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The Domestic is Political and the Political is Gendered: A Revisionist Analysis of Gender and Modernity in Rabindranath Tagore's *Chokher Bali*

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Abstract:

Rabindranath Tagore's ideological framework of mind within a particular sociological structure unfolds myriad essences of multi-layered nature of his writings. To elucidate further, the matrices of modernity and feminism have run through the plot of *Chokher Bali*. What is Tagore's concept of modernity? How did Tagore perceive the idea of feminism? This paper attempts to engage with *Chokher Bali* which has primarily set against the burgeoning colonialmodernity of Bengal where one of the prime concerns is the ambit of domestic space and its relation with the edification of the entire nation namely India since the progression is conditional on the performance demonstrated according to the gender binary. A thorough critical analysis of the text and context of *Chokher Bali* has been attempted in order to limn the facet of evolving association between femininity and modernity.

Keywords: Rabindranath Tagore, Colonial Modernity, Gendered Modernity, New Woman, Novels, India.

Chokher Bali written by Rabindranath Tagore, was first published in the year 1903 as a book and this novel is widely regarded as the "first modern novel written in India" (Ganguly, ix). The novelist himself claimed the unconventional approach of the novel in the author's note (Tagore vii). Traditionally, the portrayal of women characters in the novels of colonial India as the secondary identities are common within the heteropatriarchal socio-political culture. Reality was no breathing space in this regard. The essence of womanhood drastically aberrated in nature since the polygamous hetero-patriarchal society denied the rudimentary identity and self-esteem of a woman. They were entrapped to be dependent either on the male



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members of the family or on the alms giving establishments. In these circumstances, the paper deals with the "territory of the novel" which is inseparable to the notion of modernity and emancipation of womanhood.

When, like the river, we women keep to our banks, we give nourishment with all that we have: when we overflow them we destroy with all that we are. (Rabindranath Tagore, *The Home and The World*, 1919)

Apparently, the discourse of the narration begins in a context of British India with a newly married couple, Mahendra and Asha, whose conjugal life is severely distorted when young, witty, widowed Binodini comes to their abode. Mahendra's childhood friend Bihari also gets involved into the domestic politics which revolved around the infidelity of Mahendra. Binodini goes through an identity crisis, insecurity and emotional turmoil and finally departs from her resentment. Although the text concludes with the reunion of Mahendra and Asha, but the conflicts leaves an unremovable impact.

If analysed deeply, it becomes observable that the discourse of the novel renders the discursive measures that is inextricably connected to the colonial modernity. The concept of modernity in India is deliberately linked to the political heteronomy. In the colonial India, the British administrators deliberately wanted to re-design all the governmental regulations. According to the *Merriam-Webster Dictionary*, the first known usage of the word "modern" has been recorded in the year 1585, which means "relating to, or characteristic of the present" (*Modern*). Tagore's conception regarding "modernity" changes according to the dynamism of human civilization, provoking the idea that the concept of "modernity" is neither a fixed idea, nor associated with a particular territory. To elucidate further, Tagore's concept of "modernity" is his all-inclusive perception or he tried to convey the message of harmony extracting from all diverse opinions. "Modernity is more about ideas than about periods" (Das and Chaudhuri, 280). According to him, "We have to consider that the West is necessary to the East. We are complementary to each other because of our different outlooks upon life which have given us different aspects of truth. Therefore if it be true that the spirit of the West has come upon our fields in the guise of a storm it is nevertheless scattering living seeds that are immortal. And when in India we become able to assimilate in our life



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what is permanent in Western civilization we shall be in the position to bring about a reconciliation of these two great worlds" (Tagore,15). At each step of his attempts to redefine the idea of "modernity" gender plays a pivotal role since, the conspiracy of patriarchy not only create gender prejudices but hinders the gradual progression of civilization. The female characters in Tagore's novels reflect the process of "modernization", so instead of emphasizing the attributed notions of the characters, it would more relevant if the entire socio-political domain, contextual discourse of the narration, values, ideologies, conflicts and politics can be thoroughly analysed.

Jürgen Habermas has stated the continuously changing definition of private and public realm in his *The Structural Transformation of the Public Sphere* where along with the emergence of capitalism, the connotation of private realm turned into the isolation of family members in a private area (Habermas, 8-12). Since women were most commonly confined within the private sphere, it was also labelled as the women's sphere. According to Shagufta, "In a family where strict divisions were maintained between the private and the public realm, the life of the women was strictly confined within the boundaries of the house. Nonetheless, homes, that are assigned to women as their actual place impinges on their lives as the inmates have to strictly abide by the codes of conduct that govern the house" (Parween, 144). Nandita Gandhi and Nandita Shah argue that for Indian women, it was easier and less uncomplicated to rebel against the government than to be vocal for their basic rights in the personal domain which shows the oppressive nature of domestic gender politics in the heterosexual relationships (Menon, 13). As mentioned in *The Nation and Its Fragments* by Partha Chatterjee, the domestic sphere depicted in *Chokher Bali* is a space crafted by the notions of colonial modernity and nationalism. The gendered politics of private realm is mobilized mainly through the women characters shows that the intentional seclusion of women in India (Chatterjee, 117).

While theorizing the concept of modernity Habermas declares in his writings: "With a different content in each case, the expression 'modernity' repeatedly articulates the consciousness of an era that refers back to the past of classical antiquity precisely in order to comprehend itself as a result of the transition from the old to the new" (Habermas, 39). So,



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the concept of modernity can be traced in the historical discourses through the people's consciousness where the traditional values are located and deconstructed in order to explore a new dimension of life. Likewise, to unfold the mystery of liberated women, the history of subjugation demands to be known. The Vedic era is commonly called as the "Golden Age of Women in India". As A.S Altekar describes in *The Position of Women in Hindu Civilization from Prehistoric Times to the Present Day*, in the Early Vedic era women had the opportunity to enjoy their individuality in every sect of the sociological frameworks. In Rig-Veda and Samhita, many women scholars can be traced such as, Maitreyi, Gargi, Lopamudra, Ghosa, Visvavara, and many others and some of them are given the authorship of renowned Vedic hymns. Early Vedic texts have mentioned the *Brahmavadinis*, or women who never married and who studied the Vedic literature throughout their lives. The mentions of *Upadhyayas* or unmarried female educators or *Upadhyayanis* or married female educators can be traced. The terms *Ardhangini* and *Sahadharmini* find their roots to the early Vedic era where women were considered to be equal of men, not their subordinates. The traditions of *Swayamvara* or choosing the husbands according to their desires were also widely spread and was not confined within the royalists. The custom of marriage before puberty was prohibited on one side and on the other, the widow remarriage, customs of levirate were widespread. The infanticide cannot be found in this particular span of time: "If the evil had been fairly common, Smriti writers would certainly have denounced it very vehemently" (Altekar, 7). "As time passed on, the above circumstances gradually changed. The importance of ancestor-worship increased and sons alone were regarded as eligible as offering oblations to the manes; daughters could not perform this very important religious duty. Child marriage came into vogue from the beginning of Christian era, and soon thereafter both levirate (Niyoga) and widow marriage were prohibited. Inter-caste marriages began to be disapproved by society...The field of choice for the selection of a suitable son-in-law thus became very narrow, intensifying the anxiety of the daughter's father about the selection of a proper bridegroom" (Altekar, 4-5). He traces the emergence of barbaric *Sati* rituals back in 5th century AD (Altekar, 5). Altekar adds, "As a consequence to the above circumstances, in the literature belonging to the later Hindu civilization passages about the undesirability of the birth of daughters became more numerous...A similar idea occurs in *TheMahabharata* also.



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The Ramayana tells us when Sita came of age and her marriage had to be arranged her father's anxiety became as intense as that of a poor man, who suddenly loses all his little money" (Altekar, 5). According to him, infanticide came into practices during mediaeval period and women were increasingly deprived of Vedic education (Altekar 10). But along with the changes of ages, the social position of women steadily worsened and along the beginning of Muslim dynasty, "The Dark Age" of women prevailed. *Purdah* and child marriage had become extremely common in the Mughal period but the women belonging from Islam community were more compelled to *Purdah* customs than women. In that era, polygamy was at peak and women except those of the lower stratum, did not step out of their abodes. Thus, women were interpolated into believing that the domestic space was the proper place where they belong to and as a consequence, they have never cross-examined the customs and the perception behind it. Thus, the contradiction between private and public realm never allowed women to enter into the public world. In the orthodox hetero-patriarchy, the notion of an ideal woman is brought out by the presence of compassion, obedience, timidity and the ability to yield. On the contrary, the male members of the family are continuously encouraged to be brave, dominating, unyielding and unemotional in nature. So the femininity and body culture plays a pivotal role in Indian culture almost since its inception. Even many other religious scriptures have emphasized on this factor and the ideal woman has been depicted as a person who "pleases her husband and gives birth to male children" (Battacharji, 51). Thus, marriage and motherhood has become a torch-bearer of patriarchal culture and kind of indispensable to achieve the completeness of womanhood which provokes a sense of "lost identity" (Battacharji, 54). The rigidity revolved around honour and guilty, purity and dirtying and these dichotomous measures have severely dominated the behavioural standards of people towards a particular woman. The social prestige of a particular family and preservation of hierarchical structure has been largely dependent upon a women's attitude, lifestyle and most importantly on the self-control or the control over her body, and thus a woman has been deprived of her right over her own body and the sense of individuality has been seized as the female-body has been perceived as a "body-for-others" as Thapan states in 'Femininity and its Discontents: The women's Body in Intimate Relations' (1997). Even, the portrayal of Mother India has been limned through a



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female body and the depiction has also been attributed to the notions of spiritual features directly associated with the Indian goddess, to shape a parameter of womanhood (Chatterjee 128-129). Although, practically there is no particular link between the characteristics and status of a ordinary "real" woman and that of the "imagined" female deities. Thus, slowly a domestic space turned into shackles, a realm of displeasure, dissatisfaction and deprivation.

"New Woman" is a feminist concept that acquired the agentive potential in late 19th century. Those women are denoted by this term "new woman" who were striving hard to push the limitations imposed upon them by the patriarchy. In the year 1894, Sarah Grand coined the term "new woman" in an article while responding to the English writer Maria Louisa Rame (Ledger, 13). It was illustrated further by Henry James to denote the numerical growth of dignified and independent women in US and Europe (Hugh 17). A "new woman" has an optimistic and emancipated humanistic approach beyond her sexual classification. Jean Matthews in *The Rise of the New Woman* theorizes the concept of new woman as the "new type of female personality" (Matthews 13). William Herper Cooley has elucidated the concept further: "The new woman, in the sense of the best woman, the flower of all the womanhood of past ages, has come to stay — if civilization is to endure. The sufferings of the past have but strengthened her, maternity has deepened her, education is broadening her — and she now knows that she must perfect herself if she would perfect the race, and leave her imprint upon immortality, through her offspring or her works." in *The New Womanhood* (New York, 1904).

In the Literature of India, the conception of "new woman" is quite different from the English tradition due to the contextual difference. Within sociological framework, concepts or ideologies are nothing but the notion how a person perceive the entire world which varies with the changes of the contexts. The gradual development of modern sciences and western education, a large sect of people started to feel the difference between the right doings and wrong doings, the logicity and the basis of the contemporary beliefs. Many Indians condemned the black beliefs and the barbaric superstitious practices with the help of colonial law. The Sanskrit hymn *Kevalam Shastram Ashritya Na Kartavyo/ Vinirayah Yuktiheeney Vichare tu Dharmahaani Prajayate* (*Indian kanoon.org* 2018) which means "following the



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religious texts blindly is not our duty, since judgments devoid of logic and reasoning destroys the essence of religion" [self-translated] demand to be mentioned on this regard. *Sati* is a barbaric practice in the Hindu society where the widowed women were thrown alive into the fire with the deceased body of husbands believing that the couple would accompany each other in the afterlife which was terminated by Raja Ram Mohan Roy with the help of the then Governor General of India, Lord William Bentinck in 1829 (Marshman 140). The practices of child marriage, dowry system, infanticide, honour killing, and polygamy were brought to an end. Proposals of women education and empowerment, inter-caste marriages were raised severely by innumerable reformists. Pandit Ishwar Chandra Vidyasagar played a major role in the spread of women education and notably enabled the practice of Hindu Widows' Remarriage with the help of Lord Dalhousie in the year of 1856 (Sen 124). An essay "On Whether or Not the Hindu Widow Should Marry Again" (1885), Shyamasundari Devi has manifested the real notion of the concept religion: "Dharma is a real substance; it remains eternally bright, calm, unmoving and radiant. The closer you move towards Dharma the more you are becalmed, hopeful and restful..." (Chanda & Bagchi). The foundation of these inhuman brutality against women were led by the dominant male members of the society. Women were severely objectified and the open association or courtship with the opposite sex were restricted by the brutal patriarchal societal norms.

Literature is a historical and cultural artefact. If any modern concept has prevailed, literature has taken a serious role in the process of propagation. Thus, it has shaped a particular socio-cultural system, impacted political discourses and reformed the civilization since its inception. As Radha Chakravarty mentions in the introduction of *Novelist Tagore: Gender and Modernity in Selected Texts* "As important as external political factors were the personal influences that shaped Tagore's worldview and his writings" (Chakravarty).

Tagore's family members, starting from his grandfather, Prince Dwarkanath Tagore had been a predominant part of Bengali elites who were closely associated with the East India Company and British culture. So, along with a progressive standpoint, he was familiar to the ancient Indian texts like *Upanishads*, *Vedas*, *The Gita* and as a consequence, the humanistic values and humanitarian approaches impacted him severely. He was introduced to the



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English literature by Satyendranath Tagore who took him to London. During Tagore's stay in London along with the cultural exchange made him conscious of the liberated condition of women which further compelled him to compare and critically examine it with the lives of Indian women. On one hand, his bonding with his elder brother Jyothirindranath's wife and her suicide deeply saddened him, on the other, his visit to London after receiving Nobel Prize in literature brought him another opportunity to meticulously examine the emergence of the new woman concept in the western world. Furthermore, his acquaintance with Madhusudan Dutta and Dinabandhu Mitra pushed him forward to propagate the idea of liberation. He was so influenced by the writings of Bankim Chandra Chattopadhyay that Tagore published few of his texts in *Bangadarshan*, a journal which was published under the patronage of Bankim Chandra. Thus, different experiences of Tagore gave priority to women. Radha Chakravarty further annotates in the introduction of *Novelist Tagore: Gender and Modernity in Selected Texts*, "In every phase of Tagore's endeavour to redefine the modern, gender forms a crucial constitutive category. To the ruptures already implicit in the conventional view of modernity--between old and new, West and non-West, modernization and modernism--gender adds another vital dimension. By introducing an element of difference into the idea of 'human', it does not negate humanism but gestures instead at an alternative version of humanism based on heterogeneity rather than a totalizing universalism" (Chakravarty). *Chokher Bali* is no exception in this regard. His novella *The Broken Nest* (1901), and other novels such as *Gora* (1910), *Home and the World* (1916), *Chaturanga* (1916), *The Wreck* (1926), *Four Chapters* (1934) witness a very unorthodoxy in the treatment where the multi-layered women characters pass through isolation, repression, humiliation, guilty and ego in order to attain salvation in self-sufficiency and freedom of humanness at last. This attitudinal shift from a dogma and orthodoxy towards the direction of liberalism and radicalism can be observed throughout his life span. In *Religion and the Modern Man*, Tagore says, "Happiness that may be derived from a pursuit of literature is but a miniscule part of that which one may derive from the rightful pursuit of religion. Literature cannot be a world apart from religion since, like religion, it seeks Truth" (Sen 225).

The character of Ashalata is depicted as an "ideal woman" as theorized by the colonial heteropatriarchal society of India who does not have an individualized identity, is confined



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within the heteropatriarchal domestic space and condemned from entering into the outer world like her aunt and mother-in-law. Partha Chatterjee justly comments in his *The Nation and Its Fragments* that the character of Ashalata is attributed to the "womanly virtues as chastity, self-sacrifice, submission, devotion, kindness, patience and the labours of love" (Chatterjee 129).

The character of Binodini has been portrayed just in the opposite direction. In this context, Binodini was a woman full of wit, knowledge and the power of discernment who rejected the subjugation of patriarchy and despite being exploited by the current socio-political situation, she prioritized her desires and fulfilments instead of surrendering herself in the fire of sacrifice. Binodini's question has been justly raised in Radha Chakravarty's Translation of *Chokher Bali* "Am I an inanimate object?...Am I not human?" shows the concurrent socio-cultural reformation in Bengal at the turn of the century (Tagore 75). Her English education, rejecting the dowry system, her interest in anti-colonialist movement indicate her elevated position. As Radha Chakravarty mentions, she is "timeless and ageless, forever a Gopika, . . . With all her pangs of separation, . . . she had travelled through so many songs, so many rhythms, to arrive at the shores of the present time" in her translation of Tagore's *Chokher Bali* (Tagore 372-373). Binodini's statement to Bihari: "I am a widow, a woman disgraced. I cannot permit you to be humiliated in the eyes of society" (Tagore 389) shows the social stigma revolving around the remarriage of widow on one hand, on the other, the benevolence of this woman character. She is multi-layered character who simultaneously is filled with the feeling of jealousy towards Ashalata who has been rewarded with the stable marital bliss despite not having the qualities like Binodini. Tagore was one of the predominant novelists to explore the sexual desires of a widowed woman, and the mention of Bankim Chandra Chattopadhyay's *Bishabrikha* in the textual discourse deserves to be regarded since both the texts revolve around the taboo, adulterous love and the physical desires of a widow (Sen 224).

To present in a nutshell, Binodini underwent the from identity of an ordinary woman to a victimized widow and finally is represented with the individualized quality and humanitarian feelings. While having an amorous courtship with Mahendire, she strives to feel the marital



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bliss which was abruptly ended with the sudden demise of her husband Bipin, and that compel the readers to be more empathetic with the helplessness of the widows of that time on one hand, but simultaneously on the contrary, her tendency to manipulate the childlike mind of Asha and scorn her innocence in order to seduce Mahendre make the readers to curse her even more. Asha's refusal to tolerate her husband's betrayal embarks for her journey towards introspection, self-discovery and dignity: "...she could no longer worship this husband who had fallen from the pedestal of conjugal love. Today, she deconsecrated the lord of her heart, immersing him in the sea of shame that was Binodini" (Tagore 310-11). Although she forgives Mahendra in the end, but in the domestic turmoil, her character went through the process of "modernization" (Bhattacharya and Bhattacharya 37). Tagore's concept of "modernity" thus stems from the traditional Indian essence of human integrity and attachment to challenge nineteenth century societal standards, distorted version of principles and conjugal bonding. Binodini's longing for motherhood and her affection towards Basant, an eight years old lad who was also a student of Bihari indicates towards the process of surrogacy on one hand, and redemption on the other. Furthermore, Binod's deliberate participation in the nationalist movement is a prominent step to the outer world; shows the gradual process of modernization of women as a integral part of ongoing social reformation: "She is not in the world of the fairy tale where the fair woman sleeps for ages until she is touched by the magic wand. . . At last, the time has arrived when woman must step in and impart her life rhythm to this reckless movement of power" (Tagore226).

The characters of Rajlakshmi and Asha's aunt Annapurna deserve attention too to depict the notion of barbaric modern gender politics in the nineteenth century Indian context with more prominence. In *History of The Dharamshastras: Ancient and Medieval Religions and Civil Law* it has been stated that widows "...should give up adorning her hair, chewing betelnuts, wearing perfumes, flowers, ornaments and dyed clothes, taking food from a vessel of bronze, taking two meals a day, applying collyrium to her eyes; she should wear a white garment, should curb her senses and anger,... should be pure and of good conduct, should always worship God" (P.V. Kane584) and the vitality of these people was sapped evidently by these orthodox customs.



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Kate Millet writes in her *Sexual Politics*, "Through the multiple advantages of the double standard, the male participates...empowered by his superior social and economic resources to play the estranged women against each other as rivals" (Millet 225). The analysis of Mahendre and Bihari's characters complete the analysis of contemporary culture.

Simone de Beauvoir says justly, "...However respected she may be, she is subordinate, secondary, parasitic. The heavy cause that weighs upon her consists in this: the very meaning of her life is not in her hands. That is why the successes and the failures of her conjugal life are much more gravely important for her than for her husband; he is first a citizen, a producer, secondly a husband; she is before all, and often exclusively, a wife; her work does not take her out of her situation; it is from the latter, on the contrary, that her work takes its value, high or low" (Beauvoir 475-76). Likewise, Mahendre is a medical student belonging from an upper class Hindu orthodox family who is a dominant, cynical male character who controls the household and is not dominated by anyone, but his futility to overpower Binodini hurt his male ego definitely. Mahendre first appeared a loyal dominant husband at the beginning of the novel, but with the progress of the plot his interest shifted from Asha to Binodini. Apparently, Binodini's flawless youthful physical appearances, such as her arched eyebrows, witty glance, and beautiful face seduced him, and her characteristics such as intelligence, knowledge, competence in the household chores, made him lustful towards her to a great extent. The naivety, innocence and incompetence of Asha which initially captivated Mahendre, started becoming the reasons of his irritations. He always wanted to impose his viewpoints and decisions upon Bihari, who was a childhood pal of Mahendre demeaning him at every other shift indirectly. Bihari's warning to stay away from Binodini even worsened their bonding. Mahendre and Binodini were easily involved in an adulterous love, but Asha's devotion to Mahendre made him feel guilty all the time. He accepted all the offers of Binodini lustfully, and Binodini's inquisition for Bihari initiated a rivalry. After the revelation of their affairs, Mahendre was abandoned by his wife; Rajlakshmi or his widowed mother was furious upon Binodini but he stayed bemused in Binodini's offerings despite he was being humiliated by Binodini in several pretexts. His intermittent relationship with Binodini kept on worsening the situation, but he was not at all ashamed of his debauchorous activities. Nemai Sadhan Bose in *The Indian Awakening and Bengal* states "...Rich Hindus in Bengal



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were mostly polygamous and left their wives confined in the house. These people were generally licentious" (Bose 8). With the progression of the text, Mahendre is depicted as a selfish child who instead of looking after his his ailing mother, left her to follow his whims to take Binodini to the West India. Even at her death bed, Rajlakshmi had to convince her son to stay by her side. Finally, Mahendre's conception of Binodini's love for him was broken with the argument where it became clear that Binodini was in search for a stable marital status and the persona of Bihari became even more interesting to her than Mahendre's.

Bihari too is a complex character but instead of being the flag-bearer of dissipation, he is in a far elevated position. He is portrayed as the ideal anti-colonialist, nationalist medical student who with his intuitive measures strived to get the household normal from the clutches of Binodini. His platonic affection for Asha, his caring attitude towards the elders, specially towards Rajlakshmi, his down-to-earth behavioural measures towards Mahendre make him a stark difference from Mahendre. Binodini's transition from a lustful widow towards a loving ordinary woman was possible because of Bihari who unlike Mahendre was difficult to tame.

So, the notion of "new woman" is evoked through the character of Binodini who seduced Mahendre to satisfy her desires and compelled him to compromise with his comforts and standards, but didn't surrender to him completely. Even, Bihari couldn't stop her from expressing her own self. Binodini seems to follow Naomi Wolf's assertion as written in *Fire with Fire*: "Women must give up what she styles 'victim' feminism, stopcomplaining, and embrace 'power' feminism" (Wolf 113). Tagore non-confirmist attitude is determined through Binodini as "She has lent colour and vitality to its story from one end to the other, her radiant youth is the life-blood of the whole novel" (Ray 169). She shows the distinctions between the theories of *prachina* and *nabina* coined by Bankimchandra Chattopadhyay to catagorize the nineteenth century women (Panja, 214-218). Tagore's concept of "new woman" partially fits various models provided by Western theorists undoubtedly, but the analysis of Tagore's women characters demands a different framework since Binodini is a character open to interpretations as Tagore on one hand draws Binodini a transgressive character and on the other hand, he compels Binodini to fathom her transgression and the consequences due to her characteristics to get away from the repercussions. In this sense, it can be told she was into



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utter oblivion to seek emancipation from the mundane repressions. This juxtaposition of contraries in her characteristics make her subtler. Many critics have tried to unfasten the dilemma and regarded her as an "intriguing amalgam of the various types of Bengali women" (Panja, 217).

In the context of colonial modernity, Tagore created revolutionary figures like Binodini who was ahead of her time and the character of Binodini received the attention of several critics drastically as the novel *Chokher Bali* was thoroughly translated to English. Radha Chakravarty in *Novelist Tagore: Gender and Modernity in Selected Texts* has justly elucidated Tagore's assertion in the preface to the second edition of the novel, "the literature of the new age seeks not to narrate a sequence of events, but to reveal the secrets of the heart. Such is the narrative of *Chokher Bali*" (Chakravarty, 48). The western readers also became acquainted with Tagore's concept of Indian "new woman" as a precursor of "Feminism". Moreover, his concept of "Humanism" also becomes relevant since his depiction of such women characters shows the intention to reform the structure in order to establish the equality between man and woman relationships so that the natural status quo can be perpetuated.

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