also uses the novel to explore themes such as ambition, class differences, and the corrupting influence of money and power. In this way, "The Great Gatsby" is a powerful and accurate reflection of the society in which it was written.

In this work, Foster explores the role of fiction in society and how it can be used to comment on contemporary issues. He argues that "fiction is capable of expressing the full range and complexity of life" and that "all good fiction deals with the problem of life and its solutions." In this way, Foster suggests that novels can be used to reflect the society in which they were written, and to provide commentary on the issues of the day. Foster also examines the relationship between the author and the reader, and how this affects the way a novel is interpreted. He argues that "the author is inevitably bound up with the reader in a relationship of communication," and that the success of a novel depends on the author's ability to "convey the thoughts, feelings, and emotions of the characters." In this way, Foster suggests that the author must be aware of the reader's expectations in order to create a novel that is both entertaining and meaningful.

This concept can be seen as a reflection of the societal expectation that novels should be both entertaining and thought-provoking. Foster further argues that the author must create a "world of illusion" in which the characters act out their lives, and that the author must be aware of the "dangers of indulging in too much realism." This idea can be seen as a reflection of the societal expectation that novels should be

entertaining and should not be too heavily focused on social commentary. In this way, Foster's work can be seen as a reflection of the society in which it was written, in which authors were expected to create entertaining stories that still contained meaningful messages.

Overall, it can be said that E.M. Foster's novel *Aspects of the Novel* is a reflection of the society in which it was written. Through his exploration of the relationship between authors and readers, and the importance of creating a "world of illusion," Foster suggests that novels can be used to reflect the society in which they were written and to comment on the issues of the day.

In this way, his work can be seen as a reflection of the societal expectations of novels at the time.





## **UNIT – 2**

### **Bankim Chandra Chatterjee: “Anandamath**

**Q1. Write briefly about Chatterjee's Social Issues About Hinduism and Women.**

**OR**

**Critically comment on the issue of Gender in the novel Anandamath**

**Ans. Social Issues**

#### **Hinduism**

This country belongs to us. This is our Motherland. We are the children of this soil. You have no more moral or legal right to rule over this country than we have to rule over your England.

Bankim Chandra Chatterjee became an adult at a time when the educated people of Bengal were beginning seriously to re-examine their ideals. The easy acceptance of everything Western and the derogation of everything Hindu had by this time given rise to a strong Hindu reaction.

Bankim Chandra became a spokesman for the orthodox point of view. He wrote a book on the Lord Krishna which showed a personal God with attributes more lofty than those of the Christian God.

Bankim Chandra defended the institution of caste, though he acknowledged some of its evils. In one of his last novels, Anandamath, he described a strongly disciplined order of sanyasis who revolted against the medieval Muslim rulers of Bengal. These sanyasis worshiped the mother goddess Durga, who became to Bengali readers a powerful symbol of religion and patriotism. A long poem in this book, Vande Mataram (Hail to the Mother), became after Bankimchandra's death the anthem of Hindu nationalists in the early 20th century.

Bankim Chandra's impact on nationalist thought and action was based on his teaching of a renewed faith in Hinduism, and occasionally this was used to exacerbate communal antagonism between Hindus and Muslims. Though he proposed no specific plan for gaining independence or for governing the country after independence, his ideas blossomed in other men's minds and were a force in the Indian nationalist movement.

Towards the end of his life, Bankim Chandra turned his attention to write about spirituality - the very essence of Hindu civilisation. A Life of Krishna and a book on the Essence of Religion, a rendering of the Bhagavad Gita and a commentary on the Vedas were his aims to give to his fellow countrymen. The first two he managed to complete, and the rendering of the Bhagavad Gita was three parts finished, but the commentary on the Vedas, which should have been a priceless possession, never got into the stage of execution.

Death, in whose shadow he had so long dwelt, with his ailing health, took the pen from his hand before he could accomplish this feat. Yet his contributions to literature are enough to immortalise his memory.

### **Women**

I worship my motherland for she truly is my mother. Bengal was going through the first phase of modernity in the nineteenth century which brought many new tensions within gender relationships, love, marriage, illicit affairs, jealousy, break up of marriage and similar other issues. And all of these issues we find in Bankim's novels. Bankim was endowed with a remarkable literary genius and is often regarded as a literary monarch of Bengal. He was first writer to portray women as individuals in his works within the framework of realistic society.

Bankim Chandra Chatterjee was the first to introduce the pre-marital romance in his novels in Bengali literature and which was completely in opposition of the male-dominated orthodox society of that time. He brought into picture a very different

kind of image of women which was baffling for the existing social structure of that time. He deals with the emotional and sexual tangles among women within the conservative society. He also depicts the frustration of Bengali women within these patriarchal structures. He questions the values and the beliefs of male-orthodox society and resents women's roles determined by conservative society merely as a respectable wife and mother with no individuality of their own.

Although his views and ideas were assisted by the socio-political milieu of that time because there was British rule at that time and western education was taught in schools and colleges which supported such kinds of ideas and concepts but at the same time the conservative society of that time was completely in the opposition of this new and different image of women portrayed by Bankim in his novels. They believed that these new kinds of attitudes would spoil women and then they would become rebellious and assertive and would question the existed male patriarchal order and they would threaten its security.

The women had no life of their own. Their function was to keep the family together, adoring their husbands, taking care of their children within the domestic atmosphere. They did not have an identity and individuality of their own. Women's education was derived from two sources knowledge of epics largely conveyed through the oral tradition and their own work within the household. They were born to serve others. Their personal feelings and desires were not taken into consideration.

Bankim's main concern was the issues like his love of humanity and his anxiety to work to raise the voice of the oppressed women. His women characters assert his deep understanding of the human mind and his remarkable power of delineation. His novels also portray many defiant heroines like Ayesha in Durgeshnandini. Prafulla in Devi Chaudhrani and Shanti in Anandamath and many other characters.

Bankim Chandra as a novelist was chiefly concerned with suffering of these women. He has depicted the crisis of individual will and the problem of agency that his characters have to face. Women have really powerful roles in almost all of his novels.



One of the important points is that Bankim has situated his women in the past and not in present social milieu because he had a kind of fear in his mind that these women, so inflamed with passion and desires, could not be accepted by the conservative orthodox society. He has shown the courage to reveal the attraction between men and women even outside the conjugal life which was not acceptable in orthodox society and which that society did everything to suppress.

It is said that Bankim derived this courage and strength by reading European literature. On the one hand he has made his women characters to question the social injustice done to them without any serious fault committed by them and on the other hand there was a conflict within his mind which forced him to cling to autocratic males who dominated social life.

He brought into play the conservatism of the society even when acknowledging the power of socially transgressive romantic love. He reveals the secret passions and desires of Hindu wives and widows and men drawn into clandestine relationship with others outside their marital life. The very striking point about him is that although he represents the conflicts between personal aspirations and cultural practices and emotional and sexual needs of his characters but he has made all these clandestine and transgressive thoughts and feelings invariably ending in death and disaster. The women characters once deviating from social code and following their own desires meet disaster and death and are left with no other alternative.

Although a taste for transgression could be detected in all his novels and it is central theme in Vishavriksha, Krishanankar's Will, Indira. In his novel Vishavriksha he has tried to morally caution men and women of illicit passion. Here he has adopted a very conservative approach. This illicit passion is not justified in his eyes even when it leads to the marriage of Nagendra and Kundanandini, two characters in this novel. It seems that here he is giving a message that once drawn to the life of immoral acts, men and women are unable to redeem themselves.

He is making a point that lack of judgment is responsible for the growth of this illicit love and passion. Here, the widow Kundanandini is forced to end her life once Nagendra and his wife are reunited after having both realized their folly. Nagendra feels that he has fallen a prey to carnal temptation by loving and marrying Kundanandini and his wife Suryamukhi realizes her fault for not having thwarted her husband's marriage with her.

At the same time he is upholding family values and also quick to condemn any injustice done to a wife as in the case of Bharmar in Krishnakanter's Will. He is on the side of wronged wife Bharmar who has the courage to say to her husband that she will respect him as long as he is worthy of respect. This point also illustrates the idea that to what extent he justifies the conduct of his characters.

Another example from his novel Devi Chaudhrani in which Bankim has once again proven his idealization of domestic life by the way how Prafulla, the protagonist who is so defiant and courageous that she participates in the freedom struggle against British Government is finally made to return to her in-law's home and accepting her role as a respectable wife leaving her previously powerful role as a great freedom fighter. Now here as well he has portrayed a very different image movement and they always remained behind purdah and seclusion, Bankim here shows the freedom of a woman because at that time it was very unnatural for women to participate in independence struggle led by a woman, Prafulla. This proved to be a powerful message for the women who gradually began to come outside of their homes to participate in the freedom struggle.

In his short story Indira, He has also described the issue of transgression but in a very different way by making a husband falling in the illicit love with his wife not knowing her true identity. Here he has represented a very triumphant figure of woman. Here the speaker-narrator is a woman who tells her own story, this technique of narration was very new in the Bengali novel. It clearly shows the importance of women in society. We can not imagine a woman who is so individualistic engineers in the

medieval literature of Bengal. Here Indira shuns the hesitation, fear and the Sastric shackles of medieval woman and establishes her superiority in worldly affairs.

Here, Bankim has represented a new kind of woman apart from the role of woman as mother, wife or sister assigned by the orthodox Hindu society. Bankim is here asserting a woman's identity which was missing in Bengali society of that time. Here individuality is the essence of Indira's personality. Here Bankim is depicting the inner conflict in the Bengali woman 'modern' and yet conformist under social compulsions slowly discovering her individuality and identity. She is the champion of women's place in society.

In his novels we mainly find a struggle between individual and social being shackled by conventions. In this process the individuality of women suffers most. They have been denied of their primary rights and at the time the opportunities of self-fulfillment. At that time women were deprived of the rights of education, inheritance, free choices in male dominated society. On the one hand they are seen clinging to the social roots and on the other hand fighting against the blind conformism and social tyranny.

In a sense Bankim exposes the false moral conventions of Bengali society without developing empathy for the victims he has portrayed in his novels. He did not show the compassion towards the victims and at the same time, he could not treat the sinner with love, and kindness.

**Q 2. Critically comment on 'Anandamath' by Bankim Chandra Chatterji?**

**Ans.** Anandamath, written by Bankim Chandra Chatterji, is one of the most celebrated novels in the history of Indian literature. It was published in 1882 and is widely considered to be the first political novel in India. The novel is set in the backdrop of the Sannyasi Rebellion of 1773-1775, when a group of ascetics led a rebellion against the British East India Company.



Anandamath is a narrative of a group of ascetics, or Sannyasis, who take up arms to fight against the oppressive rule of the British East India Company. Anandamath, novel set in the backdrop of the Sannyasi Rebellion of 1771-1800, a period of intense political and social upheaval in India.

The novel is considered to be one of the earliest works of Indian Nationalist Literature and is credited with inspiring the revolution of 1857. The novel follows the story of a group of sannyasi warriors who take up arms against the British Empire in order to protect their religion and way of life.

The main protagonist, Ananda, is a young man who has been raised in a sannyasi monastery. He is deeply devoted to the cause of Indian independence and is determined to fight to the death in order to protect his country. The novel is notable for its focus on the importance of religious faith and devotion in achieving one's goals. Ananda and his comrades are unwavering in their commitment to their beliefs, and their faith provides them with the strength to endure great hardships in pursuit of their goal.

The novel is a powerful critique of British colonialism and its effects on India. It portrays the oppression of the native people by the British and the suffering of the people under their rule. The novel also highlights the social inequality and poverty that were rampant in India during this period. The novel is also seen as an allegory for Indian independence, with the British being represented by the 'evil' Rani of Jhansi, and the sannyasis representing the 'good' forces of freedom and justice. The novel also emphasizes the importance of faith and devotion in the struggle for freedom. Anandamath is considered to be an important literary work in India, and it is often studied in classrooms and universities.

The novel has also been adapted into a film, and it has been translated into several languages, including English. It is cited as an influence on several notable Indian authors, including Rabindranath Tagore and Mahasweta Devi.

The novel explores themes of patriotism, camaraderie, and self-sacrifice. Through the character of Viram, a young Sannyasi who leads the rebellion, Chatterji conveys a message of hope, courage, and unity. The novel is also notable for its use of religious symbolism to convey its political message.

In its time, Anandamath was a groundbreaking book as it was not only the first novel to explore Indian politics, but it also sparked a new literary trend that focused on Indian nationalism and the struggle against colonialism. Chatterji's novel is an important work of literature as it demonstrates the power of literature to shape public discourse and to inspire social and political action and has inspired numerous adaptations over the years.

When the government officials relentlessly and cruelly taxed the people, even when the villagers were dying of starvation and diseases due to famine, the people of Bengal left their personal interests to join the order of "Children" of Mother India. Even though the novel champions also been the novel's subtext.

Therefore, if, on the one hand, adversities caused by the famines which made many, like Mahendranath, leave their household and join as the backdrop of the novel, the nationalist sentiment of the sannyasi, the order of the mother, is the other end whereas passionate desire is also part and parcel of the novel.

Anandamath has been praised for its vivid characters, intricate plot, important and its exploration of complex themes. It is also seen as an for Indian independence. The novel has remained popular since its milestone in Indian literature, as it was the first work to openly advocate publication and has been adapted into several films and plays. The novel praising its romanticized view of the sannyasi rebellion, while others have criticized it for its idealized portrayal of the rebels. Some have also argued that the novel glorifies violence and promotes a romanticized view of Indian history. The novel has also been criticized for its lack of female characters. with some arguing that it reinforces traditional gender roles and has also been the subject of critical analysis, with some stereotypes.

Others have argued that the novel's focus on religious devotion is problematic, as it fails to recognize the role of other social and political forces in the struggle for Indian independence. In conclusion, Anandamath is an important work of Indian nationalist literature and has been praised for its vivid characters, intricate plot, and its exploration of complex themes. However, the novel has also been the subject of criticism, with some arguing that it reinforces traditional gender roles and stereotypes, and fails to recognize the role of other social and political forces in the struggle for Indian independence.

Thus, the novel Anandamath can be termed as providing a picture of the 1770s Bengal. However, as it was written during the colonial period in the 1880s, the political context of the novel is British Colonialism. In many ways, the novel champions the nationalist spirit necessary to fight the colonial regime. Overall, Anandamath is an important and influential work of literature.

It is a powerful narrative of a rebellion against oppressive rule, and it offers an inspiring message of hope, courage, and unity. The novel has also sparked numerous adaptations and has had a lasting impact on Indian literature and culture.

### **Q 3. What is the significance of song in the novel 'Anandamath'?**

**Ans.** The song "Bande Mataram" holds great significance in Bankim Chandra Chatterji's novel Anandamath. Written in 1882, Anandamath is a novel set in the backdrop of a failed Indian Rebellion against the British East India Company in 1772. The song "Bande Mataram" is an inspiration for the revolutionaries in the novel who strive to free their country from the clutches of the British. The novel, is set during the Indian Rebellion of 1857 and follows the fictional story of a monk named Kripa who leads a group of revolutionaries against the British. "Bande Mataram" serves as an important symbol in Bankim Chandra Chatterji's novel Anandamath. The song serves as a rallying cry for the revolutionaries and is a reminder of the strength and resilience of the Indian people in their struggle against British rule. The song is also a



reminder of the importance of unity and perseverance among the revolutionaries and a symbol of hope and faith in the revolutionary cause.

The song "Bande Mataram" is used as a rallying call for the revolutionaries and is a symbol of their struggle against the British forces. The song is used as a metaphor for the struggle against British rule in India and is a reminder of the strength and power of the revolutionaries. The song is often referred to as the "Mother of the Nation" and is a symbol of the power and vigor of the Indian people.

The lyrics of the song are a call to arms for the revolutionaries and are an embodiment of the nationalistic sentiment that was felt during the Indian Rebellion of 1857. The song is also a symbol of unity and perseverance among the revolutionaries. The lyrics of the song are a reminder that all Indians, regardless of their religious or caste differences, are united in the struggle against the British. The song is a reminder that all revolutionaries must work together to achieve their goal of freedom from British rule. The song is also a symbol of hope and faith in the revolutionary cause. The lyrics of the song are a reminder that the revolutionaries must continue to fight against British rule and must never give up hope. The song is also a reminder that the British can be defeated and that India will eventually attain freedom and independence.

The song "Bande Mataram" is of immense significance in the novel Anandamath. The song "Bande Mataram" is an invocation to the motherland, personified as the Hindu goddess Durga. The song glorifies her spirit of rebellion and nationalism and serves as a rallying cry for the revolutionaries. The song is sung in several parts of the novel as a form of patriotism and is used as a tool to make the revolutionaries more determined in their struggle.

The song is also used in the novel to illustrate the power of the motherland and to represent the strength and courage of the revolutionaries. It serves as a reminder to the revolutionaries of their goal and reminds them of the sacrifices they have made and will continue to make in order to achieve their goal.

The song "Bande Mataram" is also symbolic of the power of the motherland and her people. It serves as a reminder of the strength and unity of the revolutionaries and of their commitment to their cause. It also serves as a reminder of the struggle they must endure to achieve their freedom. The song "Bande Mataram" is a powerful symbol of Indian nationalism and is a reminder of the sacrifices made by the revolutionaries in order to free their country from the British. It also serves as a source of inspiration and strength for the revolutionaries and serves as a reminder of the courage and determination that is needed to achieve their goal.

**Q 5. Critically comment on the issue of Gender in the novel Anandamath?**

**Ans.** The novel Anandamath by Bankim Chandra Chatterjee is renowned for its exploration of gender issues. It portrays the struggles of women in the 19th century and how they were oppressed by the patriarchal system. Gender is an important theme throughout Bankim Chandra Chattopadhyay's novel Anandamath, which is set in the backdrop of the Sannyasi and Fakir Rebellion of the late 18th century in India. The novel is a fictionalized account of the events leading up to the rebellion, and it focuses on the role of gender in the formation of a unified national identity and the struggle for freedom. The novel portrays gender as a source of power and strength for the nation, and it highlights the importance of the feminine energy in the construction of a unified national identity.

The novel focuses on the idea of female empowerment and how an uprising of female warriors, led by the character of Binodini, can help bring about a revolution. However, there is also a sense of ambivalence towards this idea, as many of the female characters are portrayed in a patriarchal light. The novel also highlights the importance of the female body, which is seen as a tool for revolution, and the power of female sexuality. This is seen in the character of Binodini, who is seen as a powerful leader, despite her gender.

Overall, the novel Anandamath offers an interesting exploration of gender issues in the 19th century. It portrays the struggles of women and their oppression under the

patriarchal system, as well as the potential of female empowerment and the power of female sexuality. The novel provides an interesting insight into the gender dynamics of the era, and is a valuable resource for exploring gender issues.

The novel's protagonist, Anandamayi, is a woman who has been able to transcend her traditional gender roles to become a powerful leader and symbol of the nation's struggle for liberation. By embodying a rare combination of physical strength, intelligence, and spiritual purity, Anandamayi is an example of how gender can be used as a source of power and strength. The novel also interrogates the notion of gender roles in the context of a colonial society.

It is suggested that while women are seen as passive and submissive in a patriarchal society, they can also be powerful and active agents of change. By rejecting traditional gender roles, Anandamayi is able to lead the rebellion against the British, and her courage and leadership serve as an example to the other women in the novel.

Moreover, the novel also explores the dynamics of gender in terms of how it affects relationships. Anandamayi's relationship with the other characters in the novel is based on mutual respect and admiration, and her gender does not define her relationship with them.

This is in contrast to the traditional gender roles of the time, which dictated that women should be submissive and subordinate to men. In conclusion, Anandamath is an important novel that highlights the importance of gender in the formation of a unified national identity and the fight for freedom.

The novel's protagonist, Anandamayi, serves as an example of how gender can be used as a source of power and strength, and it also interrogates the traditional notions of gender roles in a colonial society. By depicting a rare combination of physical strength, intelligence, and spiritual purity, the novel ultimately suggests that women can be powerful agents of change in the struggle for freedom.



Gender issues are explored in Anandamath in a variety of ways. One of the major gender-related themes in the novel is the role of women in society. The novel portrays women as strong and capable, showing them taking part in the Rebellion and even leading it in some cases.

Women are presented as equals to men and are not seen as an inferior sex. They are also shown to be able to take on traditionally male roles, such as leading the army and fighting for their country. The novel also deals with the theme of gender roles in the context of family life. Women are shown to be in charge of the home and responsible for the care of the children and other family members.

Men are portrayed as breadwinners and protectors of the family, but are also shown to be supportive and understanding of their wives and children. The novel also touches upon gender-based violence and the unequal treatment of women by men. It shows how women are often subjected to violence and abuse in the form of physical and mental abuse, as well as financial and sexual exploitation. The novel also shows how women are often denied basic rights such as education and freedom of movement.

The group is led by a female leader, Bhavani Mandir, who is a powerful symbol of female strength and courage. Throughout the novel, Bhavani Mandir is presented as a strong and intelligent leader who is fully capable of leading the group of monks and inspiring them to fight for independence. She is also an example of gender equality in a time when women were often seen as second-class citizens. Her strength and determination make her an inspiring figure to both men and women alike.

Gender is also highlighted in the novel through the characters of Anandamayi and Phulmani. Anandamayi is a young woman who is chosen by Bhavani Mandir to be her personal attendant. She is strong-willed and independent, and despite the fact that she is a woman, she is more than capable of taking part in the fight for independence.

Phulmani, on the other hand, is a young girl who is taken in by Bhavani Mandir and is trained to become a soldier. She is also a powerful example of female strength and courage, and her willingness to fight for her country is inspiring. Overall, Anandamath is an important example of gender equality in literature.

Overall, Anandamath explores gender issues in a nuanced and thoughtful manner, highlighting the struggles of women in a patriarchal society. The novel shows how women can be strong and independent and can stand up for their rights and fight for what is just. It is an important reminder of the need for equality and justice for all genders. The novel presents strong female characters who are fully capable of leading a revolution and inspiring others to fight for their freedom.

Through these characters, Bankim Chandra Chattopadhyay is able to demonstrate that women can be just as strong and capable as men, and that gender does not have to be a barrier to achieving goals.



## **UNIT -3**

### **Chaman Nahal: Azadi**

#### **Houghton Mifflin Publication, 1975**

**Q 1. Give a detailed review of chaman nahal's 'azadi'.**

**Ans.** Chaman Nahal's 'Azadi' is a simple and candid novel about the realities of India's independence and her partition. The words like sacrifice, struggle, non-violence sound very grand indeed but certain aspects of this important historical event were grotesque and gruesome. The novel strips off the layers of romance, valor and chivalry and lays bare certain historical realities which demand attention.,

➤ **AZADI :DETAILED SUMMARY**

The story is about the migration of Hindu families during the partition of India and Pakistan. The plot begins on the 3rd of June 1947 with the announcement of the Viceroy who declares the partition in the evening. Before the partition, by and large, the Hindus, Muslims and Sikhs lived together in harmony and peace. Lala Kanshi Ram is one of the oldest tenants of Bibi Amar Vati and the main protagonist of the novel. He lives in a three-room set with his wife Prabha Devi and twenty-year-old college-going son, Arun. Lala Kanshi Ram is a grain merchant, a follower of the Arya Samaj but he is also fascinated with the British Raj. Just opposite their house lives a Sikh family which includes the pregnant Isher Kaur, her father, grandfather and husband. The landlady Amar Vati lives with her husband, an adopted son, a beautiful Kashmiri daughter-in-law Sunanda and two grandkids. On the ground floor lives the charwoman Padmini and her daughter Chandani. The building also houses Mukanda's mother, whose son is in jail. The lives of these characters are ripped apart the day, the Partition is announced. Through their experiences, we as readers, relive the horror and the pain of the partition.



## The Lull

A sense of foreboding hangs in the air as Part I - 'the Lull' - begins. Life however is still going on as usual for the inhabitants of Sialkot. The omniscient narrator takes us into the life of Lala Kanshi Ram who reads his morning newspaper and educates his wife about the atomic bombs, World War, and Gandhi's fast unto death. He loves his mother tongue but still mentions Hindi as his official language in the census. We get a peep into Lala's hard-earned comfortable life which he is afraid to lose. The narrator describes his nationalistic spirit and dilemma as he adores national heroes like Gandhi, Nehru, and Bhagat Singh but is also impressed with the discipline of the British officers. On one hand, he calls the British 'Kuttai angrez' and compares himself with national heroes when he spends a night in prison for a strike. On the other hand, he is fascinated by the grandeur and facade of the British parades, uniforms, and authority. He recalls taking his son to the Hurrah parade where the writer describes the authority and cruelty of the British when they make a spectacle of killing stray dogs with bullets. He worries about the political turmoil but Prabha consoles him and sends him to work.

In Prabha Devi and Isher Kaur's friendly chat, the narrator describes the harmonious environment between the Sikh and Hindu communities and the rising tension with Muslims. They talk about cooking, family love, share jokes, and of course discuss the impending possibility of the division until Arun returns from tennis practice with news that they (political leaders) are going to divide the country. The news generates an urgency and fear in everybody's mind. However, in the market, Lala Kanshi Ram and other Hindus discuss how Mahatma Gandhi will not accept the division. They show their faith in Gandhi as for them, he is not only a politician but a saint.

The narrator weaves in the story of Abdul Ghani, a hookah maker, in a flashback. In coming to Lala for small loans which he always repaid. Once the partition is announced he becomes a perfect example of how political leaders exploit the masses for playing their own divisive politics. It takes him no time to turn from friend to foe

under the influence of Muslim leaders whose only aim is to spread hatred between the two communities. The narrator recounts how Abdul Ghani, though a paltry hookah maker was treated as an equal by his neighbouring Hindu businessmen in the bazar and he had lived in peace with them. "But the Muslim League had slowly made him aware of the threat to him in a free Hindu India. It was not a question of his persona! views: the League or Jinnah Sahib knew better. They said, view your Hindu neighbour with suspicion, and he did that. They said there should be Pakistan, and he shouted for Pakistan".

Lala Kanshi Ram returns home and prays to Lord Krishna before the radio announcement.

A vague sense of doom spreads in the room as everyone waits for the news with bated breath. Before the announcement, the narrator talks about Nehru as a political leader who has important work to do and discipline to follow instead of helping the poor.

Finally, the Viceroy and Pandit Nehru announce the partition of India and Pakistan. The first reaction is disbelief! How could their leaders betray them in this callous manner? Total confusion and fear soon follow. What will happen now is the question on everybody's mind.

It is impossible to understand how with just one announcement can a country be divided and its people's lives severed. As Lala Kanshi Ram and his neighbours have dinner in fear, the Muslims celebrate the victory of Pakistan with firecrackers and drums.

On the same night, the Muslims in the area take out a procession and demand to take it from Fort Street. Under the hysteric crowd's slogans and drums, Lala Kanshi Ram and other tenants wait for the police in dread. However, to their disappointment, the Muslim inspector sides with the other Muslims. Fortunately, the Deputy Commissioner of police, a Hindu, arrives to ensure their safety as the

procession passes through their street. In the next few days, the tension rises not only in Sialkot but all over India and Pakistan. Arun gets a chance to meet his girlfriend Nur but they end up having an argument about their future in the current political and religious unrest. In a flashback, to the past, the narrator gives us the story of Chaudhari Barkat Ali and Lala Kanshi Ram's friendship and also the beginning of Arun and Nur's love story. We are told that Barkat Ali and Lala both attended Gandhi's rally in Ramtalai once. For Barkat Ali, Gandhi's status is beyond any religion. He is a true follower of Gandhi and believes in non-violence, Hindu-Muslim brotherhood, Swadeshi, and also thinks that Purna Swaraj is possible. Lala on the other hand believes that Gandhi is only a saint but the British are the true rulers.

Disappointed after an argument with Nur, Arun and Munir visit Sergeant Bill Davidson. The narrator describes the background of their friendship. Bill condemns the partition and calls it a stupid decision. However, he suddenly calls Gandhi 'Bloody Gandhi', at which both Munir and Arun feel offended. They confront him but he replies that he has no intention to insult Gandhi. With disappointment and tension, Arun and Munir return home. On June 24, the first riot happens in Sialkot after the Legislative Assembly of Punjab accepts the partition. Thereafter begins a daily ritual of murders, rapes, loot and fires.

Mohalla Dharowal is looted and burned when a train arrives from Amritsar carrying the mutilated bodies of massacred Muslims and some survivors who look dazed and in shock bewailing the loss of their loved ones and of the only homeland they had known. The train from Amritsar becomes the metaphor for spreading violence. It is like the train has brought disaster to the city. Similarly, the newspapers become a source of spreading trauma and violence. The murder of the Deputy Commissioner is like the final declaration of communal violence. Kanshi Ram's inability to accept the partition is symbolic of any other Indian's dilemma to accept such an arrangement. Like any other ordinary person, he blames the government, the British and the political leaders for causing this failure.



His simple desire to live and die peacefully in Sialkot with a name, is a desire shared by many others, but cannot be fulfilled. Also, the flashback of Suraj's marriage with Sunanda keeps the balance between the mood of the text.

The writer makes sure that it does not become overwhelming to the extent that readers become incapable of understanding the bigger picture of the progression of themes in the novel. The hysterical laugh of Mukanda's mother at the end shows the spreading hysteria and trauma. She is laughing at those who are leaving in the hope that they will return one day and also at those who will come to burn and loot the houses they call a part of their own country. Lala's shop is also looted. The afraid and weak Lala tells Prabha Devi that he is not ready to leave and start afresh. Meanwhile, Barkat Ali arrives and informs them that they need to leave as the rioters have planned an attack on their street that night. Bill Davidson comes to escort them to the refugee camp. He faces the heartbroken Lala Kanshi Ram who blames the British for not saving them from the disaster.

The story starts with Lala Kanshi Ram's morning and ends in the first part with the evening dusk and a hysterical laugh. The laugh also indicates the upcoming storm, which is the title of the next part. After the lull, a temporary interval of quiet comes a dark storm, literally and metaphorically. The literal storm is the violence that would be unleashed on innocent people, and the metaphorical storm is the upcoming challenges both nations will face at the social, political and economic levels.

## Q 2. Write about Chaman Lal Nahal and his Important Works.

**Ans.** Chaman Lal Nahal, the winner of the Sahitya Akademi Award was born in 1927 in Sialkot, which is now in Pakistan. He received his M.A. from the University of Delhi and Ph.D. from the University of Nottingham. His writing is a kind of mixed flavour of history of India and fiction. Sometimes he is very serious in his appeal and sometimes he used the comic tone to depict the problems of India.

### WORKS

**My True Faces** was published in 1973, which deals with the extreme mental and physical pain of a young man after losing his wife and son. Actually, the wife and son are missing and all the things revolve around this. Later the protagonist realizes that all the happenings are nothing but the faces of Krishna, the true faces.

**Azadi** is a historical fiction, which is set against the backdrop of the partition of India. It was published in 1977. The setting of the novel is Sialkot. Before the partition the Hindus and Muslims used to live happily, even they were not aware of the partition of India. The suitability of the relationship has been presented by the three major characters belong to the three different communities-Lala Kanshi Ram, Chaudhari Barkat and Teja Singh. But this peace has been violated after the partition of India. Chaman Lal Nahal won the Sahitya Akademi award for this novel.

**The English Queens** is a kind of attack and a satire to those Indians who think that it is better to neglect own culture and adapt the western culture, language etc. It was published in 1979. Here we see the mixing flavour of historical character and the fictional character. Nahal takes Lord Mountbatten, the last Viceroy to unfold his story. Before living, India Mountbatten wanted to propagate and spread the English language and that is why he appoints six women in New Delhi.

Rekha, the daughter of one of these women shocked them by marrying a young poor man, who is very much Indian in his appearance and attitude.

The shocking points come to the reader when they reveal that this young poor man is none other than Vishnu, who has come to destroy the second-hand language. However, unfortunately, he even fails to destroy it.

### Novels

- **My True Faces (1973)**
- **Into Another Daun (1977)**
- **The English Queens (1979)**
- **Sunrise in Fiji (1988)**
- **Azadi (1977)**
- **The Crown and the Loincloth (1981)**
- **The Salt of Life (1990)**
- **The Triumph of the Tricolour (1993)**
- **The Gandhi Quartet (1993).**

### Q 3. Analyse the character of Lala Kanshiram in novel Azadi?

**Ans.** "Azadi" is a novel written by the Indian writer Chaman Nahal who was born before partition in Sialkot, Pakistan, on 2 August 1927. The story is a journey of multiple characters, who all have to leave their home in Sialkot after Partition and move to the new free India during the ongoing riots between Hindus and Muslims. The main protagonist is the grain merchant Lala Kanshi Ram who lives on rent in a shared house with his wife and a college going son along with seven other families the grain merchant Lala Kanshi Ram who lives on rent in a shared house with his wife and a college going son along with seven other families

The novel is divided into three parts which are Lull, Storm and Aftermath. These three parts of the novel describe the silence prevailing before the advent of partition, the dreadful and atrocious happenings resulted by the events of partition and the conditions of the people as a result of partition which are wretched, miserable and pitiable. Nahal takes the help of seven families living in Sialkot in which Muslims are



living in majority to show the account of thousands of victims and sufferers like them. The protagonist of the novel, Lala Kanshi Ram was a wholesale grain merchant living in Sialkot. He worked very hard throughout his life to earn good name, reputation and a happy life. He had one son Arun who was studying in college.

He along with his wife Prabha Rani and son Arun was living a very contented life. Lala Kanshi Ram was a distinctive Indian of the time and he had made Mahatma Gandhi as his ideal. He worshipped him as an idol. He adored his land property and it was at that point in Sialkot where his dad and ancestor lived. He wanted the British to leave the subcontinent and to give freedom to people living there. Nahal writes: "Like any other Indian, he had a prejudice against the British. He hated them for what they had done to his country and wanted Azadi."

The social conditions of the country were miserable and in complete chaos. The Punjabis were kept under ceaseless pressure and the Muslims and the Sikhs failed to guess anything about the partition. The narrow minded and selfish leaders assumed their part sagaciously, just a couple of men sitting and choosing the destiny of the millions. Lala hoped to achieve freedom with an undivided India. Lala talked in Panjabi and wrote in Urdu. For him Urdu was not the language exclusively of Muslim. In his mind, there was no resentment against the Muslim, yet he knew about their state of mind towards Hindus and Sikhs.

He had firm confidence in Gandhi ji and was certain that he would never consent to a division of the nation. In any case, he profoundly stressed that, everything would be demolished if Pakistan was created.

Hindus, Sikhs and Muslims had been living respectively in peace and amicability for a long time in the Punjab city of Sialkot. Kanshi Ram's reality was shaken by the making of Pakistan and he stood as a shattered individual, his cherished beliefs and values not giving him support. As a result, Arun and Nur, and also Barkat Ali and Lala cursed the hastily achieved freedom and the instantaneous partition.

It was on the 24th June, that the Muslim companions of the Lali murdered various Hindus, and after that it turned into an everyday custom. It was reported that Muslim refugees from India came to Sialkot in a grief-stricken condition, recounting the stories of attacks and slaughte by Hindus and Sikhs. This incited theMuslim to execute the Hindus wh began to go to the refugee camps and then to India. Thus Lala realize that forgiveness was the only way to recover one's sanity, one's humanity and to live in peace with oneself. It is story of I ala as well as a great man individuals like him.

Nahal stresses through the protagonist LalaKanshi Ram the necessity which he iscommitted. J.M. Purohit endorses this view when he s "All most all his novels end with optimistic vision". Chaman Nahal has come close to answering the question of the slaughter of the innocents in the convincing novel, Azadi. India is portrayed flamboyantly, stridently and distressingly. He vividly draws a representation of awar-torn country and of one f striving to bring peace and protection to their lives. The unforgettable expeditionhas been significantly and practically represented attract more to heart than to remembrance.

There isstrengthand continuity in this novel. Nahal's complete account of the everyday lives of seven families demonstrateshow they were swept along by events. Hindus and Muslims spoke and wrote one Punjabi language, implicitly respected each other's religion, inter-married, shared business interest, attended mixed classes in schools, joined amixed police force and mixed armed regiments but in 1947 it all disappeared. The novelist succeeds in bringing outa simple and moving story.

Critics have given very positive and optimistic views about this novel. In the words of K.S. Ramamurthy, Nahal's concerns in Azadi "are not only the socio-economic and humanistic implications of the tragic exodus of suffering millions from the lands of their birth but also the deep psychic disturbances and emotional transformationbrought about by that traumatic experience in the inner lives of individual men and women".

Christopher Ricks comments that the novel "encompasses a vast world of geographical and historical and cultural consideration yet it is strictly economical in a way that embodies a sense of disciplined order in heartfelt opposition to the violent disorder which it has to contemplate.

This simple difficult economy protects it from the prurience when it tells of appalling atrocities".

Novel Azadi deals with "the political, social, economic, religious, psychological and cultural implications of Azadi which India achieved in 1947"

Thus through this novel Azadi, Chaman Nahal has depicted a realistic incident of a tragedy or disaster which took place in 1947, immediately with the freedom of India to be remembered as a red-letter day and the partition that followed it as a period of shame, cruelty, destruction and a black period to go into the annals of history.

Azadi depicts hopeful dawn of the Indian Independence and of the greedy politicians whose inhuman decision ruined families and killed half a million innocent people. How the partition has destroyed peaceful co-existence and also human relations, can be seen through the frustrated love stories of Arun-Nur and Arun-Chandni. On the whole, the novel Azadi depicts that the cosmic pain and bloodshed are a prelude to a birth of new humanity and new relationships.

**Q 4. How is Lala Kashiram's life affected by partition?**

**Ans.** Lala Kanshiram, a central character, an epitome of humanity, had respect for the British, as they had brought peace to the war-torn land and made a nation. But his faith in the Angrez Raj diminished when he heard the announcement of the British to quit the country after partitioning it. We understand his displeasure with the British when Lala made angry remarks about the irresponsibility of the British that the British never thought of them while partitioning the country and they betrayed the minorities sanctioning division.



The word "refugee" was new to Lala, he didn't understand it and said to himself "I was born here ,this is my home -how can I be a refugee in my home".

In Azadi Chaman Nahal, through his protagonist, Lala Kanshi Ram also conveys his idea of partition and the British rule. Lala Kanshi Pam has dual feelings towards the British. He admires them for their qualities, but criticizes them for their faults. He enjoyed the safety of British – Raj and hugged it lovingly.

Through his protagonist, Lala Kanshi Ram also conveys his idea of partition and the British rule. Lala Kanshi Ram has dual feelings towards the British. He admires them for their qualities, but criticizes them for their faults. He enjoyed the safety of British Raj and hugged it lovingly.

The British had brought some kind of peace to his land that was torn apart. He says: "They are a nation which cannot be easily beaten, he thought. A handful of them have kept us under their feet for over two hundred years and now that Hitler too has met the same fate at their hands." Lala Kanshi Ram also praised the controlling power of the British rule and police officers. For example, he had great faith in General Ress But just before leaving his house Lala Kanshi Ram blames the British for not protecting the refugee. He also blames the faults of the British. If the British were going to lose India, it was not because of Gandhi ji or the awakening amongst the masses, it was because of the tactical error they made in sending out an ugly Viceroy in the crucial days of their Raj.

He is not well-read but shares the common middle-class mindset to elevate the status of his family with education and follows the story is about his loss of identity, home, and family members and a quest to find them again in new India. He firmly believes in Gandhi ji and cries after his death but he also admires the British government. He feels happy about Germany's loss and thinks of the British as the ultimate rulers. His fears and dilemma are shared by Nahal himself as a riot survivor. Nahal has boldly portrayed his kindness, confusion, duality, hypocrisies, fear, and courage.