



Tagore's The home and the world: aesthetics in command

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Abstract

India is the male dominated society and women are not given equal opportunities to exercise their rights. This phenomenon is seen across the ages and in all the class divisions of the country. No matter which class they belong to, they were bound to be the carriers and representing some ideology that the class or caste believed in. At times, like during freedom struggle, a very few women broke their bounds and entered society to fight for their nation. Many elite classes did not encourage their women to step into that political realm nor wanted them to have knowledge of anything happening out there in the field. Bhadrakalok is Bengal's new class of „gentlefolk“ and they seem to be arousing in the British India. The class considered that women are not free to step out of their homes to voice out their social and political opinion. But, a very few women did voice out because the nation was in demand for it. The objective of the research is to study the representations of Bimala, the character who represents Bhadrakalok women and how she is been abused by the lower section for both physical and financial uses through the character, Sandip. The research problematizes the representations of Bimala by Sandip, a man from lower section leads to the abuse of Bimala where she is believed to be someone immoralist and nonconformist, and that is the reason why is been ditched and widowed. The transgression of the Bhadrakalok woman, where she is represented as Mother of nation and Queen Bee, is merely compensating the original freedom with the intellectual freedom and utilized for the personal needs of people at lower strata.

Key words: Home and the World, Rabindranth Tagore, Bimala, British India, Bhadrakalok women

Introduction

One of Satyajit Ray's last films, The Home and the World (Ghare Baire), was released in 1984 and was one of his most popular works. Ray's cinematic perspective and the literature of Rabindranath Tagore, a common source of tales and inspiration for Ray, are both represented



in the picture. Both Ray's *Charulata* and *The Home and the World* are based on Tagore tales, and there are numerous similarities between the two films. During the opening sequence, the camera zooms in to show a funeral pyre in the foreground. An immobilised woman's tears and bewildered expression indicate sadness as the camera moves from the flames to her face. The visual is enhanced with a voice-over: "I've made it through the blazing furnace on my own two feet. I have extinguished everything that was unclean inside me." This means that the question is no longer how the tale will conclude but why. Tragic premonition shapes the concept of fate and inevitability, as well as free choice and determination; it also reveals how dangerous it is to mix tradition with modernity. The film's voice and tale are those of Bimala, the bereaved wife and mother whose marriage and country both suffered tragic losses. The year is 1905, and the story takes place in rural Bengal. A classic example of divide-and-rule, Lord Curzon's division of Bengal's presidency into eastern and western sections was an attack on the administrative fortunes of Calcutta's politically aware Hindu elite (known as the *bhadralok*) (not to mention the administrative basis for the creation first of East Pakistan and now Bangladesh).

Women: The Core of the Home

During the late nineteenth and early twentieth centuries, Indian nationalist efforts focused on the conflict between "Home" and "World," tradition and modernity, and culture (the humanities) and technology. Previously, Indian thinkers believed that adopting British social and cultural concepts would lead to a better, more perfect India. Colonization of India's cultural dynamics became more and more controversial after 1885. More importantly, Indian culture was regarded to be sovereign from "the West" and hence should avoid Western influence.

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Tagoreanna has been abundantly produced by the two Bengals for the previous half a century on each side of the border. Even after over six decades since his death, Tagore studies aren't limited to Bengal; translations of his copious work have made his work accessible to readers in other states of India and worldwide, and Tagore studies are gaining strength in the different academies of India and abroad. Tagore's relevancy and appeal remain strong today, as seen by this example of his work.



In the 18th and 19th centuries, Tagore's family was at the forefront of the rise of the Bengali aristocracy in numerous economic, artistic, and intellectual spheres. Early Bengali entrepreneur Dwarkanath Tagore (1794-1846) was the grandfather of author Ravindranath Tagore. While actively engaged in religious reform, he was also actively interested in a wide range of other progressive issues during this time period. Dwarkanath's outlook and way of living were wildly unconventional.

Ravindranath was a staunch opponent of British-style formal education, and he resented the idea of being forced to study. He didn't have a formal education, but he was well-versed in language, literature, and a variety of other subjects, both at home and abroad. Tagore began his writing career at a young age with the support and encouragement of a warm familial environment, all the while tending to the properties owned by the family. As he put it, growing up in the Tagore household was like "being at a university and an arts centre all at once."

Similarly, Ravindranath excelled in the written word as a prolific and multidimensional genius, whose ever-evolving mind and work flourished and sprouted in new directions right up to the end. As a poet, he also wrote short tales, novels, plays, essays on a broad range of topics and in both prose and verse, literary criticism, superb polemics and travelogues, as well as books for children on language and other themes. Bengali was his first language, yet he could also compose beautiful English.

A massive legacy has been left in the wake of Ravindranath's extraordinary achievements throughout a wide range of literary genres and styles, all of which he attained with equal acclaim. In Tagore's hands, Bengali literature and language had reached a new level of modernism, and he was a key figure in this process. It is impossible to deny that Tagore's literary and personal works have had a profound impact on Bengali culture, literature, and art, even if we are not aware of it.



There is a chance that Tagore's message of eternal love, truth, beauty, and harmony of existence will ring true across the ages. He has steadily established himself as an artist, thinker, and educator whose contributions will be remembered for generations to come.

The home and the world as fiction and film

The house is the resort. There is a place full of love and pleasure and serenity and plenty where polished friends and close relatives may come together in delight because they are encouraged and supported.

The château of Monsieur St. Aubert existed on the banks of the Garonne in Gascony in the year 1584. Guienne and Gascony's bucolic landscapes were visible from the hotel's windows; they sprawled along the river and were rich in lush trees and vines and olive groves. The majestic Pyrenees framed the view to the south, their summits obscured by clouds or displaying terrifying shapes that were seen and then lost as the partial vapours rolled by. They were sometimes barren and gleamed through the blue tint of the air, and sometimes frowned with forests of gloomy pine that swept downward to their base. In contrast to the stark cliff faces, the lush green fields and wooded glens below provided a welcome respite for the weary eye that had just ascended the cliffs above. It was difficult to tell where Gascony began or ended because of the fog of distance that hung over its plains of Guienne and Languedoc to the north and east.

With his wife and children, M. St. Aubert enjoyed strolling along the banks of the Garonne and listening to the music that swam in its currents. He had been exposed to a wide range of life experiences, from the joys and bustles of the world to the bleakness of the human condition, yet he was unable to paint a favourable picture of humanity in his youth. When faced with new realities, he stayed steadfast in his ideas; he retreated from public life "more in PITY than ANGER," to nature, literature, and household virtues; he never lost sight of what was really important in life.

He came from a well-known family, and it was planned that the lack of patrimonial money he inherited would be made up for either by marriage or through achievement in public life. In contrast, St. Aubert had a wonderful sense of honour but lacked the determination to give up what he termed "pleasure" in order to get fortune. After his father's death, he married a lovely



lady who was his equal in birth but not in wealth. After the death of the late Monsieur St. Aubert, his son had to sell a portion of the family's estate to the brother of his wife, and he retired to a little estate in Gascony, where he was able to devote his time to the pursuit of knowledge and the illuminations of genius.

Conclusion

Nikhil, Bimala, and Sandip are the protagonists in this work, and each of them represents a different take on nationalism. On the issue of nationalism, Nikhil represents a middle ground. Rabindranath Tagore's philosophy is embodied in him. From Tagore's perspective, he has the clearest picture of the country. Sandip, on the other hand, embodies the most zealous nationalist viewpoint. Bimala provides a thorny nationalist quandary between these two divergent viewpoints. Tagore also used a female character, Bimala, to represent India. Bimala is shown as the nation's physical and mental likeness. Gender and nationalist ideas are only two of the many conflicts that are explored in this work of fiction.

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