



A Poli-cultural reading on the concept of 'Home and the World': with special reference to Rabindranath Tagore's 'Home and the World' (1916)

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Abstract

In the latter part of the Bengal national movement which was predominantly known as 'Bengal Renaissance' was transcended by Mahathma Gandhi in the polity and by Ravindranath Tagore in the literary perspective. It was a huge public mobilization with multi-faceted bitter repercussions. This paper does not intend to flourish all the complicated reasons, stake holders or results in the political momentum of so called Bengal Renaissance. This is an effort in reconsideration for only one dimension of cultural penetration created by Tagore aligned with the above mentioned moment with special reference to his novel 'Home and the World' (1916). This research also articulates the movie Ghare Baire directed by Sathyajit Ray in 1984. The cultural index and the political ideology portrayed by the novel, and the concept itself called 'home and the world' were examined through this research. The paper stresses the importance of reinterpreting the relationship between the individual personified character and the external world. This argument furnishes the plural voices endorsed into one poli-cultural entity. A person launches a battle for his/her own redemption, independence or salvation from a drive within himself/herself. Simultaneously it is visible to the external society too. Bimala, the protagonist revolts with her husband Nikhlesh in the home cantered insurrection, the premises of power, while she utilizes the assistance from Sandeep to escape from home, family and from her inner chained drives. The paper suggests that, so called controversial and overlapping hardships of that situation can be broadly reinterpreted through a poli-cultural revisiting and intends to consider its characterization, structures, socio-political and cultural scenarios occurred at the moment. The trinity of Bimala, Nikhil and Sandeep themselves visualize the concept of 'home and the world'. On the contrary, once Gandhi organized the fragmented nations against their own micro rebels and against British Empire. The novel 'Home and the World' and its concept itself mirrors those two poled insurrections too. Hence, Tagore's vision of life and the effort of penetrating invisible or concealed complexities of their national movement are widely discussed in the paper.

Keywords: Rabindranath Tagore, home and the world, poli-cultural reading, human relations, Bengal National Movement.

Introduction

In this study of Tagore's novel "The Home and the World", there is not only one major aspect to be discussed but also few other sub area which can be succinctly analyzed. Although 'the home and the world' appears as the most simple and predominant theoretical aspect of this study, it encapsulates a profound poli-cultural element. Thus, according to the major thematic concepts of this paper, Tagore's novel "The Home and the World", or in other words the concept 'the home and the world' becomes the predominant fact. On the contrary Sathyajit Ray's film "Ghare Baire" which was contributed by Tagore's novel and the Bengal renaissance is also of paramount importance. This study paper promotes a 'poli-cultural' reading therefore it is vital to clarify the poli-cultural approach as well.

The last two decades witnessed a lot of international poli-cultural behaviours. Among those critical structures, there are many social movements that can be divided into a variety of

thematic concepts such as; world wars, political struggles, proletarian issues, genocides, student rebellions, destructions in terms of racism etc. Literature sometimes has performed its role as a memoir of those social movements without allowing them to be eliminated away from the society's memory. Consequently a literary movement which fosters the echoes of those struggles emerged. Among the bitter experiences of the world war II, Nazism and the destruction of Jews have been predominantly denoted, yet, it is obvious that literary genres such as; novels, short stories, films, poetry, art and crafts etc. have also been sparked in relation to this context. A similar situation was visible during the era India was under the pressure of British colonialism. Bengal renaissance, Hindu-Muslim struggle, nationalism based politics, politically dividing India and govern the partitions, boycotting imported/ foreign goods, non-corporation movement etc. have cleared the path for a strong and a massive literary movement. This live propensity has been recurrently developing since 19th century.

Bengal renaissance is the root of the renaissance of Bengal literature too. Rabindranath Tagore is the central literary personality of it. But this study predominantly aims at "The Home and the World" from his immense literary ocean. This was written in 1916, Tagore's most mature era. By this time he had written "Gora" which is much synonymous with the same thematic aspects of "The Home and the World". Sri Nikethan and Shanthi Nikethan had been arranged to be commenced. On the other hand Gandhian Swaraj Movement had already been started to foster. The slogan "Hail Motherland", which was a part of a song composed by Bankim Chandra Chatterjee, an outstanding character of Bengal renaissance, was provoking Hindu-Muslim struggle and the burning youth. "The Home and the World" was written by Tagore as an answer to these critical propensities.

Tagore brings out the trinity of Nikhil, Sandeep and Bimala as a profound answer to the burning nationalist movement which has invaded not only Bengal but also entire India. This paper takes the very concept of 'poli-cultural reading' in order to specifically grip this particular dimension. The ideas which encapsulated politics scattered within the human society as practices. By then those ideas have already become flames. Indian nation was strongly bonded by the combination of Hindu and Islam religions; yet, those flames burnt that cultural bond out. Tagore depicted the future fatality of India through this story. He passed away in 1941. In 1947, India was divided; India and Pakistan. Tagore did not see this partition. He depicted this post colonial carnage through literature. Hence the importance of the poli-cultural approach for this paper is obvious.

The name "The Home and the World" has been used for the movie produced by Sathyajit Ray too. It is also expected to highlight the movie in analyzing the study. The concept of 'the home and the world' is expected to be brought to a much profound analysis by the study apart from the major themes of nationalism and the pathetic fate of the Bengal human life. It is also expected to widen the existing controversy and make it an immense view of the endless ground.

Literature Review and Significance of the Study: "Indeed, nation-ness is the most universal value in the political life of our time"¹.

Benedict Anderson mentions this in his most famous writing "Imagined Communities". Anderson argues that although nation-ness is the most influential term of our contemporary political life, 'nation-ness' or 'nation' actually exists within only the imagination. Community is an imagined epitome. But the destruction that was inherited to the world by the imagined substances of 'nation' is immeasurable.

"This abstract being, the nation, is ruling India"². As Tagore accurately identifies, this abstract phenomenon of 'nation' is the major force which governs India. In this study which interprets the concept of 'the home and the world' predominantly

accompanies a variety of aspects such as nation, nationality and patriotism. The literary analysis written regarding Tagore's novel and the Bengal renaissance, and the research articles written on the above mentioned central concepts are directly related to this research study.

Many contemporary scholars have been contributing for this study since 1980. On the other hand, Anderson's "Imagined Communities" has profoundly analysed the incentives of the existence of nationalism¹. Few writings of Eric Hobsbawm^{3,4} and the Indian scholar Partha Chatterjee⁵⁻⁸ have clearly defined the philosophical aspect regarding this respect. The way the colonial masters released the nationality as a tool of colonialism all over the East is aptly reflected by Edward Said's controversy^{9,10}. The way the European attitude scattered from the centre to the periphery during the post-colonial era is also demonstrated by Indian scholars such as Deepesh Chakrabarti¹¹. Nationality caused a massive destruction in India during the post-Tagorian era, and it has been depicted as an illegitimate destruction by modern Indian scholars such as Ashish Nandy¹² and many other researchers¹³⁻¹⁷.

Tagore deeply touched the concept of "cosmopolitanism" as the ultimate solution against nationalism. The lifestyle encouraged by Nikhil's role in "The Home and the World" is universal. His argument uplifts a universal love more than patriotism, and it has been deeply discussed by American scholars such as Kwame Antony Appiah¹⁸. Martha Nussbaum's article¹⁹ which was revealed by the main application of this paper is also of prime importance. The controversies of great personalities like Amartya Sen²⁰, the noble winning economists who were created by the Vishwa Bharathi Shanthi Nikethan which was built with a universal lifestyle, also provided background knowledge for the study.

At first "The Home and the World" was deeply criticized, because the critics saw several contradictions between the way Tagore performed his role within the Bengal renaissance and the substance of the novel. However, Anita Desai has provided a strong answer to those arguments from the introduction she has given to the 1985 print of the novel²¹.

Tagore states "Nationalism is a great menace. It is the particular thing which for years has been at the bottom of India's troubles"² in his powerful writing named "Nationalism" which was written one year after "The Home and the World". Here he theoretically discusses the future fatality of Indian society which was predicted through the novel. Patriotism inflames the nationalist flames and then finds possibilities for trade pillage/commercial pillage. He clearly mentioned the crafty greediness of Sandeep would definitely create a devastating authority in future. "This commercialism with its barbarity of ugly decorations is a terrible menace to all humanity. Because it is setting up the ideal of power over that perfection. It is making a cult of self-seeking exult in its naked shamelessness"². The opinion which was literarily revealed by the novel is critically proved by "Nationalism".

Sthyajit Ray's movie "The Home and the World" was also supportive to demonstrate the controversy of this paper. The ideas of many researchers such as Quayum A Mohommad²²⁻²⁷ who conducted many subjective researches related to the relevant theme also depict the major aspects of this research paper.

Research Problem: The central scope of Rabindranath Tagore's novel "The Home and the World" predominantly signifies the way the nationalist politics utilizes 'ethnicity' as a fuel to sparkle the patriotic struggle all over Bengal or India. The main scope of this research is defining the influence of that phenomenon of nationalism while studying the profound meaning of the concept 'the home and the world'. Although the existing researches have already interpreted this concept, the researchers' of this study intend to discuss this concept in a much broader level. Therefore the complexity of the existing interpretations on the concept 'the home and the world' is studied as the research problem.

Hypothesis: There are few hypothesis determined in the study: i. The novel "The Home and the World" is a poli-cultural reflection of a destruction faced by Bengal/India. ii. The profound and broader interpretations encapsulated in the concept 'the home and the world' are not subtly revealed. iii. The complex sub-meanings encapsulated within the concept 'the home and the world' are marginalized by the major thematic concept. iv. The contemporary society has failed in the successful utilization of the warnings Tagore predicted through the novel.

Methodology

The primary data sources; the novel and the movie "The Home and the World", and the secondary information sources such as previous research articles and books were utilized in order to gather relevant information to the study. The resources are expected to be discussed through the analytical methodology. The concept 'the home and the world' is defined through the symbols and metaphors highlighted in the novel. The process of content analysis is of prime importance in this respect. It is also able to discuss the incidents, the political context, the authenticity of characters etc. in the content analysis in an apt manner. All the references are indicated as per the authorized reference format.

Results and discussion

*"Bimala is represented as an innocent who, at least initially, is completely subservient to her husband. But Bimala is also much more than this. She is referred to as Durga, the female goddess of creation and principle underpinning reality. In being so described, she represents the beauty, vitality and glory of Bengal"*²⁸.

Many Sri Lankan scholars have given critical and philosophical approaches to the Bengal renaissance and Tagore's Sri Lankan influence. Among them Liyanage Amarakirithi, Sunil Wijesiriwardhane and Eric Illayap Arachchi are much significant. Once, Liyanage Amarakirithi signified four Indian philosophers who stimulated his scholastic imagination; Rabindranath Tagore, Mahathma Gandhi, Jawarlal Nehru and Dr B. R. Ambedkar. According to him such Indian scholars' influence and thoughts have contributed in enhancing critical thinking of his lineage, and the American scholars who have obtained the post graduate degrees possess the secondary position in this respect²⁹. This idea is very powerful. The recent political scenarios India experienced are that powerful. The social capital created by that social mobility is that immense. Accordingly, Rabindranath Tagore might become the first and the foremost figure in this respect.

Kolkata was the centre of British colonial masters who did seek for the Spice Islands through the East India Company. Through these businesses in Kolkata, the capital of Bengal, Dwarkanath Tagore (1794-1864) (Grand-father of Rabindranath Tagore) created a strong economic base for the Tagore family and for the Zamindar Mansion. His son, Maharshi Debendranath Tagore (1817-1905) who established Brahma Samaj along with Raja Ram Mohan Roy (1772-1833), the father of modern Bengal, pioneered the process of modernizing Bengal. His son, Rabindranath Tagore who received the foreign education established in England and returned to India with foreign civility and universal view, engaged in many powerful works in a very difficult time period. *"His attitude to politics and culture, nationalism and ultra-nationalism, tradition and modernity, and cross-cultural education can all be seen in the importance of living and reasoning in freedom"*³⁰. This definition of Amarthya Sen, the Nobel Prize winner who received the education from Tagore's Vishwa Bharati Shanthi Nikethan is very significant. He saw the confined independence of Bengal inhabitants (sailing on river Padma). He formed 'Sri Nikethan' to secure economy, and 'Shanthi Nikethan' to secure the education of Bengal community. The profound meaning of this rescued 'independence' is encapsulated within "The Home and the World".

The Bengal renaissance or in other words, the Bengal enlightenment was launched with a variety of fields such as cultural, art, scientific and political. Bankim Chandra Chatterjee (1838-1894), Sharachchandra Chatterjee (1876-1938) and Rabindranath Tagore (1861-1941) are the chief exponents of that literary renaissance. Sri Aurobindo, Mahthma Gandhi, Jawaharlal Nehru and Subhash Chandraboss are roots of political factor. Jagandeesh Chandra Bose, Sathyendranath Bose and Upendranath Brahmachari are pioneers of science field. The fruits of this evocation scattered among various other fields too. Bimal Roy, MirnalSen, RitwikGhatak and Sathyajit Ray outmatched the field of cinema with the Bengal Renaissance.

The affects of Bengal renaissance were very complex. The slogan of the *Swadeshi* movement "Hail Motherland" (*wandematharam*) was a part of a motivational song composed by Bankim Chandra Chatterjee. Being an influential self-allure, the concept of 'nation' sparked evolutionary criminal acts. The termination named 'nationalism' which did spread all over India was an un-correctable mistake. It was first initiated as a movement of protesting foreign goods, non-cooperation movement and ultimately ended as a genocide movement. The anti-British struggle finally ended as Hindu-Muslim carnage. The notion of nationalism was the only influence behind the curtain.

Before analyzing the novel "The Home and the World" it is vital to discuss about the nationalism which stimulated the development of the view in it. The Bengal renaissance movement provoked people's willingness to kill not only thousands of other men and women but also themselves. Anderson comments on this; "Finally it is imagined as 'community', because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep historical comradeship. Ultimately it is this fraternity that makes it possible over the past two centuries for so many millions of people, not so much to kill, as willing to die for such limited imagines"¹. The civil war occurred in Sri Lanka and the Nazi German hold such bitter results synonymous to this situation. Hobsbawm³¹, 1990; Nandi¹², 1998; Chatterjee⁵, 1986 etc. have signified the boundless political power of nationalism and the way it destroyed humanity. Tagore's writings are of paramount importance in seeking for a perfect answer to this devastating nationalism. 'Cosmopolitanism' was his answer. The validity of Tagore's solution is still in discussion even it is being centuries. Martha Nussbaum has written "For Love of Country" gathering the articles ceaselessly published by the famous magazine 'Boston Review'. She takes her commencement analyzing "The Home and the World", and signifies how effectively Tagore takes cosmopolitanism against patriotism. "In Tagore's novel the appeal to world citizenship fails. It fails because patriotism is full of colour and intensity and passion, whereas cosmopolitanism seems to have a hard time gripping the imagination"¹⁹.

Tagore's literary movement, which signifies a universal citizen, becomes unsuccessful in transiting that universal message to the Bengal citizen. Gandhi seems much successful in this respect. 'Nationality' is an empty notion, therefore it can be added any taste or a poison. As per Anderson, it is an imagination. According to Homi K Bhabha it is only a crude, empty shell which does not have any meaning. "National consciousness is nothing but a crude, empty, fragile shell"³². When it attributes "Hail Motherland" it develops as a visual aspect. "The Home and the World" depicts this development aptly. Tagore did ascribe love and compassion to this space. Nussbaum also argues that it is able to welcome the whole world as one nation with unique humanity if a citizen is created with a universal kindness. "Compassion begins with the local, but if our moral

natures and our emotional natures are to live in any sort of harmony, we must find device through which to extend our ability to imagine the situation of other to the world of human life as a whole"¹⁹.

Tagore's literature often aimed at accomplishing a universal love more than a narrow patriotism. Tagore's attitudes have arrived at a very independent atmosphere with the influence of the foreign education he received and the family, which had many business relationships with west. Nikhil, one of the major characters of the novel, is the representative of Tagore's view. Nikhil is an Indian who accepted and preferred the European modernity. "I have a deep love and a great respect for the British race as human beings. It has produced great-hearted men, thinkers and great thoughts, doers of great deeds. It has given rise to a great literature. I know that these people love justice and freedom, and hate lies. They are clear in their minds, frank in their manners, true in their friendships; in their behaviours they are honest and reliable"².

Tagore's independent mind was inherited from the broad foreign education he received and the socio-economic background of his family. Tagore has already comprehended the atrocious intention of civilizing the British India and dividing it by arousing racism. This is aptly mirrored by Nikhil's characteristics. Depending on this thematic basement, the target novel of the study can be analysed with a novel perspective.

The Home and the World: A New Reading: "The Home and the World" was first published in 1916, and is a best literary creation among Tagore's writings. Even before 1900, Tagore's mind forecasted the future devastation India would face which was provoked by ethnic struggle, inflamed by nationalism.

Tagore's "*Nastanir*", published in 1901, and was the fiction which first predicted this fact. It was adapted to the screen as "*Charulatha*" by Satyajit Ray in 1964. The trinity of Charulatha, Amal and Bhupathi was the first literary attempt Tagore takes to signify the concept 'home and the world'. Charu was Bhupathi's wife and Amal was his younger brother. Bhupathi is the intelligent head of the household who owns a press. Charu is a solitary woman/wife confined to house. Amal gets closer to her. Apart from the relationship between Charu and the external world, the relationship of Charu-Bhupathi, Charu-Amal and Bhupathi-Amal also arise in the novel. On the other hand, the self-conversations between Charu-Charu, Bhupathi-Bhupathi and Amal-Amal are also significant in the substrata of "*Nastanir*" which is also named as "The Broken Home".

According to the context of the novel, the preliminary discussion about the Bengal renaissance and the national movement at the early stages of 1900 depends on the political newspaper Bhupathi launches as an activist of the *Swadeshi* movement and on the attitudes of his friends. But, Tagore has predominantly focused on the characterization of the novel and

Charu's complex thoughts/domestic thoughts. Political approach possesses the secondary position. This perspective might have been influenced by Tagore's close relationship with one of his brothers' wife when was young.

The novel "*Chokerbali*", published in 1903, also is similar to this context. This novel reflects complex westernized Bengal and another side of the 'home'; zamindar mansion in which the husband, wife, widow, mother-in-law, servants; everyone live. This novel also was adapted to the screen as "*Chokarbali*" by Rituparno Ghosh in 2003. Here, the authority of the English language and the influence of Christianity are discussed along with the renaissance.

"*Ghora*", published in 1909, was the Tagorean novel which provides a profound reflection of the hidden reality of nationalism and the Bengal enlightenment. This novel also subtly analyses the relationships between different characters such as Gaurwa Mohan, Vinaya and Lalita, and the complex bond each of them have with themselves. Ultimately, the story reveals that Ghora, the symbol of the purity of Brahman leadership, is an orphan whose father was a white man. Tagore criticizes the Bengal mentality, which celebrates nationality and anti-westernism, and denotes that nationality is only a fake and an empty notion. This determines Anderson's idea that nationality is only a mere imagination. However, the broad interpretations on politics and the interpersonal relationships done by "*Ghora*" were not deeply discussed by the critics.

"The Home and the World" was written in 1916 whereas the relevant thematic aspect of nationalism (Nationalism) was revealed in 1917. It is obvious that Tagore was at a clear foresight about the nationality, the fate of Bengal and the future blood sheds in the country. Tagore has consciously placed the beauty at the secondary position while the political factor is given the significance in the novel because, by this time, politically, Tagore was at a much complex position. The flames of nationality are the roots which produce the ceaseless warmth of the novel. Symbolically, Sathyajit Ray unfolds the film's titling on the background of a pyre/ fire which was inflamed by the Bengal nationalists³³. Nevertheless, the discussion of this study is confined to make the extra readings on the concept 'the home and the world' meaningful.

The relevant time and space of the novel depend on the era in which the anti-British Swadeshi movement emerged and a regional village which is located much far from Kolkata. Story is woven around Nikhil, the governor and the land owner of the area and his mansion. Bimala is his beloved wife. His widowed sister also lives in the mansion. Nikhil's colleague, Sandeep who arrives to address the village at a meeting of the Swadeshi movement, resides at the mansion with Nikhil's invitation. He influences Bimala's mind referring her to the pure female symbol of his Swadeshi movement. Nikhil does not accept anti-western attitudes and welcomes anti-racism and humanity. Thus, their ideas do clash. Amulya is a follower of Sandeep.

Bimala is physically and mentally attracted to Sandeep with a real affection. She is deceived by Sandeep's crafty, atrocious intentions which evoke with a patriotic mask, and makes Bimala hate Nikhil. She tends to steal wealth from Nikhil's safe and offer them to Sandeep. Later, Amulya reveals her the reality of Sandeep's treacherous dual personality. Bimala repents and apologizes. However, Sandeep's influences provoked the regional struggles between Hindus and Muslims, and ultimately it kills Nikhil and Amulya who attempt to solve the problem. Bimala finally becomes an isolated widow. "*The struggle between Nikhil and Sandeep for Bimala is, then, a battle for the future of Bengal, as they represent two opposing visions for Bengal*"²⁸.

Thus, according to the above mentioned summary of the novel, the discussion can be started. The conversation, controversy and contradiction among Nikhil, Sandeep and Bimala have been widely analysed by many critics such as Atkinson. Among them, Anita Desai²¹, Rishi³⁴, Pham³⁵, Mishra³³, Chaudri³⁶, Nussbaum¹⁹, Appiah¹⁸ are of prime importance. Apart from them, the Indian scholars such as Partha Chatterjee, Ashish Nandi, Amrthya Sen, Homik. Bhabha have signified the novel in many of their writings based on nationality and Bengal renaissance.

Atkinson's above mentioned quotation opens the path to the discussion of this study. The complexity of the bonds between Nikhil, Sandeep and Bimala represent major visions of future Bengal's conflicts. Hindu-Muslim conflict is the ultimate result of that struggle. The tradesmen lived in rural areas were affected from setting fire to foreign goods. But such actions have been pretended as done for the sake of the nation.

"*They replied when the nation is at stake.....*" "*Mastermohai interrupted them and said, nation does not mean a piece of land, it means people. Have you ever bothered to look at people at all*"³⁷.

Tagore has signified this concept throughout his life. Sandeep and his patriots prevent the notion of nation and disseminate blind faithfulness. According to Anderson, the cunning process of patriots is a paradox. "*The political power of nationalism verses their philosophical power*"¹. Sandeep aptly represents this instance. The activists of the Swadeshi movement did not see the reality between their act and the ultimate goal. The possibility of seeing the reality was politically prevented by Sandeep.

"*Bimala is caught between the two men. Initially she is seduced but Sandeep's causes, although in her mind the exact natures of the cause are never clear; it remains an ambiguous... Bimala does not fully understand the consequences of her action, however until they bear their destructive fruit*"²⁸. Bimala and all the others went along the sublime path and inflamed Bengal. The novel witnesses how Tagore notifies the future generation plucks the poisonous fruits of this destruction. It is now possible

to consider how Bimala becomes the pure national symbol and how Bimala's home and the world are ultimately destroyed.

Bimala: *"The voice of Bimala seems to be a mixture of individuality"*³⁵. The episode and the vision of the novel are woven around Bimala, the main female character of the novel. The novel with its famous name "The Home and the World" was translated into Sinhala as "Bimala" by Ananda Amarasiri. This subtly indicates that the readers away from Bengal also have clearly identified Tagore's main intention. Bimala's character is developed along with the complex behaviours and thoughts such as marriage, love, domestic customs and traditions, faithfulness, governance of the house, the duties of a wife, loneliness etc. On the other hand, the ordinary domestic role of a Bengal wife is made complex from another view. That is, pretending Bimala as the sublime symbol which is able to sparkle the notion of nationality in Bengal. Finally, Bimala, after experiencing many bitter distresses, realizes that Sandeep is only a crude political opportunist. She also realizes that it is nothing but her husband's thoughts about humanity are always correct. Tagore expected the predominant result of his literary effort through Bimala's realization. *"Tagore might have intended that Bimala's self-realization would be the readers' political understanding to"*²⁹.

But this understanding was not socialized as Tagore expected. Therefore, Pham mentions "The Woman: Failure in the Home and the World" in her article. She argues that Tagorean effort becomes unsuccessful within both the home and the world. Its reality is apparent only when we see the blood scattered on the post-colonial 'nation'.

Chatterjee subtly textualizes the representation of man and woman in the concept of the home and the world. *"Applying the inner/outer distinction to the matter of concrete day-to-day living separates the social space into ghare and bahire, the home and the world. The world is the external, the domain, of the material self, one's true identity. The world is a treacherous terrain of the pursuit of material interests, where practical consideration reign supreme. It is also typically the domain of the male. The home in its essence must remain unaffected by the profane activities of the material world, and woman in its representation. And so one gets an identification of social roles by gender to correspond with the separation of the social space into gare-bahire"*⁶.

Although Chatterjee mentions that woman is a representation of the male interpretation in distributing social space, Bimala, because of Nikhil's civilization, gets a special recognition which the contemporary Bengal woman does not possess in the home. Nikhil's sister does not accept this. Nikhil rejects the custom of worshipping the husband and places Bimala at an equal position. Offered her the right to receive education, to argue and criticize things. He also made her realize her own independence and value. *"My husband was very keen that I should be able to step outside the Andarmahal. One day I asked him, why do I*

*need the outside world? 'The world may need you, he replied' "*³⁷.

Nikhil's impartiality is true. He truly kept her independently. But, although Bimala enjoys her freedom she is unable to understand that she is actually free. On the contrary it indicates the difficulty to eliminate the conventional traditions and limitations a woman had, even from a modernized environment. *"All doors to the outside are closed to me because I am a woman"*³⁷. This is how Bimala thinks. The bond between Bimala and Nikhil itself is the home and the world. Nikhil is the world who witnesses the change of Kolkata which receives western education and adapts western civilization. Bimala who was confined to a rural village is the home. This definition should be broadly discussed.

*"Indian nationalist project in the late nineteenth and the early twentieth century revolved around the issues of 'Home' verses 'World', tradition verses modernity, culture (humanities) verses technology"*³⁵. It is apparent that the literary world takes efforts to interpret the concept 'home and the world'. Rbindranath, a son of a Bengal Zamindar, is sent to England. His father Debendranath and the grand-father Dwarkanath saw the way the British colonial masters possess India and the entire Asia. Colonizers were their 'big other/symbolic order' which determine their life. Therefore Tagore inherits the vision of determining the universal dialect from his own family. It can be hierarchically listed out from a large element to a micro element.

Table-1: Large element to a micro element.

Home	World
The East	The west
Colonized	Colonizer
India	Great Britain
Kolkata	England
Nikhil's village/estate	Kolkata
Nikhil's home	Estate
Home members	Home
Bimala	Nikhil
Bimala's spiritual life	Bimala
Bimala's mind	Bimala's mind

On the contrary, Nikhil and the setting around him reflect another classification within a external world.

Table-2: Another classification within a external world.

Home	World
Bimala	Nikhil
Nikhil's sister	Sandeep
Servants	Amulya Nikhil's master

This binary opposition is also apparent even within the concept occurs around the characters of the novel.

Table-3: Binary opposition.

Home	World
Tradition	Modernity
School master	Barrister/Lawyer
Self-Enlightenment	Common-Enlightenment
Nationalism	Cosmopolitanism
Village township	Kolkata
Micro business	East India Company
Flute	Piano
Saree	Western garments
Obeying the customs	Breaking customs
Bullock cart	Train
Moral man	Complete man
Conservatism	Renaissance

Hence, this view can be internalized into all the characters, incidents and both the animate and inanimate objects behind them. This dimension might have occurred in between Tagore and Gandhi too, yet it is controversial. This duality is visible within Tagore himself too.

*“For some days now I have been feeling that I have two kinds of perceptions”*³⁷. This dual perception, in one hand, is not her fault. It might mingle both man and the woman. Her thoughts flutter between Nikhil and Sandeep. So this might be the ways her mind grips the subject of man. This also implies the way our mind is directed towards a different path by ‘dissatisfaction’, although the husband lives within the woman’s mind. It works within both man and the woman. There is also a stable persuasion which persuades someone to make justifications to go towards a different/new path. For instance, the way Nikhil loves and admires Bimala, and in Charulatha, the ways Bhupathi loves and admires Charu are essential in this context. Both of them find a space within the family itself to get escaped from the isolation and monotony life. This dual behaviour indicates Tagore and Gandhi’s.

Bimala mentally and physically attached with the Swadeshi movement. She made it a belief, a religion. She did accept it as the sublime God. This notion of the Swadeshi movement arrives at her as Sandeep, a man. Bimala spent a monotonous life with Nikhil’s male access which was disciplined by western civilization. Therefore, did Bimala wish for a relationship of the uncivilized, cunning, radical man named Sandeep? Sandeep is someone like a primordial man/primordial father. This is much synonymous with the notion the former president of Sri Lanka, Mahinda Rajapaksha created over his civilians. *“My mind and vision, my hopes and desires were coloured by the passion of the frenzied new age that day. All my virtuous deeds, my aspirations and my devotions had been perennially engaged in organizing and beautifying my life within the limits of a world my mind had known as exclusively my own”*³⁷. Bimala’s utterance successfully reveals her wishes which expected an access like Sandeep, and her bliss about becoming it a reality. She does not hide the fact that her expectations were coloured.

Sandeeps’ first meeting, the way he attracts the community did release her confined desires and unveiled her psyche. That thought is frenzied to the chant ‘Wande Matharam’. *“As we heard the lion-like roar of Bande Matharam drawing near, my heart began to throb... Resounding cries of Bande Matharam seem to rent the sky into fragments”*³⁷. That voice and the appearance resemble a Lion. Her heart has been shocked by that perfect male voice. The sexual satisfaction she possessed is like an orgasm. But she does not see the final result of this new entrance. It is quite natural. But this male voice/the male touch named nationality set fire to both the home and the world. Bimala’s desire talks again and again: *“I came back home that day with an unprecedented joy and a radiant pride. Within an instant, I had been transported from one centre to another by the momentum of this furious storm. I wanted to be like the brave woman of Greece and cut my long, knee-length hair to make a bowstring for my hero.... It seemed to me that I could endure the furl of that happiness only by suffering a great loss”*³⁷.

As a young lady she welcomes the sexual awakening which evokes within her. She is ready to worship a priceless sublime departure in front of her hero, yet, ultimately she suffered it as a faithless wife, a heroine, a woman who devastated the home. Bengal suffered and compensated; a blood compensation.... Satyajit’s film much significantly depicts Bimala’s sexual satisfaction. The film aptly visualizes the repenting face of the faithless wife turns to a sorrowful one. Dressed in white, with no jewels. India was unable to separate the literary aspect of the movie and attribute the real political meaning it implies. Tagore rejects the knighthood criticizing the genocide done by British rulers at Amritsar in 1919. In 1917 he wrote ‘Nationalism’. He dropped the literary metaphors and began to launch direct and harsh responses. His foresight is unbelievable.

Nikhil: *“It is not true to say that Rabindranath is blind to the virtues of the west or the faults of the East. As an ideal servant of truth and freedom he takes up arms against all Shams, Eastern or Western”*³⁸. As per Sarwapalli Radhakrishnan, the first Indian vice president, Tagore’s modernity and civilization are not confined only to uplift the ‘Indianness’¹². Tagore’s concept conjugates the representatives of a nation, a cast or of an occupation within ‘Humanity’, so does Nikhil too. He possessed a great thought of judging someone of his mansion, estate or of the bazaar placing him/her, irrespective of the relationship he had with that person, within humanity. This is the opposition of Sandeep.

Nikhil is Tagore’s civilized man who ascribed only the good from both the home and the world. He did not destroy foreign goods. Offered his wife the modern western clothes. Taught her English and made her play the Piano. Filled his house, the bedroom, the living room etc. with foreign goods. Served both the Muslims and the servants equally. *“According to Nikhil, the evidence of freedom is the fact that people’s voices are raised on their personal inner desires; they are the products of internal*

motivation rather than of the external preaching about the colonial and about the tradition”³⁵. This observation is correct. This not only determines Nikhil’s western education and his external world but also depicts his thoughts about humanity which evoke from the bottom of his heart. It is like a message from God. But it does not a blind faithfulness which deceives and misguides people. Nikhil’s materialism and this divine notion do emphasize a specific duality which is apparent within Tagore too. “*Rabindranath’s dual attitude to nationalism is well illustrated by his reaction..... Tagore’s ‘dual’ attitude to nationalism superfine its emphasis on self-respect but rejecting its patriotism..... This duality is well reflected also in Tagore’s attitude to culture and diversity*”²⁰.

This duality Amarthya Sen signifies is apparent within both Tagore and Nikhil. This behaviour sometimes becomes the root cause of contradictions occur between Bimala and Nikhil. Bimala sees some of Nikhil’s characteristics as inactive and dull. She also misunderstands that it is energy of perfect maleness. Again there is a sexual base here. But only great man trusts Nikhil’s godliness. Tagore’s ‘*Geethanjali*’ refers this godliness/God to such great men who were the real ideal personalities Tagore saw. It is only humanism or not anything related to divinity. Nikhil’s characteristics much resemble Bhupathi in “*Charulatha*”. They are not only great men with a broad foresight who sees foreshadows of Hindu-Muslim flames which invade the future Bengal. They also look at the home with strong endurance and foresight even though the love and affection of their wives have been gone towards other men. Nikhil becomes significant through his perfect manhood and true love which evokes with endless generosity. The way Nikhil looks at his family in the mansion reflects the way Tagore looked at Bengal which is of a Hindu-Muslim diversity.

Sandeep: “*My brothers, this is the first funeral pyre that has been lit in your village to mark the last rites of English trade. This ash is sacred. You must smear this ash all over your bodies, destroy the weaving loom of Manchester, get out of its Web of illusious and walk on the road like naked ascetics who are completely focus on their object of devotion*”³⁷.

The above utterance of Sandeep; who makes people drive into the fantasy of ‘nation’ provoking them to destroy foreign/British goods and making their willingness to kill others and themselves, is essential in two ways. One is, these thoughts, the fuel which inflamed the flames of nationalism and the utter destruction it made. Such rivers of blood did flow in Germany against Jews, in Kamboj in terms of ‘Religion’ and in Sri Lanka for a new domain. There are many writings about these political destructions. The second dimension is the utilization of libidinal energy for the process of attracting the community in terms of ‘nation’. It is essential to clearly identify the bliss, satisfaction and the mental and physical orgasm Sandeep evokes within Bimala as the perfect male character.

Sandeep admires, or in other words, consciously flatters, Bimala as the Queen Bee, the Goddess Durga and the sublime goddess, which is not Nikhil’s language. Nikhil’s words are true, reliable and indecisive. The only strategy Sandeep uses in both the love and politics is ‘seduction’. He seduces Bimala in love and Amulya in politics successfully. His next step is exploiting the Bengal community. Satyajit Ray’s film subtly visualizes the way Bimala’s gradual attraction is brought to a sexual desire, a gap filling. “*.....this was the visible manifestation of the fire that we needed. Queen Bee, if you would kindly grant me any request, please appear before us like a bright flame on another day*”³⁷.

Sandeeps language is strategic. Bimala’s sexuality and people’s weak notion of ‘nationalism’ are filled in the same way. “*So far, I had been a little rivulet in a village; my rhythm and language were different. But one day, without any warning, a tidal wave from the sea overwhelmed me. My heart swelled with pride, overflowing its measure, and my music resonated voluntarily to the drumbeat of the waves, yet I could not fathom the sound of that music in my blood. What had happened to the former Bimala? How did beauty suddenly gash forth from me? Sandeep’s insatiable eyes lit up like lamps in worship of my beauty*”³⁷.

Her bliss and the ardor initiates to inflame the home at first, and then the village/ Bengal. None of the lovers, wives and civilians is conscious of what kind of a Tsunami will be evoked by the tidal waves rise within themselves. They do not separate the tastes and the poisons of them. Bimala who is caught to that current destroys the home. Becomes faithless to the husband. Becomes a thief under her own roof. Mortgages everything belongs to her. Makes decisiveness and unreliability a religion, worships it for the sake of nation. Ultimately, accepts destruction. Sandeep’s duty is perfectly developing this process. Tagore attempts to test his ideas, first, through Amal in “*Charulatha*” within a romantic frame, then through Sandeep as the next step. Sandeep has chosen the path Hitler, Pol Pot, Pinochet and Prabhakaran went through. But he is much capable of making others fond of the task/duty/responsibility without making them question about it.

Sandeep, the saviour of ordinary man sent by God, reveals his real personality at the end of the novel. He does not travel in the second/third class cabin. Desires money and gold. Finally leaves Bimala, who created Sandeep, who is also a part of Sandeep’s contribution. This is the ultimate face of this nationalist. Finally he inflames the entire nation and runs away very safely. Tagore wanted India to understand the realization Bimala got about this ultimate man; yet, Post-colonial India never became Tagore’s nation. It belonged only to Sandeep.

Conclusion

The central thematic aspect of ‘the home and the world’ of Rabindranath Tagore’s novel “The Home and the World” is

mainly studied in this research paper. The surface meaning of the novel depicts the anti-British struggles of the nationalist movements, yet, it also implies mental struggles flutter within the main characters. The relationships between Bimala and Sandeep, and Bimala and Nikhil depend on love, sexuality and power. The effort of denoting the empty notion of 'nation' is similar to the second man's interference in the domain of family. The entire struggle is touched by sexuality. This novel written by Tagore a century ago has been confining to a political reading. This study brings out the analytical aspect of the novel in relation to the fact of sex too. Tagore has attempted to bring this controversy in his most significant novels (four novels). Finally, Nikhil enters the family, Kolkata, the 'world'. They pass thousands of blazes of nationality in which everyone is burnt irrespective of race, caste and creed.

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