

## Vande Mataram- Bow to Vasundhara, The Soil

Dr. Tridibesh Tripathy<sup>1\*</sup>, Prof. Byomakesh Tripathy<sup>2</sup>, Professor Shankar Das<sup>3</sup>, Prof. Rakesh Dwivedi<sup>4</sup>, Anjali Mishra<sup>5</sup>, Hareem Nomani<sup>6</sup>, Pragya Pandey<sup>7</sup>, Ranvijay Singh<sup>8</sup>, Anjali Tripathy<sup>9</sup>, Navya Mall<sup>10</sup>, Ms. Sanskriti Tripathy<sup>11</sup>

<sup>1</sup>BHMS (Utkal University, Bhubaneswar), MD (BFUHS, Faridkot), MHA (TISS, Mumbai), Ph.D. in Health Systems Studies (TISS, Mumbai), Homoeopathic & Public Health Expert, Visiting Professor, Master of Public Health (Community Medicine) program, Department of Social Work, Lucknow University, Lucknow, UP, India

<sup>2</sup>Vice Chancellor, G.M. University, Sambalpur, Odisha & former VC i/c & Academic Director, Indira Gandhi National Tribal University, Amarkantak, M.P. and Former Vice Chancellor, Utkal University of Culture, Bhubaneswar

<sup>3</sup>School of Health Systems Studies, Tata Institute of Social Sciences, Deonar, Mumbai, Former V Ci/c, Gokhale Institute of Politics & Economics, Pune, Former Pro Vice Chancellor, Tata Institute of Social Sciences, Mumbai & Former Director, IIHMR, Delhi

<sup>4</sup>HOD, Department of Social Work, Co-ordinator, Master of Public Health (Community Medicine) program, Department of Social Work, Lucknow University, Lucknow

<sup>5</sup>Assistant Professor, SW program, Department of Social Work, Lucknow University, Lucknow

<sup>6</sup>Field Work Co-ordinator, Department of Social Work, Lucknow University, Lucknow

<sup>7</sup>Assistant Professor, SW program, Department of Social Work, Lucknow University, Lucknow

<sup>8</sup>Assistant Professor, CCJA program, Department of Social Work, Lucknow University, Lucknow

<sup>9</sup>Head, Knowledge Management Section of India Sanitation Council. Former State Consultant, JJM, United Nations Office for Project Services, Jaipur, Former Senior Program Manager, LLF, Lucknow & Former employee of international agencies such as Catholic Relief Services & Water Aid

<sup>10</sup>Research Scholar for Ph.D. in Law for the Faculty of Law, University of Delhi, LLM (Master of Laws, BHU, Varanasi), LLB (Bachelor of Laws, DU, Delhi)

<sup>11</sup>Pursuing M.Sc. in Medical & Pharmaceutical Biotechnology in Hochschule Fresenius University of Applied Sciences, Idstein, Germany & B. Tech in Biotechnology, Bennett University, Greater Noida, Uttar Pradesh, India

\*Corresponding author: Dr. Tridibesh Tripathy

| Received: 21.07.2026 | Accepted: 23.09.2026 | Published: 28.09.2026 |

**Abstract:** Each time one tunes into the All-India Radio one hears the national song as the radio station initiates broadcasting. Hearing the national song & singing the national anthem has been wired to our brains since we became conscious as an Indian citizen. This article will help us reflecting while we all try to comprehend the views of those who find it difficult to sing the entire song currently. The song denotes mass awareness across the nation. Through this article one gets a slice of history of the song, its progress in mass media, its expansion from two stanzas to 6 stanzas, the story of the gramophone duo, its brush with the law & the expected behaviour from the masses towards approaching & singing the entire song. There is a big aspiration of this article. It aspires that the future generation memorizes the song in its entirety just like the national anthem.

**Keywords:** Vande Mataram, Anandamath, National Song, National Anthem.

## INTRODUCTION

Two days past the Republic Day of 2026 the home ministry notified the first set of protocols for singing the national song Vande Mataram. The direction was that all six stanzas of the song shall be sung during official functions. In retro a position was taken in 1937 by the leadership of the congress & this position was broken. Bankim Chandra Chatterjee wrote the song in 1875 but it appeared in his book 'Anandamath' only in 1881. The novel was set in the backdrop of a 18th century rebellion of sanyasis or monks. Another backdrop was the Great Bengal Famine of 1770. The base of the plot was that Muslim rulers were projected as repressive & they allied with the British as well. [1,2]

15 years after it appeared in the novel Rabindra Nath Tagore entered the picture. He set the song to tune & sang it for the first time at the congress session. History unfolded in Bengal & the British had initiated the partition of Bengal. It was here that for the next 9 years the song was deployed in the movement against the partition that happened in 1905. Thereafter the song was not restricted to Bengal only as it spread across the nation while aligning with the nation's freedom struggle. [2,3]

Let us analyse the song literally. There are six stanzas in all. The first two stanzas are about the beauty of the motherland. The word 'Sujalam' refers to clean water which is a dire need that each one of us aspire for.

Quick Response Code



Journal homepage:  
<https://saspublishers.com/>

**Copyright © 2026 The Author(s):** This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC BY-NC 4.0) which permits unrestricted use, distribution, and reproduction in any medium for non-commercial use provided the original author and source are credited.

**Citation:** Tripathy, T., Tripathy, B., Das, S., Dwivedi, R., Mishra, A., Nomani, H., Pandey, P., Singh, R., Tripathy, A., Mall, N., & Tripathy, S. (2026). Vande Mataram- Bow to Vasundhara, The Soil. *Cross Current Int Peer Reviewed J Human Soc Sci*, 12(8), 214-217.  
<https://doi.org/10.36344/ccijhss.2026.v12i08.006>

The word 'Sufalam' indicates the fresh fruits from the plants. Next word is 'Malayaj Sitalam' which obviously means clean & cold air or so say 'Thandi Thandi Purbeya' in Hindi language. Lyricist Anand Bakshi picked up this thread to write 'Mere Desh Mein Pavan Chale Purvai' in the Hindi movie 'Jigri Dost' 73 years after Tagore sang the national song for the first time. Next two words are 'Sasya Shyamalam' & here it indicates all the cereals, pulses & all the greens that we consume. In a nutshell, the entire concept of Public Health Nutrition (PHN) is embedded here with basic components like water, air, fruits, cereals & all greens that we need. [2,3,4]

The third & fourth stanzas indicate that crores of arms with sharp swords are ready to fight for the motherland. The fifth stanza talks about the image of India that is carved out in every temple & shrine. The last stanza is a metaphor used for the motherland where it says that the motherland is in-fact represents the trinity Hindu goddess of Durga, Lakshmi & Saraswati. [2,3]

Coming to reflect the political actions associated with the song, one finds that the Congress Working Committee (CWC) which is the party's highest decision-making body adopted all the six stanzas through a resolution on the song in October 1937. The CWC resolution mentioned that as the song was composed before Bankim ji wrote his novel 'Anandamath' it should be considered separate from it. The song & the words 'Vande Mataram' were seditious as per the British. The British wanted to suppress the song by violence & intimidation. A huge gathering of delegates & volunteers was lathi charged by the police at the famous session of the Bengal Provincial Conference (BPC) held in Barisal in April 1906 i.e. just after a year of the partition of Bengal. The Barisal conference was held under the leadership of A. Rasul. The resolution of the conference mentions that the delegates were beaten severely because they cried the slogan 'Vande Mataram' very loudly while they fell down unconscious. This was the beginning of innumerable instances of sacrifice & suffering that spread all over India & was associated with the national song. [2,3,5,6]

Moving on, the CWC resolution went to argue in favour of as to why only the first two stanzas of the song should be sung. After that, gradually & slowly the use of the first two stanzas of the song spread to other provinces of the nation. Along with that a certain national significance began to be associated with these two stanzas. The significance revolved around the fact that these two stanzas described the beauty of the motherland in tender language & the abundance of her gifts that she gives us. Further, it was also mentioned that there was absolutely nothing in them to which objection could be associated with religious or any other point of view. [2,3,5,6]

Another point that these two stanzas mentioned were 30 crores of Indians which implied that it addresses all the Indians at that point of time. The resolution does not stop here. It mentions that there is nothing in these two stanzas to which any one can take exception. The other four stanzas are little known & hardly any one sings these stanzas. Further it also mentions that these four stanzas contain certain allusions including a religious ideology. These aspects may not be in keeping with the ideology of other religious groups in India. [2,3,5,6]

The resolution also mentioned that in national gatherings only the first two stanzas should be sung. It also added that there is perfect freedom to the organisers of the events to sing any other song of an unobjectionable character. This song can be in addition to the Vande Mataram song or any other song in the place of Vande Mataram. [2,3,5,6]

Experts opine that the objections raised against the song that led to pushing the song only two stanzas were a two-fold issue. The first fold regarding the later stanzas became a call to war where Muslims are the adversary in the book Anandmath. The second fold is that the motherland here acquires the form of a Hindu goddess thus alienating Muslims. Other experts opine that in the annals of Hindu nationalism the story of Vande Mataram from being the icon of the national movement to the song becoming an extra ordinary situation itself. The situation signified betrayal & a distortion of nationhood. [2,3,5,6]

The experts also opine that for all those associated with the Rashtriya Swayamsevak Sangh (RSS) Parivar & the Bharatiya Janata Party (BJP) it was crucial for continuing the attachment to the national song. On the other-hand at the same time the importance of the National Anthem/Song had taken the form of a faith. The Muslim opposition to the song put the congress party in a tricky situation. Under Nehru, the party projected it as secular thus shedding all the Hindu imagery. In the process, a vacuum space was created & the space was gleefully appropriated by Hindu nationalism as the national song as its very own. [5,6]

### **Gramophone Duo**

After the CWC meeting in 1937, the congress gathered for its 51<sup>st</sup> annual meeting at Haripura in Gujarat in early 1938. In these months from 1937 to 1938, the national song had changed. The way it was to be seen, heard & presented everything changed. Subhash Chandra Bose as president of the congress had a four-mile journey in a chariot/'Rath' drawn by 51 bullocks & hung tuned bells around the neck of these 51 bullocks with Vande Mataram as the engraved letters on these bells. A Bengali troupe sang the national song & Sarojini Naidu said that it was exquisitely sung. Haripura actually salvaged what Barisal compromised. Bose had a special gramophone record cut to restore the pride of the national song. Timir Baran, a distinguished name in Indian

orchestra was given the responsibility. Vande Mataram was composed in two versions. A grand choral recording & an instrumental version like a military march. Instead of the usual 10 inch a 12inch gramophone was used to fit all the six stanzas on one side. [7]

The label of the gramophone had a tricolour bearing the charkha. It was mentioned Vande Mataram Sampooran or complete. It was named as Indian National Anthem. Following that within a year or by 1939, Bose's relations soured with the congress. Nehru's cabinet chose Jan Gan Man as the national anthem in 1948 which was validated by the constituent assembly on 24<sup>th</sup> January 1950 through a statement. There was no distinction between the song & anthem in the statement. The statement gave equal status to both the songs but the word national song was missing in the statement. On 25<sup>th</sup> November 1955 Nehru referred to Vande Mataram as a special national song in a cabinet note. The cabinet note mentioned that both Vande Mataram & Jan Gan Man should not be sung at the same function. This note was marked to Home Ministry. Further, it said Vande was to open & Jan Gan was to close the function. This distinction had no constitutional & legal basis. [7]

It is intriguing to note that between the monumental 1938 recording & the 1950 statement, another little noticed gramophone record came out. In this record, the six stanzas became four stanzas that were pressed on a 10 inch His Master's Voice (HMV) record. The 'Sampooran' label had also changed, on the label instead of Indian National Anthem it was written Indian National Congress Anthem. Why & Who inserted the word 'congress' no one knows till date. [7]

This is the big-to-small story of the gramophone duo related to Vande Mataram. The HMV record is still silent on this issue but the query remains stuck deep in the grooves of the gramophone. [7]

## DISCUSSION

In August 2026, the song Vande Mataram got the same honour & protection as that of the national anthem through an act passed in the parliament. In fact, the song has travelled a distance. The novel being written first followed by the addition of the song. After a brief silence the song received a tune & was sung which coincided with the partition of Bengal. The CWC resolution added a twist to the song. The twist took the song into the domain of freedom struggle. From there, it moved to the nook & corner of the nation as a tool of the masses. After independence being curtailed to only two stanzas & after 79 years again it propped up to all the six stanzas. In between this flip & flop the song never lost touch with the masses. Communism, religiosity, partisan & divisive politics tried to suppress the four stanzas but they are back & kicking over again. [1,2]

One has to always keep in mind that we all are a part of the soil & eventually will go back to the soil one

day. A Hindu goes back to the soil as ash, a Muslim goes back directly, A Parsi goes back through the stomach of the scavengers, followers of Shintoism go back to the soil through water. The Vande Mataram song is a tribute to the soil that has nurtured us & the portion of the soil that we thrive on is geographically called India. [8,9]

## CONCLUSION

The national anthem & the national song are not just songs but these two are the threads that bind us as Indians. Both these two threads travel through our entire life span. There is a common friend of both these threads. The common friend is our tricolored national flag. The trinity of national flag, national anthem & the national song are alike to the trinity of soil, water & air for any Indian. Different types of songs came from other parts of India like Jhanda Uncha Rahe Hamara from North India but none caught up with the spirit of the masses like the national song & the national anthem. Bengal's contribution towards this spirit remains unique here. One wishes that the same spirit percolate to the next generation where the entire population embrace all the six stanzas of Vande Mataram.

**Acknowledgement-** The lead author acknowledges the contribution of all the co-authors in this article.

**Conflict of Interest-** Nil

**Ethicality Issues-** Nil

**Funding-** Nil

## REFERENCES

1. PIB, GOI, Prevention of Insult to National Honour Amendment Act, 2026, <https://www.pib.gov.in>
2. Chatterjee B C, Anandmath, Auro E-Books, English translation by Sri Aurobindo & Barindra Kumar Ghosh, 173 pages, published by Basumati Sahitya Mandir, 1882 original published year, book format PDF, ePub, Kindle, <https://auro-ebooks.com>
3. Prabhu R K, Bankim Chandra Chatterjee and the Vande Mataram Song, Bangla Library, <https://www.ebanglalibrary.com>
4. Gaana, Mere Des Mein Pavan Chale Purvai, Jigri Dost Movie, Singer Md. Rafi, Released on 1st January 1969, <https://gaana.com>
5. Sarkar T, Birth of a Goddess, Vande Mataram, Anandmath, Hindu Nationhood, EPW, Special Articles, v41, i37, September 16th 2006.
6. Dasgupta S, Awakening Bharat Mata, The Political Beliefs of The Indian Right, Penguin Viking, 15 May, 2019, ISBN: 13-9780670091690.
7. GOI, PIB, 150 years of Vande Mataram, History of Vande Mataram, November 2025, <https://static.pib.gov.in>
8. A, Willis, N. Tayles, Field anthropology: application to burial contexts in prehistoric Southeast Asia, Journal of Archaeological Science, Volume 36, Issue 2, 2009, Pages 547-554, ISSN

0305-4403,  
<https://doi.org/10.1016/j.jas.2008.10.010>.  
(<https://www.sciencedirect.com/science/article/pii/S0305440308002537>)

9. Graves in Context: Field Anthropology and the Investigation of Interstratified Floors and Burials,

January 2013, DOI: 10.1515/9781789201574-017  
In book: Natufian Foragers in the Levant, Publisher:  
International Monographs in Prehistory (Ann Arbor,  
Michigan). Editors: F. Valla, O. Bar-Yosef