

AN EVALUATION OF THE IDENTICAL AGENDA IN THE
BANGLA AND ENGLISH WRITINGS OF
NIRAD C. CHAUDHURI

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Abstract: This paper endeavours to explore and evaluate the identical topics Nirad C Chaudhuri deals with in his Bangla and English writings. As a versatile writer, Chaudhuri brought about multifarious issues in his Bangla and English writings. Of his writings in these two languages, some are similar and some are dissimilar in topics. Why he made this difference while writing is a logical question to answer. Certainly, he did not write for the same audience. He wrote in Bangla for the Bangla-speaking people and in English for the English-speaking people. He wanted to share his ideas with these two communities and to remind them of their lost glories. His major identical topics are nationalism, Rabindranath, imperialism, Indo-British relations, Hindu-Muslim relations, marriage, love, sex and conjugal life, life and culture in Bengal, India and England, biographies of famous personalities etc. He thought that these topics were of common interest to both streams of readers and they will suit their mental faculties in order to awaken them from their slumber.

Keywords: identical, audience, share, lost glory, awaken

Introduction

Nirad C. Chaudhuri's Bangla and English writings, which are reflections of his feelings, have a wide variety of similarities and dissimilarities to compare. This paper attempts to explore the similar agenda in Bangla and English writings. It is observed that in Bangla he wrote more on national affairs whereas in English he wrote more on international affairs. He gradually became disinterested in Bengal and refrained from writing in Bangla for a long time. At the end he softened and started writing his Bangla again. He wanted to be a Bengali and an Englishman simultaneously. He tried to combine the cultures: the Bengali *bhadralok* and the English gentleman. It has to be said for his Bangla writings, he constantly reminds his readers that behind the much-discussed *bhadralok* way of life there was a strong popular culture vibrant in its crude energy. Both in English and Bangla he wrote on nationalism, Rabindranath, imperialism, Indo-British relations, Hindu-Muslim relations, marriage, love, sex and conjugal life, life and culture in Bengal, India and England, biographies of many personalities- Robert Clive, Max Muller, Rabindranath Tagore, Subhas Bose, Mahatma Gandhi and the like. In doing so, he did not have similar objectives in writing. He admitted

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that he wrote Bangla to communicate with the Bengali people for the betterment of the people and to present Bengali life and its various aspects, to orient the people with the western thoughts and lifestyle. He converses with the Bengalis sharing his views. His Bangla writing is an explanation of his position. It is like writing letters to his son living far. Noticeably, Bangla literature is discussed much more in Bangla writings. He wrote English to share his ideas of the people of the whole world. He lamented the lost glory of England and mentioned the transformation of the English into lower humans here in India. He wanted to communicate with the English-speaking world writing in English. He represented Indian life and culture all over the world through his English writings. So, his writing on each topic is in most of the cases object-oriented. He wanted those ideas to be communicated among both the groups of readers. Here the domineering identical agenda in both of his writings will be discussed one after another.

ABBREVIATIONS

English books by Nirad C. Chaudhuri	Abbreviated form
The Autobiography of an Unknown Indian	AUI
A Passage to England	PE
The Continent of Circe	CC
The Intellectual in India	TII
To Live Or Not to Live	TLONTL
Scholar Extraordinary	SE
Culture in the Vanity Bag	CVB
Robert Clive of India	RCI
Hinduism: A Religion to Live by	HIND
Thy Hand, Great Anarch!	THGA
The East is East and West is West	EEWW
Three Horsemen of the New Apocalypse	THNA
From the Archives of a Centenarian	FAC
Why I Mourn for England	WIME
Bangla Books by Nirad C. Chaudhuri	Abbreviated form
Aamar Debottara Sampatti	ADS
Aamar Desh Aamar Satak	ADAS
Atmaghati Bangali	AB
Atmaghati Rabindranath	AR
Aji Hote Satabarsha Age	AHSA
Satabarshiki Samkalan	SS
Bangali Jibane Ramani	BJR
Nirbachita Prabandha	NP

Nationalism

Nationalism is a wide-ranging issue infused repeatedly addressed in Nirad C. Chaudhuri's Bangla and English writings. In *Autobiography, Thy Hand, East is East, From the Archives, Atmaghati Rabindranath, Amar Desh Amar Satak* this topic is widely discussed. In all these books Nirad C. Chaudhuri criticized the form of nationalism available at that time. He criticized Gandhi for his activities as regards nationalism. Gandhi's non-cooperation movement was a novel means which has been criticized in many places in Chaudhuri's books. He could not hold the masses for long. He also criticizes non-cooperation of the Hindus and the Indians. In many of his books, partition is discussed. In *Thy Hand* he terms the nationalistic movement as The Gandhian Rebellion. He thinks Indian nationalism was not able to bring down British rule in India. It did not perform that feat in 1947 also. But it created an apocalyptic faith in its final triumph, and this obsessive self-confidence "made Indian nationalists unappeasable and therefore unwilling to accept any halfway compromise, all the more so because the British authorities whether at home or in India could not reject the demand for political independence in principle" (THGA 68). The following song of a Hindu journalist better reflects the nationalistic spirit than a thousand words:

If I should die,
By our Mother, let me die,
Fighting for my land.

Even if I die,
By our Mother, I shall die
Fighting for my land. (AUI 265)

Nationalist demonstration was negative as it consisted in demonstrations, meetings, boycott of British goods, courts, and educational institutions, refusal to pay taxes, or disobedience of particular laws. Listening to the conversation of the nationalists in the pre-independence period he had the feeling that they would in fact be sad "if poverty disappeared from the country" (FAC 5). His irreverent attitude to the nationalist leaders and public figures of that time, as is found in his writings, is a clear indication of the evaluation of the deeds of the nationalist leaders. The nationalistic or anti-British sentiment made Indians take to foreign political doctrines and systems without any consideration for logic or consistency. That was why "they felt attracted equally to communism, fascism, and Nazism because all of them had explicit or implicit anti-British implications" (ibid.). The enmity with the English is not only an outburst of

retrospective revulsion for British rule, but also a rebellion against any continuation of western cultural influences. In *Amar Desh Amar Satak* he has shown the attitudes of Rammohun, Bankim, Vivekananda, Rabindranath and himself. Rammohun's thinking is expressed in the language of Jacquemont,

National independence is not an absolute good; the object, the goal, so to say, of society is to secure the happiness of the greatest possible number, and when, left to itself, a nation cannot attain this object within itself the principles of future progress, it is better for it that it should be guided by the example and even by the authority of a conquering people more civilized. (ADAS 535)

Bankim wrote in an advertisement for the first edition of *Anandamath*, "Social revolution is many times self-torture only. The revolutionaries are suicidal. The English have saved Bengal from anarchy. These words are attempted to make people understand in this book" (ADAS 536). Rabindranath expressed in a poem,

cwög AvR Lyj qiq Övi,
 ‡h_v n‡Z m‡e Av‡b Dcn i,

.....
 GB f‡zi gnvgv‡te i,-
 m‡M iZ‡i i/

(The West has opened its door, /All bring gifts from there, /...
 / In India's great men's- / Seashore.) (ADAS 537)

Rabindranath Tagore

Tagore is most exhaustively discussed issue in Chaudhuri's Bangla writings. Chaudhuri considered him a glowing star in the firmament of Bangla literature. In *Thy Hand*, *Atmaghati Rabindranath* and *From the Archives of a Centenarian* he discussed Tagore. It is mentionable that his Bengali writing is larger in volume than his English writing on Tagore. What he wrote in Bangla was later repeated in his English writings. In *Thy Hand* there is a chapter on Rabindranath where he puts down the birth and development of the poet. Here the denial of Tagore's due, his family tradition, his early life, personality, his dislike for the British, his alienation from Bengali society, love in his life, his religious life, the Nobel Prize and aftermath, his position in the West, his position in India etc. has

been discussed. He says here about Tagore,” Tagore is likely to remain only a hagiographical legend in Bengal and a forgotten historical figure: or the lost great man of India for future generations of men” (THGA 597). Tagore has written some of the most passionate poems and songs of love that exist in world literature, and their predominant note is sorrow and despair. In an opera he made the heroine sing her last aria:

Why did you come into the world?
 Why did you love, only not to get
 love in return?

 Your tears, your sorrow- you will
 take with you.
 No one else will shed a tear. (THGA 611)

In *From the Archives of a Centenarian* he describes the effect of the Nobel Prize on the Indian writer’s Bangla language, literature and culture. It prevails in the larger realm of his mind. Tagore became “a playboy of the Western World” (FAC 73). Rabindranath wrote, “The disrepute and insult for me from the countrymen is not scanty to measure and I have so long tolerated it silently. At such a point of time why I have got respect from abroad is not yet properly understandable to me” (ibid.74-5). Tagore also thought that no literary work could have its quality or appeal enhanced by the Nobel Prize. Wherever he wrote on Tagore he brought the issue of attack against him. As for the causes of attack against Tagore he says,

As a class, writers in Bengal come from poor middle-class homes, and consider themselves as the disinherited sons of their order. They seek compensation for their deprivation in the worldly way by acquiring literary reputation. So they considered Tagore, who was the son of a great zamindar and a zamindar himself, as a poacher in their preserves. (ibid. 80)

So the wonderful physical presence of Tagore was considered as an injury by them, and they could work off the sense of injury only by remembering that his voice was as high-pitched as that of a woman. On the other hand, the creative writers in Bengal never knew English well, and in every case could not write it well. That was why when Tagore got the Nobel Prize on the strength of a book

in English, “they treated him as the jackdaws treated one of their fellows in the borrowed plumes of the peacock” (80). The thought that the English of *Gitanjali* might really be Tagore’s own, made them even wild. He also claims that the great majority of Bengalis were unsympathetic to him. On the worthlessness of criticism Chaudhuri writes. The animus against him was never redeemed by intellectual capability. What was worse is that his admirers did not also reach a higher level. Chaudhuri says, “There has not been one great Bengali in the last two hundred years or so who has not been attacked by the spokesman of the Bengali intelligentsia as a whole” (82). He was unusually susceptible, and therefore prone to shrinking from everything disagreeable or irreconcilable. He did not own the upper-class worldliness of his grandfather. He hardly had the ability to deal with the world practically. His sensitiveness made him intolerant of exterior regulation. As a result he was unsocial essentially, a practical revolutionary in his individuality, and he knew that very well himself. It was his love of Bengal next to his nature, and of the idealized spirit of simple Bengali life that made him suffer more. Rural Bengal was his inspiration. “The region which was for him the reduced image of true Bengal was a circle with a radius of about fifty miles from a centre at Kushtia” (84). His Bengali character also remained indifferent to the splendour of the English landscape. The mistakes of Tagore are specially discussed here. It is said that in his English writings he is not the Bengali poet in flesh and blood, but a different personality in fancy clothing with a mark on his countenance. He also criticizes Tagore on his translations. Probably the feel of authenticity which he had gained from reading the translation of *Gitanjali* made him aware that the appearance of Tagore’s poetry in English was not natural. This was bound to be felt more and more by the native speakers of English when the appeal of novelty had been removed.

In *Atmaghati Rabindranath* Chaudhuri has tried to cover all the aspects of Tagore’s life briefly. Here he describes how Tagore is suicidal, his endless sufferings due to his mistakes, his helpless condition for the ruthlessness of the people. His early life, growth, beauty of Bengal, getting the Nobel Prize, his nationalism and Hinduism, his mysticism, his English days, city life and rural life in England, causes of his annoyance etc. have been described. “He is keen to point out some of Tagore’s ‘Atmaghati’ or self-destructive tendencies and insists that Tagore must have been a deeply unhappy person” (AR 8-9). In this book he tells about the suspiciousness of Bengalis as well. When he read out his poems in his childhood, listeners commented doubting his genius.

Indo-British relations

Chaudhuri has extensively focused on this issue which was always bitter. The British expressed their “contempt for all classes of Indians blatantly” (THGA 61). When cases of murder went to the courts, the British jury always acquitted their countrymen on the ground of inadequate proofs. At such collective inter-racial situation, it could not be expected that there would be pleasing personal relations between Indians and the British residents. About racial arrogance he says in *The Continent of Circe*, “On the whole perimeter of Indo-British relations this façade of cool and deliberate racial arrogance presented itself” (130). The British authorities tried to get relief from this unending strain. They gave their countrymen long leave to go and convalesce at home. But this stimulant kept the British character in better form but worsened the relations with the people of India. In *Amar Desh Amar Satak* he says that till the departure of the English, no English then, except one or two, showed their attitudes without malice to the Bengalis. But it must be said about Chaudhuri that the Indo-British relations are dimly reflected in his Bangla writings. He talks about the ironical feeling in *Amar Debottar Sampatti* that Englishness in Indians is a part of nationalism because it can free them from the English. People educated in England were more anti-British. The two men who were the foremost young nationalists in the Gandhian era, and also the most extreme, were both educated at Cambridge. Mahatma Gandhi received whatever worthwhile education he had in England also. But he claims at this point that “the anti-British feeling among Indians was not only matched but aggravated by the anti-Indian feeling of the British Community in India. It was stridently vocal from the 1860s to almost the end of British rule, and it was expressed with utter disregard of fairness, kindness, or even decency” (WIME 34).

Hindu-Muslim relations

It was a complex theme, spread all over his writings, shattered by beliefs and disbeliefs. Riots, deaths were its ultimate consequence. It ushered in the partition of Bengal. Chaudhuri writes that a cold dislike for the Muslim settled in the hearts of the Hindus. This put an end to all real closeness of relationship. In the *Autobiography* he says that the boys of Kishoreganj were visibly found divided into two sections, one composed purely of Hindus and the other of Muslims. He writes about the preparation of a Hindu-Muslim conflict: “Trunkfuls of pistols and ammunition had been passed from house to house; swords, spears, and even bows and arrows had been collected in large quantities. Every Hindu house would have been defended by men practiced in arms, and blood would have

flowed had there been a clash” (AUI 276). A feeling of enmity towards the Muslims was a salient feature of the character of Indian nationalism. Hindus felt a retrospective hostility towards the Muslims for their one-time domination of them. Even before Hindus could read they were told that Muslims had once ruled and oppressed them, that they had spread their religion in India with the Quran in one hand and the sword in the other and that the Muslim rulers had abducted Hindu women, destroyed their temples, and polluted their sacred places. He identifies the causes of this conflict, “The Hindu intolerance is for the human being who is born non-Hindu, the Muslim intolerance is for the unbeliever. The Hindu attitude is static, passive and defensive: the Muslim in stark contrast is dynamic, active, and offensive” (EEWW 156). About the Hindus under British rule he says, “The hostility of the Muslims to all the higher manifestations of Hindu life was such that these totally disappeared from the old Aryavarta, the homeland of Hindu life. The whole Indo-Gangetic plain from the Punjab to Bihar and from the Himalayas to the Vindhya became in part like fields forced to lie fallow” (*ibid.* 165). On riots between Hindus and Muslims he says that there was an expression of extreme mutual hatred and intolerance followed by mass destruction of property and killing. The Muslims poured cows’ blood into the temples and the Hindus reacted by slaughtering pigs in the mosques. In the end troops were required to put down such riots. In *Thy Hand* he writes, “But when from July onwards the plants grew to a height of even six feet, they used the shelter these gave for seduction, abduction, rape, and rioting, and when after October these yielded the jute for sale they used the money for litigation” (THGA 329.) In *Amar Desh Amar Satak* he also finds the background story of the conflict between the Hindus and the Muslims.

The Renaissance and its decline

Nirad C. Chaudhuri describes how the Renaissance, as one of his major themes, influenced the people of India and how they failed to keep it alive, how they faced decline in their cultural, social, political and personal life. In *Autobiography* he says, “All our ideas were the ideas propagated by the new cultural movement, mainly based on the formula of a synthesis of the values of the East and the West, which passes under the name of the Indian Renaissance” (212). He was the man who firmly believed that there could be no civilization without empires and was an open admirer of the Roman and the British Empire and is now saddened at the complete decline of culture all around him. He clings to his lost world of chivalry, etiquette and Victorian ideals as the world outside

dives into the twenty-first century. He antagonized Bengalis by calling their culture decadent. He left Calcutta in abhorrence in 1942 and settled in Delhi. But he found North Indian culture even inferior. In 1970, a squirmy Chaudhuri finally found safe shelter among the spires of Oxford. But he says the West too has declined. Britons, according to him, have forgotten their own culture, lamenting the fact that it is rarer to get an English gentleman who eats Blue Stilton and reads *The Wind in the Willows*.

The Indian Renaissance was created in a series of waves of different composition: literary, humanistic, religious, and ethical. The origins of the religious movement were contemporaneous with those of the literary, but in the actual process of unfolding it was not till the literary movement had attained its fullness that the religious reformation began to be felt as a force in the country. The new literary and humanistic movement in Bengal began with the founding of the famous Hindu college in 1817, although its earliest creative achievements were not seen till about forty years later. He writes in *Thy Hand* "Not even in Hindu society does superstition present itself in so disgusting and yet overpowering a form as it does in the materialistic United States" (940). He laments the loss of Bengali cultural life. He writes, "It seemed to me that in all that was appearing in print from the younger writers there was an indication of the decline of the whole cultural life of Bengal. I thought that the Bengali literary effort, which was the most successful cultural enterprise of the Bengali people, was running into a channel which led only into a desert or a morass, in which it would lose itself" (149). It is an important matter to notice that in the latter half of the 19th century Bengali life and Bangla literature had become very intimately linked. Literature was bringing into the life of educated Bengalis something which they could not get from any other supply. On the influence of English literature he says that it virtually remodeled the Bengali mind with new ideas, feelings, and sensations. This has been stated in *Atmagati Bangali* also. A change was located at the start of 19th century in the life of Bengalis. It reached the mental world from the rituals. It was the result of reading English literature. Prior to that Bengalis received rebirth in the beginning of 16th century also. About this Sir Henry Mann wrote, "Finding that their own system of thought was embarrassed in all its expressions by the weight of false physics, elaborately inaccurate, careless of all precisions in magnitude, number and time, the educated Bengalis were turning to western thought, especially in its scientific form" (AB 146).

Life and Culture in Bengal, India and England

In all the Bangla books and most of the English books Chaudhuri focuses light on Bengali life and culture. But this writing specially meant for the Bangla-speaking people. He mentions here the decadence in Bengali life and culture, their rituals, mistakes, happiness and sorrow, urban life and rural life etc. Modern Bangla literature began in the 15th century. Down to the end of the 18th century, he read every book in Bangla. Some Bengali women were totally devoid of a sense of humour. The greatest Bengali ever born or probably will be born was always Tagore. Bankim Chandra Chatterjee, Keshav Chandra Sen, Vivekananda, Sarat Chandra Chatterjee and Subhas Bose came later. About Michael he says, "It was not his allusions, images, and episodes alone that Dutt was exotic, he gave us an impression of strangeness in the whole conception and working out of his poem" (AUI 222). The importance of Dutt's life as the first Bengali humanist has, however, passed almost unobserved. He mentions that he could say a good deal about the dreadful conditions of the old patriarchal Bengali life, of its horrible degeneration in village and town alike. "The feuds were wholly irrational in their cruelty, fears, and persistence" (THGA 291). In the *Autobiography*, he has given a beautiful pen picture of East Bengal (now Bangladesh). The simplicity of the rural life, prominent Hindu and Muslim culture, religious cults, marriage system etc. have been described here. "Bengali parents considered juvenile addiction to fiction as the equivalent of juvenile addiction to smoking" (AUI 335)

In *Bangali Jibone Ramani* Chaudhuri says that love in rural life against the social rituals was almost impossible. Rabindranath has shown this in his writings. Bengalis failed to enjoy the beauty of rural life till the awakening of Bengali mind by the touch of western golden stick. The new love came to Bengal from Shakespeare and romantic poetry. As was mentioned earlier in *Atmaghati Bangali* he writes, *Ó`i`a ei 1/2|| ji Nti `vauZ` Rxeb cÖavbZ A_©i fte i Rb` SMov, abevb ei ji Nti `vauZ` Rxeb mZib`i gta` ^ygi iZ ciBevi Rb` AvovAvwoÓ* (Conjugal life in poor Bengali families is quarrel mainly due to financial crisis, among the rich conjugal life is competition among the co-wives to have gratification by the husband) (172). But at that time the age of mother-in-law and the daughter's husband became the same in many cases, the bride would be of eleven or twelve. On joint family he makes a funny comment. "At its best the joint family is a cooperative society based on the blood-tie, and a smaller and more closely knit replica of the village community" (TLONTL 88).

Chaudhuri laments the Aryan tradition the Indians had and the loss of it. He attempts to find out the probable causes of the decline in their life and culture. He mentions the rich literary traditions Indians had during the 19th century. That's why he is called a man born in the wrong century. Issues like single family and joint family have been discussed in *To Live or Not to Live*. In the *Autobiography* also he called joint family a tribal camp. No love letter written by an Indian in English can be convincing. On foreign aid he writes,

The Indian attitude towards foreign aid is equally the product of historical experience and of the nationalism shaped by it. India expects this aid as a matter of right and not as a favour, for reasons which are very cogent to the Indian people. They have been taught to attribute their poverty and economic backwardness to British exploitation, which was a part of western imperialism. (FAC 15)

He says that Gandhi totally disapproved of Westernization. "Yet today Indian life at every level is being transformed by the lowest forms of Western popular culture" (THGA 880). In India today religion in every shape has become paganism, the belief of the *Pagus* or the village. He mentions this in the *Autobiography* as one of the basic differences between the India of today and the India of fifty years ago. In *From the Archives* he says that to the great majority of the people work is also a thing of horror and hatred. The sin of deceit and corruption about which one hears so much is only a side-effect of the ambition to idleness, for people try to make money dishonestly only when they do not want to labour for money. Nowadays no officer will take his briefcase from his car- a peon is for that. So, social arrogance, too, has put work at a serious disadvantage. Again in India the repression of talent and venture through jealousy has become a state evil. Politics here is the career of living on the public money.

English life and culture was an issue of close inspection to Chaudhuri as they attracted him. He tried to present it as it is. He praised it in many places of his writing. The English community in India was not the original reflection of true English nature. He has talked about the supremacy of their culture. In the description of England we find two states of it. One is from books and imagination and the other is from first-hand experience. He says about the imaginary England, "To us it was absent and yet real, as Shillong was, but its power was immensely greater" (AUI 114). Queen Victoria, Shakespeare, Homer, Raphael, Milton, Napoleon, Lord Roberts, Burke, Gladstone were his imaginary heroes. He says about England, "Taken together, these gave us the impression of

a country of great beauty of aspect, a country which possessed not only beautiful spots but also place-names which sounded beautiful.” This characteristic vision of the corporeal feature of England “as half land and half sea was confirmed in me by my reading of English poetry.” (131)

Chaudhuri discussed English politics a lot here. He says, “ In spite of the sensational transfer of allegiance from one party to another, a Labour membership of 393 in a House of 640 is not a greater revolution than a Conservative membership of 387 in a House of 670” (WIME 87). He utters the universal truths of politics: Political friendships die, but political hatreds never. All-time acquaintance with political hatred in India has made him think that this hatred is like lust, which is made more active by lenience. He did not find different classes of people in England. “The people seemed to be all superstructure, all saloon, upper-deck and bridge” (PE 74). In England, as indeed all over Europe, love appeared to be a key inspiration of human beings, a major activity of men and women, and as serious a hunt as money-making is in our society. “Among a people who are ready to dismiss human fathers, no one can sell a puppy, a calf, a pigling, not to speak of a fowl without giving the name of seven fathers. That, too, will have to be certified in a legal way ” (EEWW 78). On the English people he writes, “... one thing that surprises me repeatedly is the dynamism of their mind. Mind is always ready like electric light, just after pressing the button it will be on” (361). Villages and village life in England were more attractive and peaceful than the cities. A kind of change in his mental world arrived after staying in England for sixteen months. This stage in the life of Rabindranath is different from the previous stage.

Love, Sex, Marriage and Conjugal life

Love, sex, marriage and conjugal life are repeated issues in Chaudhuri’s writings. How love came in the life of the Bengalis, relationship between love and sex have been described by him. He counts the western influences here. Love is not without sex. On marriage and conjugal life he puts down what brings happiness and sorrow in conjugal life. The ways of conjugal life are also described. Husband-wife relations, adultery, relation between mother-in-law and son-in-law described. Chaudhuri talked about love, relationships and marriage always with certain tenderness. He mentions tips for happy conjugal life. Couple should never take one another for granted. A relationship is just like a garden which needs watering and looking after to keep it tidy. He says that the Indians today never understand the beauty of mind. An interesting saying he mentions is unless there are quarrels between husband and wife there is no love. Love is

always exacting. He has told about Kama Sutra in both *Bangali Jibone Ramani* and English books. The chapter ‘Sex on The Mind, Fear in The Heart’ in *The East is East and West is West* seems to be the repetition of the first chapter in *Bangali Jibone Ramani*. But in Bangla he has alluded to longer quotations from Bangla poetry. The issue of love and sex has repeatedly come in his Bangla writings also. To describe conjugal life in the pre-British era he used the same references in many Bangla writings. Hearing the scolding of *Shib*, Parboti told,

ৱMqৱQ† jeyovwU hLb ei n†q|
 ৱMqৱQ† j†gৱ i Z†i KZ ab j†i|
 eyov M† j†o `uvZ f†i½i MvQ †b†

.....
 (When the old man went as a groom. / Went to me with much
 wealth. / Old cows moving teeth broken trees *garu* /
) (AB 150)

About sex Chaudhuri says in *Bangali Jibone Ramoni* that in that period there were male-female sexual relations in the family structure undoubtedly and usually among the relatives. Girls were at that time married off in such an early age that there was no chance of sex with the virgin girls. Sex relations were found among the married and the widows. Relations between the mother-in-law and the son-in-law were not rare. It was possible due to child marriage. To discuss on sex and love, he questions if love is really without sex or not, what the relationship between love and sex is and if sex has no place in love. He thinks that love is never without body like an English poet:

One day together, for pastime, we read
 Of Lancelot, and how love held him in thrall.

 All trembling kissed my mouth. (BJR 24)

Once sex was ignored as mean. As a result of that there is nothing but hypocrisy in human life. He talks on the customs of this country. People need to be love oriented removing the sight from sex. It was the main theory of 19th century revolutionary ideology. As was mentioned earlier a pundit of Calcutta, when angry, used to say, “The condition of the boys is that if their bed sheets are washed and are drunk that water to the girls, they will be pregnant” (ibid. 27). To describe women in social life he says, “A certain amount of promiscuity has always been present in Hindu society, despite its rigorous sexual taboos. What has really happened is that the area of the irregularity has shifted” (TLONTL 69). To tell the evil role of mother-in-law in a joint family he says, “I know of

instances in which the mother-in-law have not allowed babies to have the kind of food the doctors advise until some religious ceremony enjoined by custom has been gone through at the prescribed age” (TLONTL 118)

Imperialism

Chaudhuri has described present conditions and predicted the future of imperialism and mourns for it and puts forward arguments in favour of it. He pessimistically comments, “The hatred of imperialism runs in our blood. We live in the messianic hope of hailing the dawn of the empireless day” (WIME 73). He also says that being equally unable of denying and accepting imperialism, some of us are motivated to a sort of “Machiavellism, destructive of all faith in secular existence” (ibid.). The urgent utility of imperialism is to secure civilization against this evil upheaval and defend it against the resentment of the futureless. He terms imperialism as preserver and *reclaimer*. He thus proves that it is not right to define that imperialism is against human dignity as it actually maintains it. It is also wrong to say that it is opposed to free choice. It is synonymous with nationalism. In *Amar Debottar Sampatti* he writes a chapter on why he is an imperialist. Man has become imperialist from the creation of human life. Man dominated the beasts at first and then the trees. To talk about the history of human imperialism he says about Persian, Greek, Roman and British imperialism. He also talks of the imperialism of the Hindus, imperialism in ancient India. He gives some examples on what happens after the fall of an empire. Whenever an empire fell people faced utmost sufferings. The intermittent period from the fall of an empire to the rise of another empire is termed as ‘imperial interregnum’ (67). That is why after the fall of Roman Empire three to four hundred years is called the Dark Age of Europe. Why he is an imperialist, he thinks, is because he is a human being. He is an imperialist because he is a civilized human being. He is an imperialist because he is a true Hindu. He describes in *Amar Debottar Sampatti* what he wrote in *The English Review* in 1946 to show the happenings after the fall of Moghul Empire was, “Complete ineffectiveness of the State. It could not resist foreign invasion, put down internal rebellions, suppress Hindu-Muslim riots (there were Hind-Muslim riots in those days), could not ensure efficient administration, and was not successful in any project it initiated” (68). Many Bengalis have misconception about it. He clarified them here. Virgil gave the true identity of imperialism-

*‘Tu regere imperio populos, Romane, memento/
(Hae tibi erunt artes), pacisque imponere morem/ Parcere subiectis, et
debellare superb.’ (ADS 57)*

(Hey Roman, keep it in mind- your efficiency is in it- your work is to govern other nations, establish peaceful behaviour, rescue the distressed, and controlling the arrogant). Hatred to other nation was seen as soon as the English rule was established. They hated the British but liked their rule. As was mentioned earlier, Ishwarchandra, seeing this, has written, *Ôñ` ðki KzKzi a i/ ðeñ` ðki VñKzi Qvw O(qwÓ e* catch the dogs of the country/ Leaving the foreign priests) (ADS 73). He calls himself an imperialist like Rammohun, Bankim and Vivekananda as he was able to be neutral about both the Bengali and the English.

Conclusion

It is now obvious that Nirad C Chaudhuri wrote amply on identical issues in both the languages for these two audiences. Thus he wanted to share his ideas with the world. In doing so he let the world know the Indian ways of life and the glorious past of India and the English world to the Indians vice versa. In English we find him writing in two prose styles, the one scholarly and the other easy. Contrarily, he writes all the Bangla writings in simple prose getting rid of complications. This is because his Bangla books targeted ordinary Bangla reading people who, as it appears, compelled him to evade an intellectualised style. He describes the idea of nationalism and how it failed to work in India. He reveals, on Tagore, the suicidal tendencies and the misunderstanding of him by the Bangalis. Again, he says how Tagore failed to identify his friends. He also says that it was his love of Bengal next to his nature, and of the idealized spirit of simple Bengali life that made him suffer more. To describe Hindu-Muslim relations he says it was a complex theme, spread all over his writings, shattered by beliefs and disbeliefs. To describe Indo-British relations, he also says that till the departure of the English, no English then, except one or two, showed their attitudes without malice to the Bangalis. Chaudhuri, as one of his major themes, describes how the Renaissance influenced the people of India and how they failed to keep alive the Renaissance, how they faced decline in their cultural, social, political and personal life. He mentions here the decadence in Bengali life and culture, their rituals, mistakes, happiness and sorrow, urban life and rural life etc. How love came in the life of the Bangalis, relationship between love and sex have been described by him. He counts the western influences here. Chaudhuri has described present conditions and predicted the future of imperialism and mourns for it and puts forward arguments in favour of it. This is how he makes a manifestation of the life and culture of India and England in both of his writings with the agenda delineated above.

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