

Rabindranath Tagore's *The Home And the World* & Women's Role in the National Movement**Dr. Shilpa Chaudhary**Assistant professor in English,
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Rabindranath Tagore was a Bengali poet, author, and painter. He gave new dimensions to Bengali literature and music and was instrumental to the Indian art with Contextual Modernism in the late nineteenth and mid-twentieth century. For his outstanding work *Gitanjali*, he was bestowed with the noble prize in literature in 1913. Tagore's Writings gave a new dimension to English literature, and he was a very persuasive figure to present Indian culture to the foreign. He was notable for his writings in the initial stage of the 20th century.

Keywords: - Rabindranath Tagore, Nationalism, Feminine-Psyche

Rabindranath Tagore (1861-1941) was born in Debendranath Tagore, Chief of the Brahmo Samaj, a conservative group in nineteenth-century Bengal. The society endeavored to recover the definitive monistic premise of Hinduism as set down in the Upanishads. Home-schooled for most of his adolescence, at seventeen, he went to England for formal tutoring. He did not complete his higher studies there. Although he was an incredibly skilled person, he dealt with his family legacy, which influenced him, and he has started an interest in social issues. Occasionally he often took part in the Indian patriot development. Tagore was knighted British Government in 1915. However, within a couple of years, he surrendered the honor as a dissent against British rule in India. Although Tagore was one of the heads of *Swadeshi* from the outset when fights developed into brutal clashes among Muslims and Hindus, Tagore left the development. In *The Home and the World*, he clarified why he didn't affirm of what *Swadeshi* had become.

Rabindranath Tagore's novel *The Home and the World* (1916) presented India in the mid 20th century when England held control of the nation. Tagore composes every part from Nikhil, Bimala, or Sandip to mirror India's political strife and absence of solidarity. Bimala is a faithful and dedicated spouse to Nikhil, and she is happy with her roles and responsibilities as a wife. Nonetheless, Nikhil is impacted by Enlightenment beliefs, and he wants Bimala to investigate her longings and have an

identity outside the house. To propagate this thought process, he takes her to an assembly held by individuals from the *Swadeshi* development. At the community, Nikhil acquaints her with Sandip, another important character of the novel.

Sandip's energy and speech persuade Bimala to join the development. However, she additionally starts to have sentimental affections for him. *The Home and the World* set in the backdrop of the *Swadeshi* development, a movement to boycott the British merchandise, and the larger objective to register dissent against Great Britain's self-assertive division of Bengal into two sections, brings characters which are searching their real purpose in life. Tagore was one of the heads of *Swadeshi* from the outset,

The story involves 23 sections, the first-singular record by one of the three huge characters. The first and the last parts are both named "Bimala's Story," accordingly underlining the way that the young life partner Bimala is the primary character in what is quickly a warmth triangle yet, more altogether, is a dispute between two points of view, one incredible, the other beastliness. The other two narrators are Nikhil, Bimala's significant other, a well-off landowner with Enlightenment sees and a major hearted nature, and Sandip, an enchanting yet misleading *Swadeshi* pioneer.

The Home and the World could be perused as a portrayal of the patriot ventures planned around the "Home" and the "World" in India's late nineteenth century. Bimla, the main female character,

does the tasks prescribed by Sandeep in the Swadeshi development. She also influenced and agreed with Nikhil's thoughts, which were more related to women's issues. On the other hand, she did not want to surrender all her necessary information about a good wife's duties, provided by her mother. This situation presents her thoughtful clashes of values, and her sentences run like a machine, reusing late-nineteenth-century patriot talks about the temperance of ladies – the Home – in British India and different states. It is anything but difficult to discover voices of nineteenth-century patriots about ladies' decency in Bimala's words, terms, and contentions of the Indian patriot ventures that are bounteously rehashed in the cited section: "the outside," "these issues," "womanly direction," "what the family unit relies on." Even Bimala's discourse is the redundancy of the patriot manner of speaking, leaving everything in possession of the adversary – owing destruction. Female mortality associated with "home" turned into an essential issue in patriot thinking in the colonized world around the 20th century.

The female perspective is found in the novel. Although it is a Nationalist Novel, we can't ignore the women's part in the Nationalist movement, called the *Swadeshi movement*. This epic speaks to Tagore's point of view in observing the impact of the *Swadeshi* development on India. Moreover, we can reason that this novel uncovers the philosophical clashes occurring in the general public as the aftereffect of modernization and British colonization. This disclosure can be found in how Tagore differentiates Western philosophy and eastern philosophy through the characters Nikhil, Sandip, and Bimala. It means that philosophical clashes could happen all over, even within a house. Bimla finds her way, in the term of self-identity. This term for women in late 19th century is hard to listen in India.

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