

Resonances of the ‘forbidden’ and ‘Madhav tuya abhisarak lagi’ in *Rajmohan’s Wife*

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Abstract

With his ‘Sanskritic learning, Vaishnava devotionism’ and acquaintance with Western literature and philosophy, Bankim Chandra Chattopadhyay represents an interesting juncture in colonial politics as he attempted to handle the novel as an emerging genre. In *Rajmohan’s Wife* (1864) he undertook various thematic and stylistic challenges, re-workings and strategic fashioning to portray the emotional tumult and decisions of Matangini. Her journey through the dark stormy night is generally read within typically Gothic tropes and her passion for Madhav is framed within the novelist’s attempt at negotiating the tension between individual and society. This essay seeks to interrogate the framing of Matangini, especially her journey and climactic meeting with Madhav, within the *padavali* poetry of Vaishnava tradition where Radha is portrayed as primal nature who cannot be deflected from her course of love and also feels vulnerable and caged despite the joyous abandon of her *abhisar*.

Key words: Indian English novel, colonial narrative discourse.

Rajmohan’s Wife (1864), an early novel in English, ‘more heard of than read,’¹ has been resuscitated by publishing houses like Rupa, Penguin and Ravi Dayal to provide access to ‘an important 19th century text for renewed consideration.’² Authored by Bankim Chandra Chattopadhyay, one of the seven students belonging to the first graduating batch of the University of Calcutta, the text has recently been included for the undergraduate students of the University of Calcutta. As Bankim engaged in ‘experimenting to create a narrative form previously not part of the Indian literary heritage, and writing in a medium hitherto largely untested as a mode of literary expression,’³ he undertook various thematic and stylistic

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challenges, re-workings and strategic fashioning. Within this context, this essay seeks to interrogate the framing of Matangini as the tortured Rajmohan's wife who has to 'remain in a cage all day.'⁴ The frail wife who sinks 'lifeless on the floor'⁵ can give her murderous husband and dacoit-pursuers a slip, and through her 'silent suffering'⁶ she can vanquish her oppressor / tormentor / incarcerator(s) in both body and spirit. Matangini's journey through the dark stormy night is marked by typically Gothic characteristics like pursuing dacoits, howling dogs, hooting owls, ominous shrieks and wails, her hiding in the dark waters of Phulpukur. This journey could have been read simply as a sister's emergency mission to save her beloved relatives from the dreaded dacoits if our reading was disjoined from the descriptions like Madhav's fixated gaze on Matangini returning with her pitcher, that reaches a crescendo in the ninth chapter as she stands in his presence, her face buried within his hands, in a rapturous agony in which 'duty, virtue, principle ceased to fling its sombre shadow on the brightness of impure felicity.'⁷ Bankim did not take the easy option of writing fiction 'based on a Victorian narrative model to which colonial education had exposed a new generation of urban Indians'⁸ and this essay seeks to explore the novel largely within the paradigm set by Meenakshi Mukherjee that Matangini's solitary journey in dark night is 'redolent with literary echoes of Radha's *abhisara* in Vaishnava poetry.'⁹

Bankim Chandra has an interesting intellectual and cultural *locus standi*. His family produced five deputy magistrates in two generations and 'achieved a status in the new colonial context higher than the one they enjoyed in traditional Brahmin society.'¹⁰ Being a deputy magistrate however did not absolve him of the stigma of being 'petty servant,' though he did enjoy the appreciation and friendship of a few British administrators like the Lieutenant

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Governor Sir Ashley Eden. As Raychaudhuri points out, he had become conscious of the colonial otherness since his childhood memory of accompanying his teacher's family to the house of District Magistrate Mollet and not being invited to go within for tea. He was critical of the pathetic subservience displayed by the educated natives and in his satirical piece 'Babu' published in *Lokrahasya* he mocks the clan who are 'parabhashaparadarshi, matribhashabirodhi'¹¹ [skilled in foreigner's tongue; hater of his own mother tongue]. In his letter to Jogendra Chandra Ghosh, Bankim states that he is 'not at all ambitious of finding European readers' and feels that it is 'an ambition' of 'obtaining a hearing from the educated portion of my [his] countrymen'¹² that induced him to choose English as a medium of expression for his polemic prose writings. The references in *Rajmohan's Wife* to 'salads' growing in the kitchen garden adjacent to the 'zenana,'¹³ thus cannot be dismissed as a sign of Bankim suffering 'from an uncertainty about his audience'¹⁴ because in the later vernacular 'Rajmohaner stri' he refers to 'kichu bartaku shakadi'¹⁵ [some brinjals and leafy vegetables] growing in the courtyard adjoining the 'antahpur' thereby identifying a familiar reality for the Bengali reader. Bankim does not culturally hyphenate the European readers with frequent notes or list of annotations as can be noted in other contemporary works and allows the readers to negotiate their way towards the source culture. The undefined space of intended readership becomes crucial since the author also traversed between the elite space in the incomplete *Nisith rakshasir kahini* and the contemporary social milieu.

With his 'Sanskritic learning, Vaishnava devotionism'¹⁶ and acquaintance with Western literature and philosophy, Bankim stands in an interesting juncture as he attempted to handle an

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emerging genre dealing with the increasing intensity in the tension between individual and society. His 'primary challenge was the achievement of realism while remaining faithful to the reality of social order which generally inhibited individual choice.'¹⁷ He becomes the spokesperson of the contemporary vernacular literature marked by a synthesis of the nouveau culture, social transition and inherited tradition that involved a new realism: 'etey cutlet ache, brandy ache, bidhabar bibaha ache vaishnabir geet ache'¹⁸ [the contemporary vernacular literature revolves round cutlet, brandy, widow-remarriage and song of the Vaishnavi]. However, as a nineteenth century Indian novelist writing in English he had to negotiate the demands of the newly emerging form and the response to the pre-modern literary inheritances.

In nineteenth century colonial Bengal, the educated colonial native was often plunged in terrible moral crisis as he tried to negotiate between Western education and his inherited traditions as can be seen in the anecdote of Duff explaining rainfall as a scientific phenomenon with the help of the boiling kettle that concludes with the general mood of scepticism among the students: 'If your account be the true one, what becomes of our Shastras?'¹⁹ Bankim, an alumnus of the Midnapur Collegiate School, Hooghly Mohsin College, Presidency College, and Calcutta University, must have journeyed through a similar mental struggle that was more intense than the protagonist of *Kalikata kamalalaya*(1823). However, his ideology and creativity have often been traced back to his basic mooring in Sanskrit learning and the Vaishnava devotionalism percolating deep within him since his childhood. His 'Krishnacharitra' reflects unshaken belief in his inheritance of indigenous tradition and culture: 'ami nijeo Krishna ke swayam vagabhan baliya driro biswas kari; paschatya shiksar parinam amar

ei haiyache je, amar se biswas driribhuta haiyache.'²⁰ [I firmly believe in the divinity of Lord Krishna; as a consequence of the impact of Western education my belief has become profounder]. He observes that the cultural, mental and intellectual fabric in Bengal is marked by a pervasive presence of Krishna and the Vaishnava verses revolving around the figures of Krishna and Radha have received popular acceptance. Simultaneously, Bankim is located in the complex history of intellectual modernity within which Indians were engaged in a transformation of their moral universe as they 'fell in love and related to women in their lives in a new manner, they became thoughtful about their own moral life in an unprecedented fashion.'²¹ In the opening chapter of *Govinda Samanta* Reverend Day provides a 'bill of fare' that the Indian novel writer in English can offer. Instead of the marvellous or the adventurous the writer focuses on the contemporary society but he is very much constricted in the handling of romantic love:

I would fain introduce love- scenes; but in Bengal— and for the matter of that in all India— they do not make love in the English and honourable sense of that word. Unlike the butterfly, whose courtship, Darwin assures us, is a very long affair, the Bengali does not court at all. Marriage is an affair managed entirely by the parents and guardians of bachelors and spinsters, coupled with the good offices of a professional person, whom the reader may meet with in the course of this narrative. Of dishonorable, criminal love, there is no lack; but I do not intend to pollute these pages with its description.²²

The early Indian writer of fiction operated 'in a society bound by extremely restrictive conventions of marriage'²³ and felt rather inhibited in exploring romance and love but it also opened up for Bankim a territory in which he could explore individual dilemma

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and the relationship between the individual and society. The aesthetics of the nineteenth century novel presumes ordinary, unexemplary individuals who are ‘often confused, usually imperfect, unable to live up to the principles they believed in, morally flawed and vulnerable.’²⁴ However, they respond to choices and situations and engage in a search for his/her own self as fashioned by experience and self-reflection.

Rajmohan’s Wife can be placed within the remark in Bankim Chandra’s essay ‘Vidyapati o Jaidev’ that ‘sahitya desher abastha ebam jatiya charitrer pratibimbamatra’²⁵ [literature is a reflection of the condition of the nation and the national character]. Despite his conscious choice of English as medium, Bankim is interested more in addressing an audience within his familiar socio-cultural periphery which was an immensely volatile space of strong cross-currents. This can be seen in terms of publishing history of *Rajmohan’s Wife*. Reverend Lal Behari Day’s *Folk Tales of Bengal* (1873) was published by Macmillan and reissued in 1912 when the text was introduced as a part of the syllabus of the University of Calcutta. *Govinda Samanta* or *The History of a Bengal Rayat* (1874) was published by Macmillan and though neither of these works proved profitable for the firm, continuous publicity ensured visibility in the public domain. *Rajmohan’s Wife* was originally serialized in Kishori Chand Mitra’s weekly periodical *Indian Field* in 1864. Peary Chand Mitra’s brother Kishori Chand Mitra was in the Bengal Civil Service and rose to be the deputy magistrate in 1846 and the police magistrate of Kolkata in 1854. He became increasingly critical of the colonial judicial system and the hostility of the whites led to the loss of his job in 1858. His weekly periodical *Indian Field* merged with the *Hindu Patriot* in 1865 and Brajendra Nath Banerji came across the single and incomplete surviving copy

of all but three issues of the weekly periodical bound with the *Hindoo Patriot*. There is a prevailing view that after this novel, Bankim Chandra Chattopadhyay ‘never attempted to write imaginative literature in English’²⁶ and instead began to prepare a Bengali version of his first novel. He abandoned this translational endeavour after the seventh chapter and his nephew Sachis Chandra Chatterjee completed the work without being aware of the existence of the novel in English. Brajendra Nath Banerjee retranslated the first three chapters from Bengali into English and the entire novel appeared in fifty seventh and fifty eighth volume of Ramananda Chattopadhyay’s *The Indian Review* in 1935. The first four chapters appeared in the May issue (pp. 535-42) and the next three chapters in June issue (pp. 654-62). The July issue carried eighth to eleventh chapters (pp. 42-48), the twelfth to fifteenth chapters appeared in the August issue (pp.160-67), the September issue carried chapter sixteen to eighteen (pp. 271-77) and the concluding section in the October issue (pp. 415-20). The novel was published by K.N. Chatterjee in 1935 from Calcutta. To mark the birth centenary of the author, Bangiya Sahitya Parisad commissioned Brajendra Nath Banerji and Sajani Kanta Das with the task of editing Bankim Chandra’s English compositions and *Rajmohan’s Wife* appeared in 1940 along with his *Letters on Hinduism* and *Essays and Letters*. The novel was also included in the third volume of Bankim Chandra Chattopadhyay’s collected works published by Bangiya Sahitya Samsad in 1969. Thus, the text of *Rajmohan’s Wife*, despite its choice of the coloniser’s medium, has always been published by indigenous publishers.

The protagonists in *Rajmohan’s Wife* also occupy a similar transitional space. Bankim’s own responsibility as Deputy Magistrate took him to the interiors of East Bengal and he evokes

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Radhaganj not as a village entirely shielded from European influences as can be seen through the presence of characters with links to the city and interiors of Mathur's house. The eighteen-year old protagonist Matangini's speech is free of any East Bengal accent and indicates that she 'was born and brought up on the Bhagirathi in some place near the capital.'²⁷ Later, when Matangini seeks shelter at Mathur's house, Tara asks her to arrange her daughter's hair into a *khompa* (bun); the co-wife Champak apprehends that it would be the way in which disreputable females do and Matangini defends the urban culture and the supposed criticism of the *bibi* by stating: 'If I succeed in tying a *khompa* as they do in our part of the country . . . this beautiful child will look twice more beautiful.'²⁸ The chapter 'The Two Cousins' introduces Madhav as one in love with Calcutta and marked apart from the village by his 'cambric shirt and English shoes' and a single ring on his finger.²⁹ Madhav's familiarity with the city and the English culture become his sign of moral superiority. These city-bred individuals settle down in Radhaganj – Matangini as the wife of Rajmohan and Madhav is married to her younger sister Hemangini. Rajmohan becomes involved in the robbery at Madhav's house planned by Mathur and Matangini overhears the plot to steal Ramgopal's will bequeathing his property to Madhav. In the tumult that ensues, Matangini chooses to walk out of her home and marriage but is abducted by the lascivious Mathur and finally rescued by Madhav and Mathur's first wife Tara. She returns to her parental home and is financially supported by Madhav till her death.

The traces of external Western influences is also palpable in the description of the *andarmahal* of Mathur's mansion marked by an uneasy jostling of the indigenous and Western cultural influences – 'crab-like form' of Durga, Kali, and a few specimens of European art like the Virgin and Child about which the inmates had 'little

knowledge'³⁰ coexist. In *Around the World in Eighty Days* (1873) Verne describes Kali as a hideous four-armed form with 'haggard eyes, dishevelled hair, protruding tongue, and lips tainted with betel'³¹ but Bankim is able to incorporate a possible point of view of his intended readership whom he goes on to mock in his later essays like 'Ramayaner samalochona' or 'Bangla sahityer ador' in his *Lokrahasya*.

The attempt of rendering contemporary Indian society in English fiction by English authors constitutes 'the most important strand'³² and this can be seen in the detailed picture of Radhagunj, Rajmohan's cottage and Mathur and Madhav's respective mansions in *Rajmohan's Wife*. There is a sustained attempt at capturing the transitional phase and the third-person omniscient narration in the fourth chapter in *Rajmohan's Wife*, 'The History of the Rise and Progress of a Zemindar Family' indicates a clear attempt at documenting the deep social restructuring through a portrayal of the genealogy of Madhav and Mathur. A picture of residual culture is provided through their grandfather Bangshibadan Ghoshe who began life as a menial servant of a zemindar family, amassed the wealth of his master and distributed it among his three sons. His eldest son Ramkanta purchased estates, expanded his wealth and bequeathed it to his son Mathur and believing that English education is 'not only useless but as positively mischievous'³³ kept him away from modern education. Consequently, Mathur became 'an exceedingly apt scholar in the science of chicane, fraud and torture.'³⁴ The second son Ramkanai proved extravagant, moved to Calcutta and engaged in unprofitable mercantile schemes and eventually became ruined. However, his son received the best education and inherited the wealth bequeathed to him by his childless uncle Ramgopal. This backdrop is inserted mid-way in the

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narrative in order to locate the star-crossed lovers Mathur and Matangini within the social praxis.

Bankim chooses to set the politics of socioeconomic transition in order in the background to focus on the complicated web of passions between Matangini and Madhav. Their names immediately resonate the *padavali* poetry of Vaishnava tradition. The ‘Vaishnava cycle of ceremonies held round the year centred on the centuries-old family temple of Radhaballabh, Krishna as Radha’s beloved’³⁵ must have entered deep into Bankim’s psyche. As a scholar and litterateur he was sensitive to the impact of Vaishnava literature on popular culture and in his essay ‘Vidyapati o Jaidev’ Bankim observes that the florid, melodious *geetikavya* celebrating love is conducive to the mental make-up of the Bengalis. The *padavali* broke away from traditional high culture to embrace cosmopolitanism and the Maithili verses of Vidyapati popularized the traditions around Radha. In the *padavali* of Gaudiya Vaishnava cult Radha is portrayed as primal nature who cannot be deflected from her course of love and also feels vulnerable and caged despite the joyous abandon of her *abhisar*. In his *Krishnacharit* Bankim Chandra refers to the fifteenth chapter of *Brahmabaibarta Purana* where Krishna hails Radha as the female principle, the core of creative energy and addresses Radha as ‘*moolprakritiriswari*,’ ‘*srishteradharvuta*,’ ‘*twam stri pumanaham, Radheneti Vedeshunirnayam*.’ The *padavali* poetry of Chandidas and Gyandas begins to focus more on Radha’s consciousness as she becomes synonymous with loss and suffering.

Rajmohan’s Wife opens with Matangini lost in a state of brooding anxiety blended with a ‘sorrow nursed in her heart,’³⁶ that reminds of Radha as rendered by Chandidas in his popular verse:

Radhar ki haila antare byatha
Basiya birale thakay eekale

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Na shuney kaharo katha
Sadai dheyane chahe megh-panye
Na chale nayan-tara
Birati aharey ranga baas parey
Jemat yogini para³⁷

Radha is so immersed in the thought of Krishna, ‘sadai dheyane,’ that she is hardly aware of the world around – ‘Na shuney kaharo katha’ and engages in a strict meditation like a ‘yogini’ gazing at the Krishna-like-clouds with eyes fixed. Matangini is similarly ‘too absorbed in her own thoughts to heed the appearance of external nature,’³⁸ her tresses are ‘tied up in a careless knot on her shoulder’ and her perfect form is almost entirely bare of ornaments. Initially she is reluctant to accompany Kanak to the river Madhumati and cites Rajmohan’s injunction. Kanak’s use of the metaphor of cage refers more to Matangini’s self-imposed-withdrawal and when Kanak hints the presence of Madhav, her reddened face and quivering lips betray the inner tumult preceding the decision: ‘Let us go, but is it wrong?’³⁹ The novel thus opens with the hint of unrestrained passion and the current of unsanctioned love that may be a taboo within the contemporary literary precincts but forms the core of the Vaishnava literary tradition: ‘Soi, kene gelam Jamunar jaley?’⁴⁰ As Matangini’s veil is blown away by a sudden breeze, Madhav fixes his gaze on Matangini under the twilight sky, ‘fascinated by the sight as a deer is by the sound of the flute,’⁴¹ and the sublimity of this union is further heightened in contrast to Mathur’s lascivious glance. This unexpressed love is a secret she could only share with Kanak just as Radha shares her desperate longing for Krishna with her close *sakhi*. In the sixth chapter Matangini lies down under a single beam of the moon with ‘her *anchal* thrown off from her bosom towards the waist’⁴² and delves

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into this memory of ‘inexhaustible love’: ‘One painful remembrance, painful but too sweet in its painfulness not to be brooded over again and again, still connected her past happiness with her present lot.’⁴³ The world around her is the darkened room and her entire consciousness is illumined with the refracted memory of her love. On her return Matangini formidably faces the wrath of Rajmohan by asserting: ‘I had gone because I thought there was nothing wrong in it.’⁴⁴

Matangini has her inner recess of energy and strength which the analogy between Matangini’s raised eyes and lightning suggests in the very opening section. In the tenth chapter when Rajmohan confronts her for foiling his robbery and blasts her for this illicit relation and her furtive nurturing of this passion, Matangini is described as ‘the half guilty and half innocent woman’⁴⁵ whose inner tumult merges with the external storm lashing through the night:

Aamar chitwashale matwahati bandha chilo dibarati
Khipata kaila kataksha-ankushey⁴⁶

Her passions go on rampage with the frenzy of she-elephant but she declares with a deterministic firmness and calmness:

I love him – deeply do I love him; long loved I and I love him so. I will also tell you that words have I uttered which, but for the uncontrolled – *uncontrollable madness of a love you cannot understand*, would never have passed these lips. But beyond this I have not been guilty to you. [Italics mine]⁴⁷

Rajmohan is cast aside from this whole experience and reduced to a pale individual who can only try to despoil the purity of love.

The title of the seventh chapter, ‘Love can Conquer Fear’ is embedded within the Vaishava philosophy of the soul remaining awake all night for journeying through arduous paths, darkness and

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danger to merge with the One or Krishna/Madhav:

Madhav tuya abhisarak lagi

Dutar pantha

gaman dhani sadhaye

Mandir yamini jagi⁴⁸

Matangini perceives that this is a solitary journey – and she ‘must go herself.’⁴⁹ She decides not to implicate Rajmohan but has to struggle with the lurking darkness and the fanciful fears. However, ‘her noble love expanded and rose’ beyond the ‘appalling dangers’⁵⁰ and she steps out wrapped in a coarse bed-cloth. As a resolute soul she walks into the mango grove where she finds the voices of the robbers. In order to avoid discovery, she takes shelter in the Kalindi-like dark pool of Phulpukur reminding of Chandidas’s verse about Radha’s preoccupation with dark: ‘kalo jol dhalitey sai Kala porey mone.’⁵¹ To conceal her radiant face, she loosened her dark tresses ‘lest the fair complexion of her lily face should betray her’⁵² and such an effacement of the self is symbolic of her merger with the One in her soul, as Chandidas puts it:

Kalo kesher majhe tomae bandha rakhibo

Purabo moner sadh⁵³

On reaching Madhav’s house she warns her sister Hemangini but Madhav wants to hear from her personally. Their meeting is initially hesitant, as Matangini appears before him with her sari drawn over her forehead as a mark of modesty. She is addressed as ‘sister-in-law’ and Madhav attempts to play a perfect host until she convinces him of the urgency of the situation but does not divulge the source of her information and requests him to conceal the fact that she has been the informant.

The robbery is successfully warded off but the ninth chapter, ‘We meet to Part’ is marked by the pathos of separation of two souls so

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deeply in love with each other that the very thought of separation reduces them to tears:

Emon piriti kovu nahi dekhi shuni
Parane bandha apani
Duhu kore duhu kande bicched vabiya⁵⁴

During the final meeting, Matangini buries her face in Madhav's palms and bathes them with her tears 'so that Madhav trembled under the thrilling touch.'⁵⁵ She trembles with the intensity of her passion, aware of this being possibly their last meeting and makes her final testimony of love – 'too deeply have I loved you – too deeply do I love you still, to part with you forever without a struggle.'⁵⁶ Madhav's eyes are 'suffused with tears' and exults in her name – 'Matangini dear, beloved Matangini' prompting her query: 'say Madhav, do you then love me still?' – but he recollects his composure and reminds how they set duty above love and implores her to forget: 'let us forget each other.'⁵⁷ But Matangini's self-surrender reminds one of Radha who offered her entire self to Krishna with the ritualistic basil leaf and sesame:

Madhav, bahut minati kari toye
Dei tulasi til e deha samarpilu
Daya janu chhorbi moy⁵⁸

She vows to erase him from her thoughts but 'the first thing she did after leaving Madhav was to remember; to remember and hang with rapture on each word he had uttered, – on each tear he had shed.'⁵⁹ Thus, she exists in her thoughts of Madhav and he, too, is unable to preserve his vow of forgetting and muses on Matangini's disappearance and the 'deep and tender feeling which he had stifled in his breast at such cost, seemed to burn with redoubled fervour.'⁶⁰ This remembrance 'of the forbidden and fond interview'⁶¹ produces

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an ecstasy and it engrosses her soul in such a way that she becomes oblivious of the impending storm – both literal and metaphorical. She steps out in the frightening darkness, thunder and lightning with the firm resolution of leaving her home – ‘tejabi geha’ and making her body sacrificial: ‘premak lagi upekhabi deha’:

Ghana ghana jhana jhana bajar nipat|
Shunoite shrabane maram jari jata||
Dashadisha damini dahan bithar|
Heraite uchaki lochan-tar||
Ithey jadi sundari tejabi geha|
Premak lagi upekhabi deha||⁶²

When she returns to her room from Madhav’s mansion, she has already moved beyond the confines of home with the ecstasy of the meeting. She fends off Mathur’s lust with her *yogini*-like display of fierce resistance and vow of starvation and she is rescued from his dungeon in an almost lifeless state. Yet, with all her energy, dynamism and complexity Matangini fades out much like Radha out of the grand narrative of *Mahabharata* and the narrator exercises his omniscience – ‘History does not say how her life terminated, but it is known that she died an early death.’⁶³

As Rajmohan’s wife Matangini suffers a feeling of being trapped with an insufferable husband and this worsens after she learns of his complicity with robbery: ‘Was it in her power, now that her eyes were opened, to tear herself from his disgusting embraces? No, no, she was for ever cursed.’⁶⁴ Tara had procured her husband Mathur’s consent for sheltering Matangini after the latter’s decision to leave Rajmohan’s home, hardly aware of his amorous interest in Matangini. The consequent complications with the abduction of Madhav and Matangini, and the latter’s overcoming of Mathur’s approaches provides a fast-paced gothic plotline. However, through

his choice of title Bankim focuses more upon the struggle of the self within the social paradigm since Matangini struggles with self and social conventions and finally unshackles herself from being Rajmohan's wife. This transcendence is the inevitable culmination of a spirit whose actions have been continuously paralleled with Radha.

Endnotes :

- ¹ Meenakshi Mukherjee, "Foreword" to Bankim Chandra Chatterjee, *Rajmohan's Wife* (Delhi: Ravi Dayal, 2000), p.v.
- ² Makarand R. Paranjape, *Making India: Colonialism, National Culture and the Afterlife of Indian English Authority* (London: Springer, 2013), p.88.
- ³ Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India* (New Delhi: OUP, 1985), p.17.
- ⁴ Bankim Chandra Chatterjee, *Rajmohan's Wife* (Delhi: Ravi Dayal, 2000), p.4.
- ⁵ Chatterjee, *Rajmohan's Wife*, p.61.
- ⁶ Chatterjee, *Rajmohan's Wife*, p.13.
- ⁷ Chatterjee, *Rajmohan's Wife*, p.54.
- ⁸ Mukherjee, "Afterword" to *Realism and Reality*, pp. 137-138.
- ⁹ Mukherjee "Afterword" to *Realism and Reality*, p.145.
- ¹⁰ Raychaudhuri, *Europe Reconsidered*, p. 108.
- ¹¹ Chatterjee, 'Babu' *Bankim rachanabali*, p.11.
- ¹² Chatterjee, *Letters on Hinduism* (Calcutta: Institute of Social and Cultural Studies, 2019), p.14.
- ¹³ Chatterjee, *Rajmohan's Wife*, pp. 2, 1.
- ¹⁴ Mukherjee, "The Beginnings of the Indian Novel." Arvind Krishna Mehrotra ed. *An Illustrated History of Indian Literature in English* (Delhi: Permanent Black, 2003), p. 92.
- ¹⁵ Chatterjee, 'Rajmohaner stree,' *Bankim rachanabali*, p. 995.
- ¹⁶ Tapan Raychaudhuri, *Europe Reconsidered: Perceptions of the West in Nineteenth-Century Bengal* (New Delhi: Oxford 1988), p.106.

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- ¹⁷ Mukherjee, *Realism and Reality*, p.68.
- ¹⁸ Chatterjee, 'Bangla sahityer ador,' *Bankim rachanabali* (Calcutta: Sahitya Samsad 1955), p.45.
- ¹⁹ Alexander Duff, *India and India Missions* (Edinburgh: John Johnstone, 1839), p 560.
- ²⁰ Chatterjee, "Krishnacharitra," *Bankim rachanabali*, p. 407.
- ²¹ Sudipta Kaviraj, *The Invention of Private Life: Literature and Ideas* (New York: Columbia University Press, 2015), p. 26.
- ²² Reverend Lal Behari Day, *Govinda Samanta* (London: Macmillan, 1874), pp. 3-4.
- ²³ Mukherjee, *Realism and Reality*, p.8.
- ²⁴ Kaviraj, *Invention of Private Life*, p.30.
- ²⁵ All translations have been attempted by the writer unless otherwise mentioned.
- ²⁶ Meenakshi Mukherjee, *The Perishable Empire* (Delhi: Oxford University Press, 2000), p. 45.
- ²⁷ Chatterjee, *Rajmohan's Wife*, p.3.
- ²⁸ Chatterjee, *Rajmohan's Wife*, p.81.
- ²⁹ Chatterjee, *Rajmohan's Wife*, p.8.
- ³⁰ Chatterjee, *Rajmohan's Wife*, p.76.
- ³¹ Jules Vene, *Around the World in Eighty Days* (New York: Cosimo Books, 2008), p. 48.
- ³² Mukherjee, *Realism and Reality*, p.16.
- ³³ Chatterjee, *Rajmohan's Wife*, pp.16-17.
- ³⁴ Chatterjee, *Rajmohan's Wife*, p.17.
- ³⁵ Raychaudhuri, *Europe Reconsidered*, p. 106.
- ³⁶ Chatterjee, *Rajmohan's Wife*, p. 3.
- ³⁷ All quotations have been taken from Khagendranath Mitra, Sukumar Sen, Viswapati Chaudhuri and Shyamapada Chakrabarti.
- ³⁸ Chatterjee, *Rajmohan's Wife*, p. 57.
- ³⁹ Chatterjee, *Rajmohan's Wife*, p. 3.
- ⁴⁰ Shyamapada Chakrabarti ed. *Vaishnav padavali* (University Calcutta 1999), p.34.

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- ⁴¹ Chatterjee, *Rajmohan's Wife*, p. 9.
⁴² Chatterjee, *Rajmohan's Wife*, p. 29.
⁴³ Chatterjee, *Rajmohan's Wife*, p. 30.
⁴⁴ Chatterjee, *Rajmohan's Wife*, p. 12.
⁴⁵ Chatterjee, *Rajmohan's Wife*, p. 60.
⁴⁶ Chakrabarti, *Vaishnavpadavali*, p.34.
⁴⁷ Chatterjee, *Rajmohan's Wife*, p. 61.
⁴⁸ Chakrabarti, *Vaishnavpadavali*, p.51.
⁴⁹ Chatterjee, *Rajmohan's Wife*, p. 38.
⁵⁰ Chatterjee, *Rajmohan's Wife*, p. 37.
⁵¹ Chatterjee, *Rajmohan's Wife*, p. 80.
⁵² Chatterjee, *Rajmohan's Wife*, p. 41.
⁵³ Chakrabarti, *Vaishnavpadavali* p.80.
⁵⁴ Chakrabarti, *Vaishnavpadavali* p.80
⁵⁵ Chatterjee, *Rajmohan's Wife*, p. 53.
⁵⁶ Chatterjee, *Rajmohan's Wife*, p. 53.
⁵⁷ Chatterjee, *Rajmohan's Wife*, p. 55.
⁵⁸ Chakrabarti, *Vaishnavpadavali*, p.104.
⁵⁹ Chatterjee, *Rajmohan's Wife*, p. 57.
⁶⁰ Chatterjee, *Rajmohan's Wife*, p. 95.
⁶¹ Chatterjee, *Rajmohan's Wife*, p. 57.
⁶² Chakrabarti, *Vaishnavpadavali*, p.53.
⁶³ Chatterjee, *Rajmohan's Wife*, p. 126.
⁶⁴ Chatterjee, *Rajmohan's Wife*, p. 36.