

**Comparative Analysis: Nationalism and Resistance in Chinua Achebe's  
*Things Fall Apart* and Bankim Chandra Chatterjee's *Anandamath*.**

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**Comparative Analysis: Nationalism and Resistance in Chinua Achebe's  
*Things Fall Apart* and Bankim Chandra Chatterjee's *Anandamath*.**

A thesis submitted to the department of English and Humanities in partial fulfillment of the requirements for the degree of Bachelor of Arts in English

Department of English and Humanities

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## **AUTHORSHIP STATEMENT**

I hereby declare that this dissertation, titled Comparative Analysis: Nationalism and Resistance in Chinua Achebe's *Things Fall Apart* and Bankim Chandra Chatterjee's *Anandamath*. is entirely my own work. The information used from various sources in this thesis has been credited respectively

26 May 2024

## **Approval**

The thesis titled “Comparative Analysis: Nationalism and Resistance in Chinua Achebe’s *Things Fall Apart* and Bankim Chandra Chatterjee’s *Anandamath*” submitted by Jarin subha (ID:20103048) of Fall 2023 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Arts in English and Humanities on May 19, 2024.

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## ABSTRACT

By delving into the literary representations of Chinua Achebe's *Things Fall Apart* and Bankim Chandra Chatterjee's *Anandamath*, this paper aims to examine nationalism and resistance within the colonial context of Africa and the Indian subcontinent. This paper will analyze the repression of the West over the East, how the British colonial governance dominated their ruling regions. In the name of development how they change the existing cultural norms and values of the local regions and later how the native people respond to the new changes. In this dissertation, postcolonial theory will be applied. This paper will address the concepts "Self" and "Other" concepts in order to acknowledge nationalism and resistance. This paper will also address the Homi K. Bhabha's "Hybridity" for better understanding of nationalism and resistance. This thesis paper will highlight the perspectives of colonizers and colonized people on each other, this paper will discuss how colonized people see their colonizers. The main purpose of these novels is the nuanced illustrations of colonial rule, erosion and local nationalism and resistance.

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## Chapter 1: Introduction

### 1.1: Scenario:

In Colonial cultures, nationalism and resistance emerge as the pivotal aspects and provide a view on the multifaceted struggles and aspirations of the colonized people. The story lines of Chinua Achebe's *Things Fall Apart* (1958) and Bankim Chandra Chatterjee's *Anandamath* (1882) are linked with winds of nationalism, with the scent of revolt. Both of the novels arise from the fertile soil of oppressive colonial rule. *Things Fall Apart* Successfully portrays a tragic journey of the character Okonkwo of a society that is falling apart due colonialism, while Bankim Chandra Chatterjee strongly depicts the Hindu nationalism by showcasing the courageous and revolutionary action of the rebellious Sanyasis. Both of these literary works successfully represent the intersection of postcolonial issues, arising cultural identities and emerging of resistance. This paper thoroughly explores how both of these literary works critically address and analyze the long lasting impact of colonial rules and domination, diverse reactions they evoke in the response to colonial oppression and cultural alienation. This analysis will specially examine the colonization of Nigeria and West Bengal. This study will focus on the continuous attempts of the western world to completely assimilate the Eastern world towards western culture and religion. Postcolonial criticism will be applied in this analysis. This study will address "Self" and "Other" concepts in order to acknowledge the price of nationalism, resistance and the crucial importance of rebuilding these binary identities under colonial confinement. To acknowledge this concept, Edward Said's *orientalism* (1978) will be discussed. This paper will additionally address Homi K. Bhabha's "Hybridity" concept. Both of these literary works highlight both colonizers and colonized people's view on one another. By taking assistance from literary works this dissertation will discuss what occurs when people from another culture and society come to another culture and suddenly start

to rule them. I selected these two novels for their ability to highlight the colonial relationships in an effective and subtle way and it permits me to examine nationalism and resistance within the context of colonialism. The purpose of selection of Nigeria and West Bengal as focal areas depends on their potentiality of serving in-depth context for studying nationalism and resistance within the framework of colonial discourse. This paper delves into literary frameworks of *Things Fall Apart* and *Anandamath* in a critical way to acknowledge the long term effects of colonial rule.

By connecting the readers to Chinua Achebe's *Things Fall Apart* readers will learn about the vivid and lively world of Umuofia, an Igbo village situated in Nigeria. The Igbo people have their own culture, complex social structures, strong traditional values, intricate religious beliefs. The social status of a person depends on their skill and success and Igbo people have their own communal motives and goals. The people are connected to their roots passionately. Chinua Achebe depicts a deep intense sense of cultural nationalism within the people of Igbo society. However, this harmony was shattered when British colonial rule came into Igbo society in the late 19th century. *Things Fall Apart* depicts the intense conflict between foreign forces of colonialism and the Igbo people, especially the character Okonkwo. The implementation of foreign rules and legal systems make the traditional authority weakened and the Igbo religious customs also come to an erosion due to the Christian missionaries. These incidents created a huge impact on Umuofia and few Igbo people's reaction ranged from hidden hatred to open rebellion.

In order to understand the resistance movements for liberty that occurred after the British colonization, it requires to know about the situation of Igbo society before it was colonized. By exploring the social hierarchies, religious customs, power dynamics and several social customs, it will help to understand how Igbo society was before the colonization and how Igbo people adjust with the new colonial change. The context of the novel *Things Fall Apart* allows us to analyze the

themes of resistance in depth. This study will delve into the actions, strategies and motives of characters such as Okonkwo, Nwoye and Mr. Brown and the multifaceted effects of colonialism on individuals and Igbo culture

To compare with *Anandamath* by Bankim Chandra Chatterjee, this literary work also depicts colonial rule and governance in Bengal. In late 18th century Bengal, the political and sociological circumstances were unstable. *Anandamath* is a compatible literary work that highlights the complex interactions of Bengali nationalism, determined resistance. This novel depicts the Sanyasi rebellion, which is a powerful representation of resistance to British East India company. This literary work analyzes the growth of Hindu nationalism, nationalist sentiment, investigates the subtle spiritual and religious dedication that helps to uplift rebellion against colonial rule, discusses the several types of resistance that worked against colonialism. The methods and motivation of the Sanyasis persists ambiguous and allows for different interpretations such as the Sanyasis are freedom fighters or bandits of the local region. The novel delves into the characters such as Mohendra, who is a zamindar but later joins the freedom struggle that apprised by the Sanyasis, Mahatma Satya, who leads the sannyasi rebellion, Bhavan, who is a brave commander and later he dies while fighting against the British East India company.

*Anandamath* is written during the British colonial rule in India, the author himself was a magistrate under the British rule, the author portrays binary between Hindu and Muslim as well. This literary work notably features romanticizing India's glorious past including spiritual and religious mythology, and highlights the cultural identity and national pride among the Indians. Though the nationalism of this novel is mostly focused on the Hindu religion, it also discusses Indian culture and history.

## **1.2: Research Objectives:**

The objectives of this research are to analyze the ways through which these two literary works contribute to the discussion of nationalism and resistance, compare and contrast the nationalism and resistance against British, how these texts connect socially and politically with their particular dynamic settings and impacts of British colonialism on West Bengal and Nigeria. This research will also explore how Chinua Achebe and Bankim Chandra Chatterjee portray postcolonial concepts such as “self” and “other” and “hybridity” in their literary works respectively. Through this analysis the similarities and the differences between these novels regain their settings, narratives and characters. Ultimately this comparative analysis aims to acknowledge the implications of colonialism in these two texts.

## **1.3: Rationale:**

This dissertation proposes comparative analysis of Chinua Achebe’s *Things Fall Apart* and Bankim Chandra Chatterjee’s *Anandamath* to study the areas of nationalism and resistance in the context of colonialism. Both literary works discuss nationalism and resistance of the native people to British control, through distinct cultural perspective. This study focuses on postcolonial criticism and examine the concepts such as “self” and “other” by Edward Said and Homi K. Bhabha’s “hybridity”. Analyzing these two works of literature provides knowledge about power dynamics, disruption of traditional values, oppression, various anti-colonial movements and struggle for cultural autonomy during colonization.

**1.4: Methodology:**

This thesis will be conducted through qualitative and content analysis. With the help of close reading, I have evaluated these two novels and their themes, compared and contrasted their settings, and found their similarities and differences. Doing this close reading, have helped me to understand the colonial rule and their impacts on the indigenous societies, cultures, region and so on, how the new British colonial culture took place and replace previous traditional rules and cultures, the impact of British rules and regulations on the native people, how colonizers suppress the local people and finally the resistance of native people against the colonial rules.

**1.5: Limitations:**

Conducting a comparative analysis of Chinua Achebe's *Things Fall Apart* and Bankim Chandra Chatterjee's *Anandamath* faces multiple limitations. While conducting this study, I encountered several obstacles such as having trouble finding *Anandamath*'s translated version; few online sources do not provide the novel's entire translation version, moreover there were time limitations. Due to time limitations I read one translated version of *Anandamath*. Some of the online resources required payment. Also faced regional issues such as being unable to visit libraries that are outside of my city.

## Chapter 2: Literature Review

Chinua Achebe's *Things Fall Apart* indicating colonization in the region of Nigeria and Bankim Chandra Chatterjee's *Anandamath* highlighting colonialism in West Bengal. By demonstrating cultural and political disruption and violence both of these literary works deconstruct the myth of civilization. Both of these literary texts effectively highlighted postcolonial themes. There are several writers who write about these two texts and discuss their themes, related theories and concepts.

### 2.1: Operational Definitions:

#### 2.1.1: Self and Other:

Edward Said's notable literary work *Orientalism* (1978) profoundly helps to understand the representation in the context of colonialism. In his book *Orientalism* Edward Said highlights how the West power created the "Oriental" identity and portraying the East as inferior, exotic and savage, considered the East people as "Other" to justify their suppression and domination. This constructed and imposed "Otherness" from the western has a great impact on shaping national identities. This "Otherness" helps to shape understanding of the self and emerges from several resistance movements.

The Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions,

vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles (Said 1-2).

Said's literary work *Orientalism* provides crucial insights on the term of nationalism by highlighting the "othering" process that helps to establish national identity. He argues that the nation frequently constructs the sense of "Self" by establishing a clear and distinct portrayal of "Other". Said notes "Every European, in what he could say about the Orient, was a witness against the Orient; the Orient was reduced to its aggregate data, to its intransigent poverty". (Said 30). This is how Edward Said portrays the way Occident shows Orient and considers them as others. Though the Orient people remained under the domination of the Western rule, they helped to spread out Western cultures, civilizations, rules and regulations all over the world.

The Europeans considered themselves as "Self" and the rest of the world as "Other" and they dominated and suppressed the Orient people. The imposing domination, rules and regulations motivate the "Other" people to fight back. According to the Occident the Orient does not have any cultures, Ideas, religion, literature. In order to protect themselves they reestablish their own identity, civilization, culture, language and how they used to live. The sense of re-establishing their culture and protecting themselves from Western elements gave birth to an idea called "resistance". The frequent continuous process of exploitation and oppression of West over the East by their so-called "profound" rules and regulation gave birth to "resistance". The resistance not only happened by the arms, without arms the "Other" people resisted against them. The resistance is for only saving their cultural norm, and values from the colonial attack. In the book *Culture and imperialism* Said states "Yet it was the case nearly everywhere in the non-European world that the coming of the white man brought forth some sort of resistance" (12). He also added "... active resistance, and in the overwhelming majority of cases, the resistance finally won out" (12).

Furthermore, if we consider the term “resistance” as a general concept in the context of postcolonialism then from “Unsettling the Empire: Resistance Theory for the second world” Selwyn Cudjoe and Barbara Harlow argues resistance is a intestinal act or the set of actions that occurred by the dominated people to get rid of their oppressors and it infuses the fundamental essence of living under oppression to such at a level that it turns into almost an autonomous aesthetic principle (Slemon 36). This kind of aesthetic principle reflects the terrible experiences of the colonized people, they use literary resistance as their medium of resistance as well where they narrate their struggles of being colonized. Slemon claims, the idea of literary resistance, which operates as an autonomous aesthetic principle, can be seen as a type of contractual agreement and exists between the text and the reader... in this definition, “literature resistance” can be seen as a certain category of literary writing which is closely related and integral part of an organized movement or resistance in order to achieve national liberation (36).

The “literary resistance” is such a way where the “Other” get a space to portray their stories, how they struggle in order to hold their identity. Chinua Achebe's *Things Fall Apart* and Bankim Chandra Chatterjee's *Anandamath* can be the such novels where the author uses literary resistance as the method of expressing the struggles of “Other” and the colonized and colonizers views on each other. Chatterjee himself a magistrate of British rule, *Anandamath* is an intellectual novel that shows resistance against the British.

Moreover, according to Anthon D. Smith, Nationalism is a complex and strong ideology that often focuses on concepts such as “Self” and “Other”. Within the nationalism perspective the concept “Self” portrays a person’s own country, cultural identity, and so on. On the other hand, the term “Other” symbolizes foreign, external and outside elements. To illustrate individuals’ own



national identity and sentiments, the differences between self and others performs a crucial role (Smith 45).

From the perspective of colonized people in *Things Fall Apart* and in *Anandamath* the authors portray nationalism through self and others. In these novels the British embody “Other”. Here British rules and regulations are external. In *Things Fall Apart* the Igbo culture and traditions are unified where the British came and intend to change the remaining cultural and religious traditions and later from the nationalistic perspective between the protagonist Okonkwo and the British intertwined in conflict. In the same way, in *Anandamath* the Sanyasis fight against British rule from their nationalistic perspective, the Sanyasis will not allow any external power (British) to reign in their region. Another point that needs to be discussed is that the Hindu Sanyasis do not include the Muslims in their rebellion, they keep separation from the Muslim community, they consider Muslim as “Other”. In an article Eviane Leidig claims the idea of Muslim “Otherness” is closely related to the fact of European fascism, the main aim is to build a Hindu state in India (221).

### **2.2.1: Hybridity:**

In the field of postcolonial theory, Homi K. Bhabha is a notable scholar. By introducing the concepts such as “Hybridity”, he challenges the traditional ideas of national identity. Homi K. Bhabha’s literary works are notably discussing the identity of individuals. These concepts are intricately intertwined and demonstrate the inherent flexibility and continuous change of the cultures from the colonial and postcolonial point of views, eventually challenging the exclusive and fixed nature of nationalism. In the book *Location of Culture* (1996) Homi K. Bhabha profoundly discusses that as members of a society we should understand that the cultural

differences are based on the “Hybridity” and the cultural changes seek time and emerge in the period of historical transformation. We should not categorize people by their ethnic groups or depend on “organic”, pre-existing groups or traits. Instead of doing that we should identify individuals and locate differences that occurred through time and geographical changes. Individual’s characteristics are not only bound by their ethnic background but also it depends on their experiences and their surroundings. Bhabha discusses the interconnected relationship that formed in public and private life between cultures. In his literary work *The Location of Culture* he discusses that traditional concepts about national cultures where the people hold the same beliefs and history are being challenged. According to him, pure national identity demands violence and sort of cultural boundaries and diverse historical background. Bhabha asserts “nationalism proves that the very idea of a pure, 'ethnically cleansed' national identity can only be achieved through the death, literal and figurative, of the complex interweavings of history, and the culturally contingent borderlines of modern nationhood” (Bhabha 5). Nationalism establishes a clear distinction between “us” and “them”, nourishing a unique identity based on cultural, historical and linguistic background. He disrupts the complex paradigm by the concept “third space”. According to him the question of identity and the cultural elements can be seen within the point of view of the third space. This space transcends the fixed categories, fixed categories cannot be applied here. In this space, “us” and “them” can intermingle and provoke each other. This space is occupied by people whose experiences are rarely found such as those who are former colonized, refugees and marginalized. Through this in-between situation often the identities face the process of hybridization. Characterized by blending of different living experiences and cultural factors and influences (Bhabha 37).

As described by Bhabha, Hybridity means intermingling and mixing of several different cultures, their influences and experiences and this blending often occurred by colonialism, migrations and many more ways where the marginalized and dominant people get into the imposed or the new cultures. Alter, this mixing and engagement can create resistance. In order to save their own traditions local people can resist the imposing rules and regulations. In the Book *Can the Subaltern Speak?* (1988), Gayatri Chakrabarty Spivak discusses amidst several criticisms the marginalized people reclaim their own identity and culture and that is resistance against the hegemonic power. In the postcolonial literary works *Things Fall Apart* and *Anandamath* where the authors use the concept of “Hybridity” in order to portray the complexities of mixing of different cultures, religions and other social aspects. In *Things Fall Apart*, the language, religion and all other traditions and customs are hybridized. Igbo cultures, language are mixed with colonial new rules and regulations. In the same way in *Anandamath* hybridization can be predicted such as the though the place is India but the people are influenced by the British cultures and Sanyasis fight against British rule but they are using the British weapons and tactics in their journey of rebellion. This is how the authors have showed hybridization in their novels.

## **2.2: Theoretical Framework:**

In my dissertation, I have explored colonialism, the impact of colonialism and how British colonialism was opposed by the native people in *Thing Fall Apart* and in *Anandamath*. To conduct this comparative analysis postcolonial theoretical framework will be applied. This methodology involves in-depth investigation of the literary works within their socio-political and historical contexts in order to unearth numerous subtitles of postcolonial themes. Postcolonialism supports

understanding the dynamics of colonialism, helps to understand the anticolonial elements against it, and allows readers to gain knowledge about the point of view of colonized and colonizers.

### **2.2.1: Postcolonialism:**

Postcolonialism helps readers to acknowledge colonial, anti-colonial and the colonized-colonizers' perspectives. Post-colonial term means the period after British rule but it also refers to the study of the literary works that were written during and after colonial governance. *The Wretched of the Earth (1961)*, book by Franz Fanon where he discusses Africa's "cultural resistance" and where the postcolonial criticism has been traced. Ivan Strenski states that postcolonial thinking starts from the importance of acknowledging the perspectives of marginalized people, identifying the human groups who were in past time and also identifying the people who are in the present time and they can be identified as colonized are matters to imperial governance (216).

Homi K. Bhabha's criticism of postcolonialism is notable and influential. According to Bhabha, colonialism is a continuous process. In *The Location of Culture* Homi K. Bhabha argues that within the geographical distinction of East and West, North and South postcolonial perspectives arise out of the history of the discourse of the minorities and the third world countries (171). Lois Tyson in his book *Critical Theory Today* mentions that postcolonialism refers to a framework that examines similarities of all critical theories that are related with human oppression, the theories such as Marxism, Lesbian, Gay.... African-American theory (418). Postcolonial theory discusses suppression of one community over another community. In the same way, Edward Said's *Orientalism* subtly criticized 'Eurocentric universalism' which refers to the superiority of West and considered as 'Occident' on the other hand the East, which is considered as inferior and

as "Orient" also considered "Other", according to the Occident the East or Orient is exotic, seductive and mystical and this system of believe has a great impact on Western cultural institutions, economy and politics. *Orientalism* discusses the whole 'othering' process and how colonizers exploit the colonized people and they are not given a chance to rise up and develop within their own cultures and societies. In *orientalism* Said states that orientalism is a western way to dominate, restructure and to have authority over other people (3).

## Chapter 3: Cultural Nationalism and Resistance in *Things Fall Apart*

### 3.1 Cultural Nationalism:

*Things Fall Apart* by Chinua Achebe published in 1958 and it is a counter narrative towards Joseph Conrad's *Heart of Darkness* (1899) which depicts how African people are primitive and savage, it also portrays how the representation of someone mostly depends on how the European people see other people. Chinua Achebe's work creatively confronts the misrepresentations that were imposed by the European writers on Africa. In *Things Fall Apart*, the author shows the African people have their own traditions, beliefs and customs. Though after colonization the Igbo people's cultural heritage witnessed inflation. Throughout the novel the main protagonist Okonkwo struggles with the new culture that is brought by the Europeans. Indeed Okonkwo is torn between two cultures, one he got from his ancestors and another is by Europeans.

Chinua Achebe presents this novel with great details of Igbo cultures, traditions and dynamic social structures. Main protagonist Okonkwo is deeply connected with his roots, his adherence to yam cultivation, celebrating the cultural function, wrestling and working hard shows his dedication to his cultures and traditions, his adherence to his roots makes him blind that the surrounding world is changing. He protests the change that happened in Umuofia. Kenaleman states that the Igbo people are so connected with their roots that Umuofia is the only place in the world, the readers can predict an ignorance from the people of Umuofia towards the rest of the world (13). Igbo people have their own culture, traditions, norms and values, they are satisfied with their own elements.

Before the colonizers came they had their own judicial systems that are based on the knowledge that their ancestors passed to them about their culture. The Igbo culture is enough for the native people, even the Igbo culture is better than the Europeans. According to Rhoads's study the Igbo people as a whole demonstrate themselves to be more tolerant of different cultures within this system compared to Europeans, who simply consider the Igbos as uncivilized. In other words, the Igbo people hold some superiorities over those who come to convert them (63).

Ikemefuna, who comes from Mbaino, a different village than Okonkwo, Ikemefuna's father kills a woman from Umuofia. For the peace settlement. Okonkwo is selected as the guardian and becomes second father of him then the boy starts to live with Okonkwo's family and become a good friend of Okonkwo's son Nwoye, Okonkwo and his family grows fond for him but Okonkwo does not show any affection to him. After the declaration of Oracle that this boy must be killed, Okonkwo kills him. Everyone in the clan suggests Okonkwo not to take part in Ikemefuna's death but in order to show his masculinity and not to become weak Okonkwo kills him. Ikemefuna's death described as: "He heard Ikemefuna cry, "My father, they have killed me!" as he ran towards him. Dazed with fear, Okonkwo drew his machete and cut him down. He was afraid of being thought weak (Achebe 61). Though Okonkwo feels remorseful, he did it because it is part of their culture. This rule is happening many years to years, it is a way to solve disputes with their neighboring country. Ikemefuna's death upholds complexities of Igbo tradition. Though it is wrong but from a cultural nationalistic perspective everyone follows this.

Another important fact that Achebe portrays as cultural nationalism in *Things Fall Apart* is Okonkwo's exile with his family. At Ezeudu's funeral ceremony accidentally Okonkwo kills Ezeudu's son by gunshot. During the funeral ceremony all men are dancing and drumming and fire guns off. Before the burial all drumming, dancing and the gunshots get extreme and

accidentally Okonkwo's gun shoot Ezeudu's son. "Okonkwo's gun had exploded and a piece of iron had pierced the boy's heart" (Achebe 124). Though Okonkwo is an important figure in Umuofia, he is exiled for seven years since his accidental and unintentional killing is regarded as a severe crime against the goddess of earth. Next morning, Okonkwo's family and Okonkwo moved to Mbanta, to his motherland. From the cultural nationalistic perspective and to show respect to his clan's rules Okonkwo accepted this banishment. Described as "The only course open to Okonkwo was to flee from the clan. It was a crime against the earth goddess to kill a clansman, and a man who committed it must flee from the land" (Achebe 124).

The Igbo culture is filled with its own festivals and rituals. Yam festival is one of the celebrated festivals in Igbo culture. The Igbo people celebrate it and give honor to the earth goddess and to their ancestors. "The Feast of the New Yam was held every year before the harvest began, to honor the earth goddess and the ancestral spirits of the clan. New yams could not be eaten until some had first been offered to these powers" (Achebe 36). During yam festival people come together from different social strata, unite all people in shared enjoyment and in a cultural expression. Wrestling matches, dances, feasts bring all people together and make strong social ties. While celebrating Igbo culture, Achebe does not romanticize it, he also depicts the limitations of the Igbo customs such as the treatments of the twins and outcasts like *Osu* explores the rigidities inside the community.

Before colonization, the Igbo people used to live in a patriarchal society. Important decisions were made by the council of elder members of the society not by any woman or any individual person. In Igbo culture and society the women are subordinate. In a dissertation Rahayu states that this novel shows the cultural and societal condition of people living in a patriarchal society at a certain time and this gives us a perception that this is the actual condition in that



community where the men are patriarch and women are subjugated (39). So, the people of Umuofia follow the patriarchal society and this given by their ancestors, they are not following what the rest of the world is following. They are keeping the culture that has been around for hundreds of years.

The Igbo people worship several gods. The priest and the priestesses within the tribe represent the gods. The god's will is known through the Oracles. The supreme god of Igbo society is Chukwu | Achebe portrays Chukwu as the creator of earth and heaven, "Our fathers knew that Chukwu was the Overlord and that is why many of them gave their children the name Chukwuka" Chukwu is Supreme." (Achebe 179). There is a personal god for individuals in Igbo society, the god's name is Chi and Chi follows throughout the life. Chi is significant for an individual's daily life. Described as: "That was not luck. At the most one could say that his chi or personal god was good. But the Igbo people have a proverb that when a man says yes his chi says yes also. Okonkwo said yes very strongly; so his chi agreed" (Achebe 27). Chi can be benevolent as well as can be malevolent but destiny is not controlled by the Chi. Everyone's actions influence their destiny. Another religious belief of Igbo society is Egwugwu; it is the spirits of ancestors of the clan. At social gatherings they are presented by the masked men and they provide interaction between live and dead people. The ancestors or the living- dead people in Igbo community are the central and crucial figures. They are greatly worshiped and respected. Kwabena Asamoah-Gyadu states that African people include the person who are dead or living dead, those who passed away remain important and active in the religious life of the community (51).

From a colonized perspective, the colonizers are the external or can be considered as the "other". Igbo society is fulfilled, diverse and vibrant with its own traditions, rituals and community. The Igbo people show much effort to preserve their roots and their identity. Their

cultural foundation creates a sense of “self” where they all together passionately celebrate their own Igbo culture. From Igbo people’s point of view the British are the “other”, they are outsiders who came into their region. In *Orientalism* Edward Said discusses that western people consider East as inferior, people from West count themselves as “self” and East people as “other”, create a sense of western nationalism by creating a stereotypical image of East.

### **3.2: Cultural Resistance:**

Chinua Achebe’s *Things Fall Apart* shows cultural resistance in many different ways. Since the Igbo people fought against British colonialism. The protagonist of the novel Okonkwo is the most important character who resists the British elements and he represents traditional values such as masculinity, power, following rules, and being dedicated to religious rules. Okonkwo strongly disagrees with the new rule and religion of the missionaries, seeing these habits as threats to his and his clan’s identity.

Every culture is composed of a unique set of beliefs and traditions. People of a particular society live with those unique beliefs, values, norms, and traditions. When another culture forcefully or in another way comes then it creates a cross-cultural environment. In a cross-cultural environment adapting new elements and resisting new culture both are present, it creates conflict in a society. Focusing on cultural conflict, Duance Elmer states that conflict often occurs between groups or individuals separated by cultural barriers, and in a complex society various groups form conflicts that arise at different levels and one particular group cannot trust another existing group (49). Due to different languages, values, norms, personality ethnicity, and race these challenges appeared in the society. Chinua Achebe mentions in *Things Fall Apart* how British culture, religion, and rules created conflict with Igbo culture. Frank Salamone argues that how Achebe in

*Things Fall Apart* portrays the contrast between masculinity and femininity to represent the conflict between Igbo and British as well as between traditional religion and mission (202). The novel depicts the clash between Igbo culture and tradition after the entrance of British people. He also discusses that Achebe depicts the church as the weakening of the masculinity of the Igbo people by imposing the English language and culture on them, leading them to decline in their proverbs and language (204). The imposition of British culture and traditions create several conflicts in the Igbo society and give birth to resistance against the British.

The application of cultural conflict portrays the cultural politics of the missionaries in Nigeria, it reveals the imperialist face behind the evangelical disguise. Achebe shows language plays a significant role in cultural clash. Achebe uses several African proverbs and language in this novel to give the readers the essence of African culture. The conflict happens because the Europeans think that their culture is superior to others and in the name of development they plan to rule over the African people. The people of Igbo caught between accepting and resisting the new culture. Many native people become excited about the advancement and changes of the missionaries. The new changes there change their lifestyle, construction of the house, farming, cooking, education system, etc. The missionaries teach the native people the English language forcefully and later the Igbo people forget their mother tongue or use it less and it helps to suppress their tradition and culture.

The deep sense of cultural resistance is used in *Things Fall Apart* and cultural resistance portrays how the Igbo people suffer in order to hold their cultural identity and as well as reconstruct their identity to fight against the term “other” which is imposed by the colonizers. Though the colonizers bring several new cultural rules with them, the Igbo people hold their cultural rituals.

When a white man comes into a nearby village by riding an iron horse, the oracle claims he could bring destruction and break their clan, and other white men would follow him and the oracle considers them as “locusts”. Later, that white man is killed by clan members. Achebe depicts the white men as “They were locusts, it said, and that first man was their harbinger sent to explore the terrain. And they killed him” (Achebe 139). From the beginning the African people resisted the white colonizers and killing a white man was an armed resistance towards the colonizers.

In the Igbo community, they believe in several gods. There are deities like goddesses of sky, earth, and thunder. With so many gods and goddesses they also consult with Oracle when there is something important to consult. They have a personal god Chi and the supreme god is Chukwu. When the missionaries bring Christianity, the gods and goddesses of Igbo culture and the religious rituals come under threat. While Mr. Brown tries to spread Christianity among the Igbo people, then Akunna resists that they have a supreme god who made earth, heaven, and other gods as well. Akunna claims against Mr. Brown "You say that there is one supreme God who made heaven and earth," said Akunna on one of Mr. Brown's visits. "We also believe in Him and call Him Chukwu. He made all the world and the other gods” (Achebe 179). The Igbo people are very skeptical about any kind of change in their surroundings. Firstly, they hesitate to send their children to the new school that is run by the colonizers where they will be able to learn the English language. Though Mr. Brown gives much effort to make them understand that if they fail to educate their children another external power will come and rule them, they need to learn the English language for their own good but the villagers are still not eager to educate their children, when Mr. Brown requesting to send their children the Igbo people “sent their slaves or sometimes their lazy children” (Achebe181).

In the novel, Okonkwo resists the rule of white people in his native land to get subjugated by others; it is quite insulting to his masculinity since he is the head of his clan. To some extent, Okonkwo resists colonialism because he does not want to lose his social position. Okonkwo's fight back proves his existence is very strong in his clan. That is why he becomes the worst enemy of the white men. He never accepted colonial rule and he ended his life. Iyasere states in his book that Okonkwo is deeply connected with his tribal idea about manliness (17). He also claims that he has personal bitterness towards the white men for what they have done to him and his family (20). Okonkwo's son converts to Christianity and Nwoye leaves his father and his family. However, Okonkwo failed to develop a successful resistance against colonialism because of his impetuous personality.

Mixing of cultures can help to emerge resistance among the colonized people. In *Things Fall Apart* Igbo people initially resisted the colonizers. In the novel it is explored how the colonized people suffer under colonial rule to preserve their traditions and their roots. In a hybridized society the colonized can reclaim the identity. *Things Fall Apart* portrays how colonized people fight against the imposition of West's "other" term and try to reconstruct their identity. Homi K. Bhabha's "third spaces" discusses the in-between space when two different cultures encounter each other. The people of Igbo remain in this in-between space since Igbo society grapples with the cultures that introduced by the British colonizers

## Chapter 4: Hindu Nationalism and Resistance *Anandamath*

### 4.1: Hindu Nationalism:

Bankim Chandra Chatterjee's *Anandamath* is a key text to understand Indian nationalism and Hindu nationalism. The Song "Bande Mataram" during the Bengal partition and subsequent struggle for independence from the British Raj. Through this song Chatterjee portrays the country as mother. Sanmathi Kumar states "Hindutva ideologies recurrently invoke and interpret his *Anandamath* in dangerous ways of self represent themselves as bearing the mantle of true Indian Hindu Nationalism" (73). It is now currently believed Chatterjee's constructions about national communities have become fixed structures of epistemological orthodoxy. *Anandamath* is now included as a postcolonial literary work for its huge impacts on studying and questioning about Hindu nationalism and nationalist movements in India. Hindu nationalism also known as Hidutva, is premised on some distorted portrayal of Muslims and other castes or religion and supposed exploitation during Muslim or other external powers governance.

Chatterjee's significant postcolonial literary work, *Anandamath* is considered as the bible of the Hindu nationalism, the novel based on the background of Sanyasi rebellion of the late 18th century, starts with the 1770's famine of Bengal, a couple in Padachinha is moving another place in order to survive, where they can get food and their basic needs, there is now a famine in their village. This novel is based on Hindu Sanyasi rebellion against British imperialism, regarding them as enemies and identifying the British empire as the primary reason for the famine. Following chapters disclose the couple get separated and later, Mohendra who is a zamindar joins Sanyasi rebellion and Kalyani who is captured by the dacoits saved by a Mahatma Satya. Chatterjee

describes Anandamath as a temple that is dedicated to all goddesses in India. This temple is located in a deep, shadowy and dark jungle.

This time period is considered as the transitional period of colonial rule. Chatterjee chooses to go back to that era when the British East India company was not fully united in its power, the rule becoming ambiguous and weak due to the authorization between East India Company and Muslim Nawab. Since there are several resistances that occurred by the Muslim fakirs against British rule, Chatterjee chooses to highlight nationalism and resistance occurring by the Hindu Sanyasis. The Sanyasis call them as Santan (child of the goddess). The song “Bande Mataram” which is the anthem of the nationalist struggles is derived from this novel. In the novel it is the hymn of the revolutionary Sanyasis. This song is connected the motherland to the goddess Durga. It has been argued that the nationalist sentiment of this song could divide the huge Muslim community and unite the Hindu people through the image of goddess Durga in the representation of the nation. The conversation between Mohendra and Bhavananda depicts the goddess Durga is connected to homeland. In *Anandamath*, Mohendra said, “That is the country, it is not the Mother.” Bhavananda replied, “We recognize no other Mother. ‘Mother and Motherland is more than heaven itself.’ We say the motherland is our mother.....Thou art Durga, Lady and Queen” (Chatterjee 31-32). This conversation depicts the Hindu nationalism in the novel. In the novel the goddess Kali portrays the symbol of power. Kali embodies a powerful feminine who can nurture as well as can destroy everything. According to the Sanyasis they get shakti from the goddess Kali. As described:

“Why,” asked Mohendra, “has she in her hands the club and the skull?”

“We are the Children, we have only just given weapons into our Mother’s hands. Cry ‘Hail to the Mother!’”(Chatterjee 38). This conversation between Mohendra and Brahmacharin (Mahatma Satya) depicts the power of Kali and her ferocious nature represents the destruction of the Evil power. Brahmacharin also claims that the condition of their motherland resembles goddess Kali. Their motherland is now in the gloom of famine, death, destruction and humiliation. Another goddess, Chatterjee illustrates Jagaddhatri and she is the protectress of the earth. She is beautiful, elegant and organized with every ornament, “The ascetic took Mohendra into another room. There he saw an image of Jagaddhatri, Protectress of the world, wonderful, perfect, rich with every ornament” (Chatterjee 37). The Brahmacharya emphasizes the ideal state of their motherland, their homeland should be abundant in bliss and constructive and positive energy. Therefore, the Sanyasis compare their homeland with the goddesses, giving their homeland the highest place of honor. Through religion Chatterjee shows Indian nationalism and nationalistic movements.

Chatterjee characterizes the homeland as mother and in motherland, there is ease comparable to heaven. The Sanyasis do not have any other mother or familial relationships, their country is their only mother and their everything, they only exist for their country, conversation between Mohendra and Bhavananda accentuates the fact that the Sanyasis are true devotee of their motherland, they can do anything ferocious for this place, Mohendra and Bhavananda’s discourse indicates their nationhood “Mohendra said, “That is the country, it is not the Mother.” Bhavananda replied, “We recognize no other Mother. ‘Mother and Motherland is more than heaven itself.’ We say the motherland is our mother. We have neither mother nor father nor brother nor friend, wife nor son nor house nor home” (Chatterjee 31). Chatterjee here reveals profound nationalism for the country through Sanyasis, they are deeply tied up with their roots that they can leave their nearest ones for their country.



Mahatma Satya several times utter “Bande Mataram” in order to raise nationalism in Mohendra but he denies to be a Sanyasi. In the novel the chant or song “Bande Mataram” is considered a power song to the revolutionary monks.

Mohendra initially hesitates to join the Sanyasis, he does not want to take vow since he has a wife Kalyani and a daughter Sukumari and Mohendra cannot leave them alone, after him who will take care of them. Later, when Kalyani realizes that their presence is hindering Mohendra taking vow, becoming a sanyasi and fighting for independence then right after Kalyani makes a decision to swallow the poison. accidentally their daughter swallows the poison, and gradually Kalyani swallows the poison. The following dialogues involve Kalyani and Mohendra:

Mohendra took his daughter in his lap and said, “And you, — where will you go?”... Kalyani showed him the small box of poison. Mohendra said in astonishment, “What, you will take poison?” “I meant to take it (Chatterjee 43).

Through the portrayal of Kalyani Chatterjee shows nationalism in women. Women also can be patriotic and they also have a sense of patriotism. Though Kalyani does not take part in the rebellion, she swallows poison for the country. Another female figure who provides nationalistic expressions is Santi, Jivananda’s wife who disguises herself in order to take part in rebellion. Mahatma Satya named her Navinananda, she rescues Kalyani from the dacoits due to her incredible physical strength. Therefore, Chatterjee presents her as a revolutionary and another illustration of nationalism.

In *Anandamath* the Hindu Sanyasis consider themselves on the opposite side of the British tyranny and possibly the Muslims, they want to create a Hindu nation and significantly reflect a

binary and a sense of “us” (the Hindus) vs “them” (the British) highlighting nationalistic sentiment. This novel also highlights the glorious past of India that is in the danger due to colonization. This sharply aligns with the Edward Said’s orientalist’s view where the East viewed through a stereotypical and a romanticized view. In *Anandamath*, there are blend of languages such as Hindi, Sanskrit and English, it reflects linguistic hybridization in the novel. This hybridization explores the linguistic realities of a society under colonial rule where different languages interact and influence each other.

#### **4.2: Rebellion against the Colonial Rule:**

The narrative of *Anandamath* captures the essence of bravery and sacrifice exhibited by Hindu Sanyasis who resisted against the oppressive rule of British tyranny. Chatterjee portrays the struggle, strong commitment and selfless devotion of these patriots. Their sacrifice remains as a tribute to those spirits who passionately wanted independence throughout their life. Bankim Chandra Chatterjee glorifies in *Anandamath* giving one’s life for the sake of one’s nation and freedom. Mahatma Satya’s trained Santans are always prepared to sacrifice their life on the battlefield to save their nation, warriors like Bhavananda, Jivananda, and Dhirananda believe that it is an honorable act and holy to fight for the country and die as a soldier in battle. *Anandamath* frequently expresses the desire for martyrdom. Jivananda and Bhavananda converse in the battlefield in the ending of the war with the British tyranny:

Jivananda said, “Bhavananda, we have become victorious, no use fighting any more, except this handful no one else is alive, let them go and let us return.” Bhavananda said, “So long as a single

man is alive Bhavananda will not return. Jivananda, upon God, I request you to stand aside and watch me kill these Englishmen single handed” (Chatterjee 129).

In order to combat the East India Company, the rebels built a fort. Mahatma Satya instructed Mohendra to build a fort and he agreed to build it in padachinha village. Mahatma informs Mohendra “We have no fort. You have a large house, your village is under your own control. I wish to build a fortress there...there you will manufacture cannons, shells, gunpowder and guns”(Chatterjee 86). Later, when the fort is built all the freedom fighters accumulate in the fort “In the newly constructed fort at Padachinha Mohendra, Kalyani, Jivananda, Santi, Nimai, Nimai’s husband and Sukumari all happily met together”(Chatterjee 142). Chatterjee in the novel shows the Sanyasis fight against with all arms, the Sanyasis is doing armed resistance against the East India Company. The construction of this fort symbolizes not only the physical resistance against the British empire but also portrays the growing unity and resolve among the rebels. Within the fort the fighters can manufacture weapons, train and strategize, creating a strong resistance against the enemies. Chatterjee’s depiction of Sanyasis’ armed resistance challenges the perception of the ascetics that they are only connected with religious and spiritual things, establishing a notion that they can fight for their motherland.

The Santans fight against the British, and it is a bloody war. Although most of the monks died on the battlefield, they were victorious in resisting the British. In the first phase of the war, the Sanyasis become frightened, and they start to run away from the battlefield. Mohendra and Jivananda encourage them, and again, the Sanyasis jump towards the English troops. Though the British are more powerful than the freedom fighters, they fall apart in front of their devotion. The following comments illustrate the victorious moment: “Just as a small fly is crushed between two big stones, so the huge government army was crushed between the two bodies of Santans. There

was no one left alive to carry the news to Warren Hastings"(Chatterjee 155). The Sanyasis are unable to totally erase the British domination from their motherland; they actively resist against it, and they earn victory in their rebellion. Their rebellion ultimately remains unsuccessful in preventing the British from establishing a foothold in India. Bankim Chandra Chatterjee portrays the Sanyasi rebellion and resistance against British Raj in this literary work, it is notable that Chatterjee himself at that time served as a magistrate for the British government so it leads him to portray British power as an everlasting power in this Novel.

## Chapter 5: Comparative Analysis between *Things Fall Apart* and *Anandamath*

*Things Fall Apart* and *Anandamath*, both of these literary pieces are written from a postcolonial perspective. These novels depict the colonization era, the perspectives of colonizers and colonized people, these literary works are written in two different cultural contexts and geographical places. Both novels illustrate imposition of foreign culture over the native culture, disruption of social structure and the economic exploitation of the indigenous people, sharing similar themes of the exploitation of colonialism. However, *Anandamath* presents more organized resistance and focus on broader view of the impacts of colonialism on Bengal, While *Things Fall Apart* shows a close- up depiction of Igbo society and cultural destruction due to colonialism, their reaction to colonialism also differs, *Things Fall Apart* depicts a more individualistic resistance on the other hand *Anandamath* collective uprising. Regarding several themes and other elements these two works carry parallels and divergences between them.

### 5.1: Impact of Colonialism:

Both of the novels depict the devastating consequences of British colonialism on traditional civilizations and cultures. *Things Fall Apart* showcases the falling apart of Igbo society, which includes the weakening of the clan authority, erosion of traditional religious practices due to the colonial rule. In an article it is stated that the arrival of the white man with his government disrupted the local traditions, leading to a huge struggle between the new and existing rules and regulations (Hasan 27). In the same way, *Anandamath* indicates the erosion of Hindu religion and economic exploitation in West Bengal during the colonial era. The Muslim Nawab Mirzafar and British colonizers gradually harmed the Hindu religion and erased Hindu traditional cultures. Bam Prasad Batta states that in this novel both British and Muslims are shown as enemies. It is

fundamental to protect the motherland from both of them in order to accomplish true nationalism (7).

Before the colonization, the Igbo society worshiped several gods such as Chukwu the supreme god, Chi the personal god, Egwugwu the ancestral spirits and other deities. After colonization Christianity came and destroyed the traditional beliefs. In *Anandamath* Chatterjee also depicts several Hindu goddesses such as Kali and Durga but after the Muslim rule and British colonization the Hindu goddesses are in danger and for this reason the Hindu Sanyasis emerge and arrange rebellion against the British East India Company.

In *Things Fall Apart*, it is identified that when colonizers came, initially, everyone from Igbo society used to not like them. The colonizers started to establish their culture among the native people. At first, no one was with them, gradually people started to get influenced by them, even Okonkwo's son Nwoye got influenced by the colonizers' religion, leaving his father and Igbo religion and traditions. The following statement will clear it: "Nwoye did not fully understand. But he was happy to leave his father. He would return later to his mother and his brothers and sisters and convert them to the new faith" (Achebe 152). Nwoye quits his father's legacy and finds comfort in the faith of the colonizers. This act represents the erosion of Igbo nationalism as a consequence of colonialism. The white men also influence the people of Mbanta. At first, the people of Mbanta do not focus on the missionaries but gradually the colonizers become stronger and people start to get influenced by them. As described: "The young church in Mbanta had a few crises early in its life. At first the clan had assumed that it would not survive. But it had gone on living and gradually becoming stronger" (Achebe 154). The people of Mbanta are gradually distancing themselves from their traditional customs and practices. Initially they had a belief that

this church would not survive and it depicts their existing nationalism and initial resistance but later they accept it signifying the degradation of their national identity.

On the other hand, in *Anandamath* it is predicted that the Hindu Sanyasis fight against the colonizers, though the colonizers the influence Muslim Nawab and begin their trading in India and they considered as the famine of 1770' famine but the the Sanyasis unite and fight against them. It portrays their strong sense of national identity. The hymn "Bande Mataram", regarding "Mother India" unifies all the Sanyasis. The Hindu nationalism emphasizes singular national identity and excludes other religious groups. As Mahatma Satya Declares: "But keep up the unity of the Santans, provide food and clothes for them and collect ample funds for the Mother's victory, keep our treasury filled" (77). Colonization brings Hindu Sanyasis together. In their resistance they do not invite the other religion's people and only the Hindu Sanyasis come together, make an abbey and plan for a rebellion.

The colonization had several different effects on Igbo society and West Bengal. Achebe portrays in *Things Fall Apart* that colonization breaks the unity of the Igbo clan. Chatterjee portrays the exploitation of British rule, bringing the Sanyasis together and fighting against them together.

## **5.2: Responses to Colonialism:**

Both Chinua Achebe's *Things Fall Apart* and Bankim Chandra Chatterjee's *Anandamath* show resistance as response to colonialism. In the novel *Things Fall Apart*, when Enoch unmasks an Egwugwu then few clansmen go to kill Enoch but he takes refuge in the church compound then gradually they demolish the church. Mr. Smith could not save the church "Mr. Smith stood his ground. But he could not save his church" (Achebe 191). However, in *Things Fall Apart*

Okonkwo continues to resist the British till the end, Achebe depicts Okonkwo passionately resisting the colonizers while other people of Umuofia become powerless to stop them. Zizek states in his book *Jacques Lacan: critical evaluations in cultural theory* that Okonkwo's individual power inspires him to fight against the cultural dominance when he discovers the loss of Igbo culture and identity, he is primarily puzzled how the people of Umuofia, who used to be the epitome of cultural preservation and strength, have lost all controls (313). The Igbo people accepted the new changes in their society, initially they were astonished and worried about the existence of their cultures but later they accepted the new rules and regulations. In *Anandamath*, the Hindu Sanyasis never get influenced by the colonizers, the Sanyasis dream that the East India Company leaves their motherland and the glorious past of India comes back. In the aim of getting free they fight against the strong English tyranny. In India there is no Muslim and colonial rule, only the Hindu rule will remain. As described: "The Mussulmans are defeated, the country again belongs to the Hindus, let us all cry heartily 'Hari Hari'." The Sanyasis together fought against British rule and they resisted the British actively, with their arms. Mahatma said to Mohendra "When these artisans come, you will establish a factory at Padachinha, there you will manufacture cannons, shells, gunpowder and guns" (86). The Sanyasis faced them with the guns and cannon so that they could win against the British and Mir Zafar's soldiers. Sanyasis have always been aggressive towards the British Raj.

In each of these novels, the native people's constant resistance could not prevent the colonizers from enforcing and implementing their institutions and laws. In *Things Fall Apart* Okonkwo's suicide depicts as the symbol of despair since he understood that the colonizers' permanent presence in Africa and the erosion of his clan members' devotion towards their traditions, especially the Osu or the outcasts of Igbo society who are welcomed into the new



religion, Salami and Shoar states that Achebe's concentration on Osu, the "other" of inside Igbo society justifies what will occur when the white colonizers arrive (26). The people of Igbo are gradually influenced and impressed by the colonizers. After Okonkwo's death the colonizers started to live in Umuofia without any hesitation and implemented their systems frequently. *Things Fall Apart* ends with the sense of cultural degradation and despair. In *Anandamath* the Santans win the war against Muslim Nawab and the British East India company. Though the Muslim rule is almost over but the Hindus do not get back their motherland India, after the Muslims the British rule over India. Author Bankim Chandra Chatterjee's position as a magistrate of the British government influences the ending of this novel, where the British are depicted as light, potential and British governance is less harsh than Muslim governance. Bhatta states both the British and Muslims are enemies in this novel,.... the author exploits the ambiguity in the terms and decides to make a comment about the supremacy of the British as an overall race (7). In spite of the Sannyasi rebellion, this novel portrays the historical truth that the British empire remains over Hindu and Muslim empires and controls over India.

## Chapter 6: Conclusion:

To conclude with, *Things Fall Apart* explores the impact of colonialism in Africa and *Anandamath* profoundly discusses the colonialism's impact in the Indian subcontinent. We observe the rise of nationalism and resistance as a response. These literary works depict various aspects of colonial rule, how it affected the regional cultures and the various ways the native people resisted. In spite of their cultural and geographical differences, both novels show erosion of national identity due to colonization and resistance movements against colonization. While *Things Fall Apart* discusses the disruption of Igbo society and social structures due to colonization, *Anandamath* more focuses on the Sanyasi Rebellion, celebrating Bengali defiance against British Raj. These literary works employ the postcolonial concepts such as "Self" and "Other" in order to highlight the dominance of the colonizers and resistance of the colonized people. In addition, Homi K. Bhabha's idea of "Hybridity" helps to understand the mixing of different cultures under colonization. In *Things Fall Apart*, Achebe masterfully portrays themes of cultural nationalism and cultural resistance among the residents of the Igbo society. However, this harmony disrupted by the arrival of the British, leads to several cultural clashes and ultimately the weakening of the Igbo traditions. Okonkwo who is one of the central characters in the novel, faces struggle to protect the traditional values, his ferocious resistance against the white missionaries proves his dedication to his Igbo traditions. Achebe depicts many cultural resistances, consider the white men as locusts, refuse to believe the existence of Christianity, hesitate to send their children to new school, show their opposition towards the colonizers. Bankim Chandra Chatterjee's *Anandamath* emerges as a significant postcolonial literary work that highlights Hindu nationalism and resistance against the British tyranny to save their motherland. In *Anandamath* Chatterjee depicts devotion for motherland, patriotism and bravery that shape the resistance movements against the British Raj.

Both novels reveal notable parallels and divergence in their illustrations of colonialism and responses towards it. In opposition to colonialism, the protagonists of both novels show various forms of resistance. In *Things Fall Apart* individualistic resistance is prominent, Okonkwo individually fiercely fights against the British while *Anandamath* portrays organized and collective armed resistance against British control. In spite of the endeavors, British power ultimately succeeds to control and resulting despair and cultural destruction in *Things Fall Apart* and *Anandamath* concludes with the British controlling over India but British control brings positive consequences for India. With the parallels and divergence both literary works ultimately show the triumph of the British tyranny over the local resistance. However, there are still scope further studies. By historical examination or textual analysis, anyone can enrich a study and contribute in the field of postcolonialism and make more nuanced understanding in the discussions of nationalism and resistance. Finally, the comparative analysis of *Things Fall Apart* and *Anandamath* explores the different levels of nationalistic movements and various resistance movements in two different regions within the colonial context.

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