

**MODERNITY DRAWS A LINE BETWEEN OWN AND THE OTHERS:
EXPLORING SOCIETAL DILEMMAS, HISTORIAL THREADS AND
TRADITIONAL PRESSURES IN RABINDRANATH TAGORE'S THE
HOME AND THE WORLD**

Hassan Bin Zubair¹, Anum Saeed², Saima Larik³

¹Ph.D Scholar (English Literature), Department of English, National University of Modern Languages, Islamabad. (Pakistan)

²M.Phil English (Applied Linguistics), Visiting Lecturer, National University of Modern Languages, Lahore Campus. (Pakistan)

³Ph.D Scholar (English Literature), Lecturer (English), Department of Linguistics & Human Sciences, Begum Nusrat Bhutto Women University, Sukkur (Pakistan)

Hassan Bin Zubair , Anum Saeed , Saima Larik , Modernity Draws A Line Between Own And The Others: Exploring Societal Dilemmas, Historial Threads And Traditional Pressures In Rabindranath Tagore's The Home And The World , PalArch's Journal Of Archaeology Of Egypt/Egyptology 18(8), 4971-4984. ISSN 1567-214x.

Keywords: Modernity, Tradition, Society, Colonial, Women, Pressures, India.

ABSTRACT

This research studies the Indian writer Rabindranath Tagore's Bangali novel Ghar Bahire which was translated by Surendranath Tagore as The Home and the World. This research examined through the perspective of modernity. It observes how the Indian people are affected through the modern way of life. Modernity affects the traditional Indian way of life. They are in a dilemma, either to follow the modern way of life or to continue their tradition and customs. It also focuses on how modernity makes man torn between his own and others. Rabindra Nath Tagore's famous

novel *The Home and the World* has presented the issue of tension between tradition and Modernity in colonial Indian society. Because of tension, there are internal dynamics in Indian society and the Indian nation-state in general. The tension is primarily seen between the female and male characters and male-male characters. As well that represents the tradition and modernity respectively. Moreover, the industrial revolution, colonial mentality, and modern hypocrisy have a remarkable influence on the characters which further supports adding some bricks in the emergence of tension. Tagore also depicted colonial Indian life. This research highlights the tension between tradition and modernity. When modernity enters South Asian Countries there was a kind of change in the activities of Indian people. Even women also try to cross the boundary due to the impact of western education. Women started raising their voices for women's rights. Tagore presents Bimala as a radical character who tries to cross the traditional Indian role of a housewife. Due to her stupidity and submissiveness, she is unable to know the trick of Sandip who is a selfish man. Nikhil is also a modernist character. Due to his overconfidence and rationality, he died at the end of the novel.

INTRODUCTION

This research also attempts to analyze how Tagore presents the characters who represent the dynamic condition of the people's psychology as well their torn condition due to the impact of modernity. In *Religious and the Status of Women* Jyodsana Chatterji says "The people's nation about the proper role of women in the Home and society and the social restrictions on women are all rooted in religious conceptions regarding women" (Chatterji 1990, p.1). *The Home and the World* mainly revolves around the main characters Nikhil, Bimala, and Sandip. Bimala is presented previously as a traditional Hindu woman. Later on, she changes as a modern character. Here the minor characters, Nikhil's grandmother, mother, and sister-in-law (Bara Rani) represent traditional characters. Nikhil is a benevolent, calm, general, forgiving liberal, rational, enlightened, and regressive Zamindar who encourages his wife, Bimala to step out of the home to better acquaint her with the world and find a new identity for the Indian woman.

Modernity is the condition of being new and innovative which separate from traditional values and norms and which is opposed to tradition in contemporary analyses of social and political change. It is the break from past established social, political, cultural, or orthodoxical agendas. It is the consciousness of time and space, and self and others that are shared by all the human beings in the world. Modernity can be realized when tradition has been destroyed and superseded. It is a radical threat to all history and tradition. Modernity can be felt in such an environment that promises adventures, power, joys, growth, the transformation of ourselves and the world tries to threaten what we have. Modernity can be realized by cutting all the boundaries of geography, ideology. In this sense, it tries to unite all mankind. To be modern is to be the part of the Universe as Marx says, "all that is solid melts into air" (Marx 1986, p.1). To understand modernity clearly, we must contrast it with tradition. Tradition is a social activity that is practiced for a long time. Tradition is based on certain conventions and customs which contained value in society. Tradition is "a belief, custom or way of doing something that has existed for a long time among a particular group of people" (Hornby 2005, p.75). Generally, it is based on religion and superstition that is more rigid and dogmatic. Traditional religious and superstitious world views attempt to keep people in the condition of ignorance. Traditions seek human sacrifice blood of animals, birds, etc. which are bad practices. Modernity began as a critic of religion philosophy, morality, law, history, economics, and politics. The principal ideas of the

modern age progress evolution, revolution, freedom, democracy, science, technology were born from that criticism. On the other hand, tradition is believed to be the guidance of the Bible.

The concept of modernity brought democracy which is separated from church and state, the end of royal privileges, freedom of beliefs, opinions, and associations. West's extensions of boundaries are some of the qualities which are shared in this principle. It is characterized as a multiplicity of features, losses of sense of tradition, contradiction, and paradoxes, etc., what may be modern for Hopkins may not be modern for Eliot, and what may be modern for Eliot may not be modern for Berryman Source for every writer is different. Modern is new which will be overcome and made absolute through the novelty of the next style. But modernity tries to demolish and replace all unnecessary superstitious social norms and values and encourages all people to be more open and keeps them away from the worthless social practices and impositions since it breaks through the tradition even though it somehow has some kind of traces of tradition. Modernity is the reflection of recent historical developments. It makes an abstract opposition between tradition and the present. According to Marshall Berman:

“The maelstrom of modern life has been felt from many sources: great discoveries in the physical sciences, changing our images of the universe and our place in it; the industrialization of production, which transforms scientific knowledge into technology, creates new human environments and destroys old ones, speeds up the whole tempo of life, generates new forms of corporate power and class struggle” (Berman 2007, p.2)

Due to the advancement of science and technology modernity flourished as flying like a bird in the sky. Modern science, communication, philosophy, industrialization, etc. stimulated the progress of human life, moreover, human consciousness. To be particular, the beginning of modernity can be traced to that intellectual fever that spread in Europe from the middle of the eighteenth century. The French Revolution of 1789 was a point in the spread of this intellectual, spiritual as well as political-economic social ferment in western society. In this regard, Raghendra Pratap Singh puts down, “The central and the fundamental thrust of the modernity is the bold and unhesitating affirmation of the autonomy of human individual and society”(Singh 1997, p.13).

Tagore is cynical. He is devoted to Upanisadic ideas. He believes in the human soul. He never lost belief in the Upanisadic human being's divine inheritance. As R.K. Naryan says that the underlying objective of every Indian story is to create a “distinction between good and evil” and show that “goodness triumphs in the end [...] if not immediately, at least in a thousand years; if not in this world, at least in other worlds” (Naryan 1960, p.245). Some of the post-colonial critics comment on the novel *The Home and the World* which presents nationalist sentiments which cultivate irrationality. Earnest Gullne, Benedict Anderson, and Tom Nairn have pointed out the nationalism that cultivates prejudice and hatred in people and Leela Gandhi has spoken of its attendant racism and loathing, and the alacrity with which citizens are willing to kill. Another critic Frantz Fanon has explained that although the objective of nationalism is to create a horizontal relationship and fraternity within its people. In reality, the nation never speaks of the hopes and aspirations of the entire "imagined community", and hierarchy, factional hegemony, in quality and exploitation remain a daily occurrence in its body. In Sandip's actions, Tagore has insightfully and shrewdly anticipated all these pitfalls of nationalism pointed out by later literary-cultural critics. Rabindranath Tagore's *The Home and the World*, which is the focus

of this research, is one of the most famous novels in Bengali literature. In the novel, he deeply analyzes twentieth-century Indian society. Here he depicts the two modes of life of Indian people one is traditional and another is modern. The story of the novel mainly revolves around the main characters Bimala, Nikhil, and Sandip who are in some way traditional and modern at the same time that is what creates a kind of tension in the novel.

Tagore presents the idea of Visvamavata's principle in his writing music and art that humanity must offer and receive. This is the basis of his humanism that can be seen in Tagore's writing. Elements of nature can be found in his creations. His verse, short stories, and novels often presented rhythmic lyricism, colloquial language, meditative naturalism, and philosophical contemplation. He often writes Indians' "abnormal caste consciousness" and untouchability and gives voice to its evils through his writing of poems and dramas presents with untouchable protagonists. His writing is deeply simple. The subject matter in the lives of ordinary people. Tagore blends his theme and style, uses simple diction that mirrors the daily life of the middle-class people of India. He has projected his world of values juxtaposing tradition and modernity in its different aspects. Even if he studied western culture, he is deeply attached to his Hindu religion and tradition which are visualized in his writings. In that respect, he also mixes certain spiritual and secular ideals with which Indians are normally familiar. William Walsh observes "The religious sense of Indian myth is a part of Tagore's grip of reality and his reticular view of human life and his way of placing and ordering human experience" (Walsh 1983, p.14). W.B. Yeats praises him saying that he always reads his works and forgets his pain and sufferings as he says "I read Rabindranath every day, to read one line of his is to forget all the troubles of the world" (Yeats 1963, p.263). He has given a vivid picture of South Indian lifestyle in most of these novels. His presentation of life is realistic.

RESEARCH OBJECTIVE

- To highlight the main characteristics of Indian Colonial fiction.
- To present the relevance of societal and traditional tensions in the selected text.
- To analyze the subject of modernity.

RESEARCH QUESTIONS

This study aims to answer several questions including:

1. How has Rabindra Nath Tagore portrayed the events and characters having the elements of modernity in *The Home and the World*?
2. How has Rabindra Nath Tagore presented the tensions and traditional pressures associated with the colonial state and its impact especially on women?

THEORETICAL FRAMEWORK

Qualitative research as a methodology remains researcher-friendly and unique in analyzing literary texts. It has remained very helpful and supportive in finding the appropriate answers to the research questions. Charles Darwin who is a vibrant modern philosopher challenges traditional thinking by presenting his works, "The Origin of Species. Darwinian Theory of evolution threatened Religion and established values that assume the survival of the fittest. He subverts the traditional blind assertion of man as the descendants of God and probes the reality, that is, men are the distant relatives of apes which challenged the superstitious belief that man is the God-gifted creature whereas other creatures were not. By challenging this concept as Charles

Darwin equalizes all the creatures, declaring that "all the species had come about through evolution based on natural selection, even man, that was hard to swallow" (Doren 1991, p.280). Especially religious people got great blow upon their beliefs which were not scientific at all, and could not justify using any philosophical reason. John Lock is regarded as a vibrant modernist, revolutionary, and philosopher as well. He contributes to the development of the social movement. By rejecting the status quo he plays as a social revolutionary hero. The enlightenment period is also the symbol of revolutionary change. It emerged from centuries of darkness and ignorance into a new age. It represents modern science, reason, and humanity as well. As a result, different thinkers and philosophers came into existence. Among them, Karl Marx, a German philosopher, is best regarded as the upholder of modernity. He challenges the Hegelian idea and asserts, "It is the matter that determines consciousness, not the idea"(Gaarder 1996, p.397). He interprets human history in a complimentary new way. He attacks the bourgeoisie by blaming them as the exploiters of the proletarians. He redefines the hitherto society and explores the perennial conflict between the 'Haves' and 'Haves not'. That is to say, Karl Marx, as a purveyor of modernity, has contributed a great deal to fill up the consciousness in the proletarians. Similarly, Freud, Nietzsche, Kierkegaard are, among others, outstanding contributors to the emergence of modernity. Freud breaks the binary between savage and civilization and asserts that all men are guided by the unconscious, which is repeated with sexual instincts. He further claims, "The conscious constitutes only a small part of the human mind. The conscious is like the tip of the iceberg above sea level" (Gaarder 1996, p.435). Some thinkers believe that modernity begins from the renaissance, the Reformation, and the discovery of Americas; others claim that it began with the birth of the nation-state and the institution of banking, the rise of mercantile capitalism, and the creation of the bourgeoisie; others emphasized the scientific and philosophical revolution of the seventeenth century, without which we would have neither our technology nor our industries.

Likewise, for the advancement of modernity, the credit goes to Nietzsche. He dismantles the blind faith; the western thought has brought up with it, on religion and God. He stands as a modern figure when he advocates the death of God. Meanwhile, Kierkegaard emerges with a new vision of human existence. He undermines the concept of objective knowledge and universal truth but emphasizes the multiple truths and subjective knowledge as the need of the day. According to Kierkegaard, 'rather than searching for the Truth with a capital 'T' it is more important to find the kind of truths that are meaningful to an individual's life. It is more important to find 'the truth for me' (Gaarder 1996, p.379). Thus, modernity always stands in opposition to tradition, since the former comes up with a deconstructive strategy of status quo. On the contrary, the latter often clings to, "religious world views, as attempts to keep people in a condition of ignorance and superstition . . ." (Hamilton 1962, p.35). Commenting on the relation of modernity with tradition Harold Rosenberg writes, "It is a tradition of overthrowing tradition" (Berman 2007, p.16). However, Octavio Paz is not happy with the mission of modernity which aims to renew the tradition. He has lamented that modernity is "cut off from the past and continually hurtling forward at such a dizzy pace that it cannot take root that it merely survives from one day to the next" (Berman 2007, p.35). They believe that modernity is just a departure from old ideas. Greek time was modern because it was separated from the pagan past. Similarly, Renaissance was modern because it was new and different from middle age. It means modernity was defined about the past. But Kant believes that modernity is a period that "began from the eighteenth century and ended in the twentieth century" (Kant 2005, p.17). For him, there was not

or can't be modern before and after the Enlightenment period. Unlike Kantian belief, Michael Foucault believes that modernity is a "consciousness of discontinuity"(Foucault 2005, p113) that is simply a break from tradition; it could be in the Greek period, in Renaissance, in eighteenth-century and so on. He believes that modernity is different from others; it means there is a plurality of modernity.

TEXTUAL ANALYSIS

The main thrust of Tagore's *The Home and the World* is the tension between tradition and modernity. It is the story of an aristocratic Bengali family. There are main three characters; they are Bimala, Nikhil, and Sandip who represent dual mentality in their practical life. Traditional and another is modern. This novel is written in autobiographical form. Nikhil is an idealistic husband, Bimala is his wife who is a typical Hindu woman and Sandip is his friend. Bimala is happy in serving her husband as a God and devoting her life to household activities. She is an ideal Hindu wife. She looks like a typical Indian woman and traditionally dresses in a sari. She regards her husband as a prince of her world. She says, "I had the prince of my real-world enthroned in my heart. I was his queen. I had my seat by his side. But my real job was that my true place was at his feet" (Tagore 12). Tagore's writing is the reflection of Indian society where we can find two ways of life that are traditional and modern. Tagore presents the dynamic effects of modernization, progress on the village, caste system, rural poverty, male-dominated society, the conflict between ancestral orthodox and rebellious individualism, modern hypocrisy, scientific development and its effects in modern society, various exploitation in the modern world especially in Indian society before and after the colonial period. Tagore presents his writing by reflecting Indianness. He wrote many novels and short stories addressing humanity as a central theme. His main concern is representing middle-class society and its influence on the modern way of life. His theme is the juxtaposition of tradition and modernity. He criticizes the colonizer who invaded the local culture and tradition. So we can find the confrontation between Indian tradition and western forms of life. So Tagore presents such kind of dual state of condition of Indian people through his novel. *The Home and the World* presents the characters like Nikhil, Bimala, Sandip, and others to depict such tension between tradition and modernity.

Tagore presents a character named Nikhil who is an educated modern man, inspires his wife to come out from the narrow boundary of household duties and involve in the outside world. He wants her to be modern and adjust her in the environment, not with the help of his name rather her name. His vision is an enlightened, humanitarian, and global perspective, based on true equality and harmony of individuals and nations. Nikhil is calm, gentle understanding, forgiving liberal, rational. He never changes in this novel. Here we find contradiction because on the one hand Tagore presents characters who adopt modernity and on the other hand, they are in the diasporic situation of their tradition. Nikhil represents modern characteristics. But he is also in favor of Indian traditions and culture. Nikhil tries to educate his wife and change her state. He wants to be very docile, submissive, and obedient. He disregards her when she participates in national movements and her friendship with Sandip. Her leaving home at night is also objectionable for him. Nikhil is rational which represents modernity. He had enough wealth. So he tries to win the heart of people through his so-called teaching the people. Though Tagore favors Indian culture, he seems to be modern in his concept. So in this novel, he wants to take Bimala out of 'purdah' taking the help of Nikhil. Bimala says, " My husband was very eager to

take me out of purdah, One day I said to him: What do I want with the outside world? The outside world may want you, he replies" (Tagore 17).

Bimala, the devoted wife of Nikhil is a submissive and docile wife. Previously she represents traditional Indian wives. Later on, she changes herself as modern by adopting the modern dress, reading English books, and leaving home by rejecting her previous condition and participates in national movements. She does futile works to maintain a good relationship with her husband. She worships her husband daily in the morning. She drinks the water of her husband's feet. But Nikhil, being a modern character rejects such kind of behaviors from her side. He does not like to confine her within the home. Bimala wants to maintain social relations. So she rejects the proposal of her husband to leave home after the death of her grandmother. Bimala turned into a submissive woman due to the social structure. She is an ideal wife without any rejection. She follows the patriarchal norms and values of Hindu culture. As Bimala steps outside of her home, she changes slowly. After reading English books, she disregards her husband's wishes and often she ignores her family members. She also disregards the customs of society having extra affair with Sandip. She starts wearing foreign dresses like jackets, paint, perfumes, slippers, hairpins, etc rejecting her traditional Hindu dress sari. This dress shows her modern and younger as well. She starts reading English books. Being modern, she started talking frankly about different subjects. She talks about modern sex problems frankly outside the home. Nikhil and Sandip represent two opposing visions for the nation. Bimala is torn between two. Sandip is greedy, violent, and destructive. His philosophy is as simple as Machiavellian. "There is not the time for nice scruples. We must be unswerving brutal we must sin" (39). He is modern, materialist and capitalist. He shows his greed in earning money as he remarks "we are the flesh-eaters of the world; we have teeth and nails; we pursue and grab the tears. we are not satisfied with chewing in the evening the cud of grass we have eaten in the morning [...] in that case we shall steal or rob, for we must live" (Tagore 47).

Though Nikhil respects the global perspective does not reject the spirit of Indian which does not reject anything, reject any race and culture. It always proclaims the ideal of unity. Nikhil loves his country as much as Sandip. He says, "To serve my country, but the worship I reserve for the right which is far greater than my country. To worship my country as God is bringing a curse upon it" (Tagore 29). Even Bimala his wife goes outside with Sandip at night; he does not take it seriously as the traditional husband thinks. On the one hand, he is modern as well as on the other hand he seems traditional. During the time of Bimala's going outside, he feels uneasy as well. As he says, "It was palpable that she had specially dressed herself up to coax that order out of me" (Tagore 143). Thus, this feeling shows he is in duel situations. Here is the tension between tradition and modernity. Tagore presents Nikhil and Sandip as the representative of modern character. They are a little bit far from tradition whereas he also presented Nikhil's grandmother and his sister-in-law are still following the religious and traditional social structure. Somehow Bimala is also the representative of traditional character. Though later on, she changes herself, she returns at last. Here we find dynamism in Indian society. Slowly Indian society is changing but in tension between tradition and modernity. The traditional concept of male superior and female as the inferior creature is also threatened by Darwin who challenges this and forwards his theory in his book, *Survival of the fittest*. Through this, he says, "it is not the God who makes things happen in the world but it is the nature that is at the center" (Gaarder 1996, p.40). This shows the traditional concept of worshipping male members as God is now changed. Nature created all human beings as equal. Freud is also the

challenger of traditional thinking and he says all human beings are guided by the unconscious level of mind" (Gaarder 1996, p.434). Thus Indian society is slowly and gradually changing which is explicit in Tagore's, *The Home and the world*. Here a female protagonist Bimala is slowly changing and she gradually conscious about her position, her dominant situation, and also aware of equality between males and females. So she challenged the traditional society and participates in National Movements, leaving her traditional wife's role. As she says "As I came away from that broken cage of a bedroom, out into the golden sunlight of the open, there was the avenue of bauhinias, along the graveled path in front of my verandah, suffering the sky with a rosy flush" (Tagore 143).

The concept of modernity, though originally dates back to the Enlightenment is not tied up with a particular time, space and realm. Although it is ostensibly a western trend, it is pervasive across the world and the form of modernity varies from one society to another. In this regard, Arjun Appadurai and Carli A. Breckenridge view:

"Modernity is now everywhere, it is simultaneously everywhere, and it is interactively everywhere. But it is not only everywhere, it is also in a series of somewhere, and it is through one such somewhere, India, that this volume enters the global reality of modernity and for such a localized entry we propose another general category." (Appadurai and Breckenridge 1985, p.2)

Modernity is characterized as a multiplicity of features loss of sense of tradition, contradiction, paradoxes, etc. what may be modern for Hopkins may not be modern for Eliot, and what may be modern for Eliot may not be modern for Berryman. The source for every writer is different.

Overall, despite the ostensible differences in the notion of modernity, some of the critics characterize modernity as a deconstructive spirit, which critiques the traditional social orders and a traditional set of beliefs. Modernity adopts empiricism and rationalism as the touchstones to critique or judge religious beliefs, societal mores and values, and the position of man in the universe. Concerning the subversion of tradition, Marshal Berman comments:

"All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify. All that is solid melts into the air all that is holy is profaned, and men, at last, are forced to face . . . the real conditions of their lives and their relationship with their fellow men." (Berman 2007, p.21)

In other words, modernity is not such a notion that can be stable; rather it is the time consciousness. It is the "ephemeral, the fleeting, the contingent"(Foucault 2005, p.116), according to Michael Foucault, today's beliefs, ideas, and outlook may turn out to be traditional in no time. Therefore, "modernity excludes itself from clinging to the present. Instead, its task is to heroize the present" (Foucault 2005, p.117). According to him modern attitudes involves exaggerating the value of the present would be "indissociable from a desperate eagerness to imagine it, to imagine it otherwise than it is, and to transform it not by destroying but by grasping in it what it is" (Foucault 2005, p.13).

Traditional Indian society is in the bound of peasant-landlord relationship; it observed the caste system placing Brahmans and Chetriyas at the upper level and Baishya and Shudra at the lower place of social hierarchy. This hierarchy was mainly based on occupation and birth. Each Caste had its systems, customs, foods, and occupation. Charles Van Doren comments, "One is

not only born a Shudra; one also becomes a Shudra by the occupation one follows, which Shudra alone must follow and which only Shudra may follow"(Doren 1991, p.7). There were certain occupations that upper-class people simply did not follow. Majorities of people are lower-class people. Similarly, different classes also used to eat different foods differently and had different customs in family life. The ancient cultures of the Indian subcontinent might have been the first to discover the powerful means of maintaining social order. Doren believes, "Class differentiation is the great foe of the equally great idea of social equality". (Doren 1991, p.7) And also they trade with one another with foreign culture. The society was rural mass stepped in the superstition and victims of privation and penury.

Traditional Indian social economy was based on agriculture that provided food for a large population. They had dug ditches and canals to irrigate their farms. Due to the lack of a modern system of agriculture, there was mass poverty in India. Mass poverty is prevalent in India. Indian society was divided into two; one is a peasant and another is nonpeasant –peasant villages the greater part of the country. Torlok Singh closely observes and says, "Mass poverty in India is basically and to an overwhelming degree, a rural problem. It is implicit in the present structure and economic basis of our rural society. Unless removing rural poverty urban poverty is also difficult to remove. We must rebuild our social and economic foundations."(Singh 1947, p.1)According to him, in Indian society, every individual has equal rights but the differences between man to man are not recognized according to inheritance as he says "The rights of all members of the community are equal. Differences between one man and another account of birth or inheritance are not recognized in any manner.

In Indian societies, daughters had to marry before puberty, and parents who had not succeeded in finding husbands for daughters past the age of puberty were regarded as guilty of a great sin. According to M. N. Srinivas, "Brahmin marriage is in theory, indissoluble, and a Brahmin widow, even if she be a child widow, is required to have her head shaved, and to shed all jewelry, and ostentation in clothes." (Aiyappan and Ratnam 1956, p.78). She was regarded as inauspicious. Sex life was denied to her. Among Hindus generally, there was a preference for virginity in brides, chastity in wives. During the colonial period in India, Indian tradition was slowly affected by British/western culture). Some of them followed the western culture and the rest of the others tries to maintain their own culture. Due to the mistreat ment of western people they tortured. Though they give torture on the one hand on the other they help to develop the Hindu religion among Indian people. Due to the impact of British India got the opportunity to run modern technology. Through Modern technology Indian politics also developed. Thus there arises a conflict between two philosophies eastern and western. Indian people are in dilemma. Political leaders are also cut on the dilemma. They should lock under their masters. M.N. Shrinivas "the British who ate Beef and Pork and drank liquor, passed political and economic power, new technology, scientific knowledge, and great literature "(Shrinivas 1956, p.84).

The two centuries of British rule have created tension in the psyche of the Indian elite: it wants to assert its distinctiveness and at the same time is attracted by the power of India. All its side of progress and all its concepts and institutions is borrowed by India. The modernity in literature both as an experience and project comes out of the continuous tensions, rather than the synthesis between these two worlds more or less identified as opposites. Not only the models of the literary genre are borrowed from European literature but also the debates relating to social authority and individual freedom are the realms of private and public, myth and history also characterize the colonial Indian culture. As Gayatri Spivak asserts:

"The Indian anxiety for the west and its dilemma of the modernity has creates an unresolved tension in Indian social life [. . .] traditional Indian life world and emerging modern literature. The urge for imitation has often overcome Indian writers and the search for modernity has been elusive. In India, society and its literature emerged as an assimilation of the nature of the imperial regime. The issue of sex and morality became quite controversial and even the icon of modernity among certain groups of Indian writing."
(Spivak 1996, p.13)

Bimala changed herself from her traditional role, she is not far from it. While obstacles and problems arise in front of her, she begs help from God rather than taking easily to these obstacles. Here we find that she is not completely modern rather somehow hanging in tradition. Thus the novel presents the dilemmas condition of the characters. On the one hand, they are affected by modernity on the other hand they had internal longings of their tradition. During the time of her stealing money from her husband, she challenges society but later on, she confesses as a weak woman in front of her husband and God. Then she remarks, O God, save me this time, (Tagore 227). Nikhil being a modern character wants to roam in the world by comparing with others not only wants to remain within him; like a self-satisfied traditional concept. So he feels that one cannot realize one's existence by remaining within oneself, it has to be sought outside. Though Bimala tries to cross the traditional roles modern world can't let her exists because it is a world of selfishness. So at last she knelt at her husbands' feet with her head repeatedly. This shows that due to the selfish nature of the modern world she can't able to create her identity herself rather compels her to return her home. Sandip is a selfish fellow who tries to earn enough money by hooked and crooked. So he deceives his friends, Nikhil, Bimala, and Amulya. They trust him friendly but he is like the modern man he exposes his selfish nature upon them. He wants to live in the modern world. As he remarks, "I feel that I must live" (Tagore 276). Amulya also tries to exist in the modern world. He is slightly affected by modernity. He struggles to revenge Sandip due to the impact of modern knowledge. Though he struggles to live in the modern world, he can't exist. At last, he dies with a bullet of selfish Sandip who is the representative of a modern selfish man. Being in duel condition he met in death. He is in confusion between tradition and modernity. The traditional concept of power is challenged by Foucault. He says power is pervasive. According to him, power is everywhere. Thus this concept applies in this novel, as well. Amulya was minor but slowly and gradually becomes conscious. Later on, he starts to challenge Sandip who always tries to dominate others. Thus here arises tension in the novel. Sandip is showy nature. He hides his realities and tries to prove himself as civilized. But in reality, he is uncivilized. He is an individual character who does not care about others' problems. He denies his friend's suggestions. Sandip enjoys his life-giving torture to others. Thus he shows his characteristics as a modern man.

FINDINGS

The scientific development of media transportation, communication, electricity, etc made the world smaller and smaller. Different kinds of media like radio, TV, computer, etc control the modern man. In this world those who cannot mobilize by these things, he/she had to suffer much. Though Nikhil, Amulya tries to adopt the modern world they can't adopt modernity. So at last they met into death. Sandip is accommodated with the modern world. Thus, he exists well in this

world. Bimala also suffers in this world because of her double consciousness; one is love for tradition and the other is in interest towards modernity. Other characters Nikhil's sister-in-law and his grandmother can't suffer much because they were slightly affected by modernity but they are fully devoted to tradition. Indian life was affected by the Industrial Revolution. They started thinking in a new way and there comes social and political change. Before it, Indian life was simple people used to work in fields. So their social life was simple and their per capita income was very low. After the Industrial Revolution Indian way of life and knowledge progress, they started maintaining their life quite changed and comfortable. Middle-class people started running factories by giving low wages to the workers. Ancient landlords change into factory owners. They do not give space to feelings and emotions rather take as an object of production. Sandip is one of the epitomai of modern Indian does not count others feelings and emotions rather concerned with only money by exploiting his country's citizens. Bimala also affected by modernity, comes self-awareness and knowledge. After being aware tries to search for her position in the world. Though being married women, leaves her responsibility and goes the outside world and participates in national movements.

Due to the development of transportation Indian people started traveling from one place to another. Amulya is poor works for Chota Rani. He is devoted to her. He can succeed to go Calcutta alone for selling her ornaments. The modern world makes people strong himself/herself. So he makes his heart strong and goes far from his home. This happens as a result of modernity. Indian life is affected by colonialism. Colonialism is known as cultural exploitation, economic exploitation, and educational exploitation. It is related to film, music, sports, etc. Colonialism is the process of exploiting colonized countries. It is the process of restructuring a new society. It controls other people's land. European countries expand their nation toward third-world countries like Asia, Africa, and America. They exploit by implicitly in the name of help; giving education economy, etc. but their motor was to collect all the raw materials from their colonies. Colonialists used their English language to exploit the orient. They impose their language culture in the academic sector and institutions. They colonize and dominate the orient. In this novel, though Sandip knows himself as colonized he favors English books to read. He prefers English books for Bimala too for reading. He reads English books. Nikhil also reads English books, stories. He likes European dresses. So he brought European ornaments and dresses for the decoration of his wife, Bimala. Bimala also reads English books. After reading these books she tells all stories to his grandmother. It shows that the English language and culture are adopting Indian people. They are following western culture language, custom, etc knowingly or unknowingly. In this novel Amulya resists Sandip being aware of his colonized situation. Sandip behaves like a colonizer. He tries to absorb all the properties, jewelry, and golds as colonizers do. He wants to rule to the general villagers in the name of National Movements being a leader. Like colonized people all the people support him. In one sense Bimala is also the colonizer who compels Amulya to do works according to her wishes. Nikhil is also the example of a colonizer who gives freedom to Bimala. But inwardly he tries to control her mental and physical activities inside him. Though she tries to be free from domination she comes to meet in double domination of Nikhil's and Sandip's. Thus colonization is seen in Indian life. Indian people were also influenced by colonization. They consume such customs; behaviors manners etc. but all Indians are not following wholeheartedly. Sandip learns to dominate and exploits the same Indian people. This happens as a result of the impact of colonization in India. Previously Bimala learns devotion who is typical Indian traditional women. She is double-dominated. Nikhil dream only

to be a devoted wife. So she is colonized by her society. When Bimala meets Sandip she fascinates by the dynamic quality of Sandip and he also flatters her as queen bee.

“When Bimala meets Sandip for the first time, she is fascinated by the dynamic personality of Sandip. Sandip is selfish and crafty. He flatters Bimala, as the incarnation of Shakti; who is the source of inspiration to all the sons of Bengal. They come closer to each other as comrades in the service of the country till Sandip's homage to the goddess is reforms into his love for Bimala. Bimala is hypnotized by the dynamic personality surrenders herself to him.” (Kripalini 1962, p.207)

But at last, she realized Sandip is fraud and wrong and has misled her. She becomes unable to adjust to the outside world because of her lack of education. The outside world is very difficult to adjust so they should have good education before coming out. Tagore has implicitly supportive of the traditional values and expectations of the Indian culture. The development of the plot is the means of tension between tradition and modernity and reinforcing the traditional Indian values. In traditional beliefs, patriarchal society exists. A boy does not need any good signs before marriage because he is believed that he is already perfect. So Male got an education. As a result, males are quite modern than females in comparison.

CONCLUSION

It is calculated that Tagore's novel *The Home and the world* holds the Tension between tradition and modernity in Indian colonial society. Tagore is in favor of Tradition and Indian myths. He was regarded as an Indian genius but with the passage of time and degradation of culture, customs also changed due to the modernity consciousness of women arises tension in society. Thus here, arises tension within the society. Because of tension, there are internal dynamics in Indian society and Indian status, tradition, and modernity respectively. Not only male and female tension rather higher and lower caste and tension between male-male as well. Moreover, the industrial revolution, colonial mentality, and modern hypocrisy have a remarkable influence on the characters which further support the emergence of tension. Here all the characters represent the tension between tradition and modernity. Especially female characters represent tradition and male characters represent modernity. Bimala being a female character later on changed as male. She represents tradition and modernity herself. Bimala first as an epitome of Indian traditional wife believes in worshipping her husband as God, familial responsibility as her duty and responsibility. She refuses to come out of her home. But after Nikhil's supports she comes out of the home and searches for her own identity. As she comes out of her traditional home she engages with Sandip. Tagore's characters represent Indian society and culture. So he has treated a male-dominated world where Bimala becomes a failure in this modern male-dominated world. Not only Bimala, Nikhil has well become a failure in this world because he is a modernist but not completely modernist. On the contrary, Sandip is a totally modernist selfish who can exist in this world, though slightly he is traditional. Amulya who is traditional cannot adjust to the selfish modern world.

In the novel, Tagore presented the dynamics characteristics of the character. Nikhil is modern educated man likes modern dresses machine, medicine foreign ornaments, etc. He tries to take his wife out of purdah and social taboos to construct her own identity. He also rejects her

worshipped to him. Sandip is a modern character. He is selfish does not care about others' problems and suffering. He is self-guided, individualist towards his duties and responsibilities. He does not hesitate to make a sexual relationship with his best friend's wife, Bimala. The industrial revolution is the cause to bring change in Indian society which is vividly seen in the novel. Due to the colonial mentality people themselves suffers from each other. Westernization and colonization make the Indian life dynamics. Due to the westernization and modernization of Bimala, Amulya, Sandip changed. Not only they but Nikhil's village boys, Kundu also changes. Musclemans were also affected by modernity. They changed as revolutionary so they attempt to cut cows. Some of the characters want to save their tradition in this dynamically changing society. They are presented as minor. Their voice is not counted in this dynamics society. Finally, we can say that Tagore's *The Home and the World* visualize the tension between tradition and modernity which is the cause of dynamics in Indian society. Here the tension arises between high and low castes, high and low class, and male and female domination. Here also the tension between friends to a friend. One is selfish and another is selfless who wants all human freedom. Thus here arises tension. Thus the novel presents the tension between tradition and modernity in different aspects.

REFERENCES

- Appadurai, A. and C. A. Breckenridge. (1985). *Consuming Modernity: Public Culture in a South Asian World*. South Asian World. London. UMP, Print.
- Ratnam, L. B. and A. Aiyappan. (1956). *Society in India*: Grove Press USA, Print.
- Bhattacharya, MM. (1961). *Rabindranath Tagore: Poet and Thinker*. New Delhi: Sahitya Akademi, Print.
- Berman, M. (2007). *Modernity: Yesterday: Today and Tomorrow post-colonial theory and literature*. "Modernity Travel and Translation. Arun Gupto and Krishna Chandra Sharma (Comp. and Ed). Course packet, Kathmandu: Mphil in English (TU), Second Semester.
- Chatterjy, J. (1990). *Religions and the Status of Woman*. New Delhi. Uppal Publishing House, Print.
- Doran, C. V. (1991). *A History of Knowledge*. New York: Ballantine Books, Print.
- Foucault, M. (2005). "What is Enlightenment?" *Intellectual History Reader*. Ed. Beerenda Pandey. Kathmandu. MK Publishers, Print.
- Fanon, F. (1967). "The Negro and the Language." Trans. Charles Lamb Marman. *Black Skin White Marks*. New York: Grove Press.17-27.
- Gaader, J. (1996). *Sophie's World*. Trans. Paulette Moller. New York: Berkley Books, Print.
- Hornby, A.S. (2005). *Oxford Advanced Learner's Dictionary of Current English*. 7th Ed. New York: Oxford University Press, Print.
- Kant, I. (2005). "An Answer to the question: what is Enlightenment?" *Intellectual History Reader*. Ed. Beerendra Pandey. Kathmandu: MK Publishers, 15-20.
- Kripalini, K. (1962). *Rabindranath Tagore: A Biography*. New York: Oxford University Press, Print.
- Marx, K. (1986). "The communist manifesto." *Essays on the Creation of Knowledge*. Compiled

- and Eds. Sridhar P. Lohani. Et. al. Kathmandu: Ratna Pustak Bhandar, 20-23.
- Narayan, RK. (1960). The Novels of Tagore and Indian Reality. New Delhi: S.A Publication, Print.
- Peter, H. (1962). "The Enlightenment as the Pursuit of Modernity" Modernity: Introduction to modern society. New York. CUP, 24-53.
- Singh, T. (1945). Poverty and Social Change. New Delhi. Penguin, Print.
- Spivak, G. C. (1994). "Can the Subaltern Speak?" The Post-Colonial Studies Reader. Eds. Bill Ashcroft et. al. New York. The University of Columbia P, 12-16.
- Srinivasa, M.N. (1956). Sanskritization and Westernization Society in India: Ed. A. Aiyappan and L.K. Bala Ranam. New Delhi. S.S.A. Publication, Print.
- Singh, R. P. (1997). Philosophy Modern and Postmodern. New Delhi. Intellectual Publishing House, Print.
- Tagore, R. N. (2002). Four Chapters. Penguin New Delhi, Print.
- Walsh, W. (1983). Tagore: A Critical Appreciation. New Delhi. Allied, Print.
- Yeats, W. B. "Introduction to Rabindranath Tagore ". Gitanjali. New Delhi: Macmillan, 1963.