



e-ISSN:2582-7219



INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY RESEARCH IN SCIENCE, ENGINEERING AND TECHNOLOGY

Volume 6, Issue 7, July 2023



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 7.54



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Analysis of Gender and Modernity in Rabindranath Tagore's "*Choker Bali*"

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ABSTRACT: The ideological framework of Rabindranath Tagore's thought within the framework of concrete sociology. Its structure reveals the myriad essences of the multi-layered nature of his work. Description Also, the matrix of modernity and feminism permeates Choker Bali's plot. The newspaper mainly tries to relate to chokeballs against growth. Colonial modernity in Bengal, where one of the main problems is the boundaries of interior space. And the edification and cohesion of the nation as a whole, i.e. India after that, will depend on the proven effectiveness of the gender binary. A critical analysis of the text and context of Choker Bali, the face of the evolving connection between femininity and modernity. Chokher Bali, written by Rabindranath Tagore, was first published in 1903 as: The novel is widely regarded as "the first modern novel written in India" (Ganguly, X). The prose writer himself declared a non-standard approach to the novel in the author's approach.

Commentary (Tagor VII). Traditionally, in a heterosexual patriarchal sociopolitical society, the tendency to portray female characters in novels during the colonial period of India as a secondary identity was dominant. Culture. In that respect, reality had no time to rest. Sharpening the essence of femininity This was actually an illusion. Female character and self-esteem. They fall into the trap of relying on men, their families or aid groups. In this situation, this paper examines the 'realm of fantasy' that is inseparably related to the concept of modernity. And women's liberation. It is clear that narrative discourse is new in the context of British India. Mahendra and Asha, a married couple whose childhood marriage was severely distorted. The witty widow Binodini comes to the abode. Mahendra Bihari's childhood friend also gets it. He became involved in domestic politics centered on Mahendra's infidelity. Binodini goes through an identity crisis, anxiety and emotional turmoil and finally leaves. The text ends with Mahendra and Asha's reunion, but the conflict leaves a lasting impression. Tag. Through in-depth analysis, it becomes clear that the discourse of the nontraditional creates a discursive vehicle that is inextricably linked with colonial modernity.

KEYWORDS: Rabindranath Tagore, Colonial Modernity, Gendered Modernity, New Woman.

I. INTRODUCTION

India's idea of modernity is intentionally linked to political heteronomy. In colonial India, British directors deliberately wanted to change all government regulations. According to the Merriam-Webster dictionary, the first common use of the word

"modern" was recorded in 1585, meaning "of the present or present function" (modern). Tagore's concept of the transformation of 'modernity' according to the dynamism of human civilization is terrifying in that the concept of 'modernity' is not a rigid and fast concept, nor is it a concept related to a specific area. To be clearer, Tagore's concept of 'modernity' is intended to convey a universal perception or message about harmony. Please extract from all other comments.

"Modernity has more to do with an idea than a period of time." According to him, "We need it in the east. We complement each other because of our different perspectives on life, which reveal different sides of the truth. Therefore, if the spirit The west has fallen on our fields in the form of a storm The living seed of immortality. And when we are in India, we can assimilate into our lives. what's everlasting in Western civilization we will be withinside the role to result in a reconciliation of those incredible worlds" (Tagore,15). At every step of his tries to redefine the concept of "modernity" gender performs a pivotal position since, the conspiracy of patriarchy now no longer best create gender prejudices however hinders the slow development of civilization. The girl characters in Tagore's novels replicate the system of "modernization", so in place of emphasizing the attributed notions of the characters, it might extra applicable if the whole socio-political area, contextual discourse of the narration, values, ideologies, conflicts and



politics may be very well analysed. Jürgen Habermas has said the constantly converting definition of personal and public realm in his *The Structural Transformation of the Public Sphere* in which along side the emergence of capitalism, the connotation of personal realm changed into the isolation of own circle of relatives individuals in a personal area (Habermas, 8-12). Since ladies had been maximum generally restricted withinside the personal sphere, it turned into additionally labelled because the ladies's sphere. According to Shagufta, "In a own circle of relatives in which strict divisions had been maintained among the personal and the general public realm, the existence of the ladies turned into strictly restricted withinside the obstacles of the house. But a house that can be endowed with genuine intimacy to a woman affects their lives because its occupants must strictly abide by the rules of conduct that govern the house".

This indicates the oppressive nature of domestic gender politics in heterosexual relationships (Menon, 13). As noted in Party's book *The Nation and Its Fragments*. Chatterjee, the hometown depicted in Chokher Bali, is a territory made of ideas. Colonial modernity and nationalism. Mobilization of gender ranges in personal zones. The willful seclusion of Indian women is often seen through female characters. Theorizing the idea of modernity, Habermas says in his article: Different in every case, the expression "modernity" is repeated repeatedly. The recognition of the instances that as it should be refers back to the classical historic beyond To recognize oneself due to the transition from the antique to the new. So, The idea of modernity may be traced withinside the ancient discourses via the people's cognizance in which the conventional values are placed and deconstructed for you to discover a new measurement of life. Likewise, to spread the thriller of liberated ladies, the records of subjugation needs to be known.

II. GOLDEN AGE OF WOMEN IN INDIA

Vedic generation is typically known as 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*, withinside the Early Vedic generation ladies had the opportunity to experience their individuality in each sect of the sociological frameworks. In Rig-Veda and Samhita, many ladies students may be traced such as, Maitreyi, Gargi, Lopamudra, Ghosa, Visvavara, and lots of others and a number of them are given the authorship of famend Vedic hymns. Early Vedic texts have stated the Brahnavadinis, or ladies who in no way married and who studied the Vedic literature all through their lives. The mentions of Upadhyayas or single woman educators or Upadhyayanis or married woman educators may be traced. The phrases Ardhangini and Sahadharmini locate their roots to the early Vedic generation in which ladies had been taken into consideration to be same of men, now no longer their subordinates. The traditions of Swayamvara or deciding on the husbands in keeping with their dreams had been additionally extensively unfold and become now no longer restricted in the royalists. The custom of marriage earlier than puberty become prohibited on one facet and at the other, the widow remarriage, customs of levirate had been widespread. The infanticide can't be determined on this unique span of time: "If the evil have been fairly common, Smriti writers could definitely have denounced it very vehemently" (Altekar, 7). "As time handed on, the above instances steadily changed. The significance of ancestor- worship multiplied and sons by myself had been seemed as eligible as imparting oblations to the manes; daughters couldn't carry out this very essential non secular duty. Child marriage came into fashion from the start of Christian generation, and shortly thereafter each levirate (Niyoga) and widow marriage had been prohibited. Inter-caste marriages commenced to be disapproved by society... The area of preference for the choice of a appropriate son-in-regulation hence have become very narrow, intensifying the tension of the daughter's father approximately the choice of a proper bridegroom" (Altekar, 4-5). He is annoyed by the appearance of Sati's savage ritual going back to the 5th century. Century AD (Altekar, 5). Altekar adds:

The literature belonging to the later Hindu civilization passages approximately the undesirability of the beginning of daughters have become extra numerous... A comparable concept takes place in *The Mahabharata* additionally. The Ramayana tells us while Sita got here of age and her marriage needed to be organized her father's tension have become as severe as that of a negative man, who unexpectedly loses all his little money" (Altekar, 5). According to him, infanticide got here into practices at some point of mediaeval length and ladies had been an increasing number of disadvantaged of Vedic education (Altekar 10). But in conjunction with the adjustments of ages, the social role of ladies progressively worsened and alongside the start of Muslim dynasty, "The Dark Age" of ladies prevailed. Purdah and toddler marriage had turn out to be extraordinarily not unusual place withinside the Mughal length however the ladies belonging from Islam network had been greater pressured to Purdah customs than ladies. In that era, polygamy changed into at top and ladies besides the ones of the decrease stratum, did now no longer step out in their abodes.



Thus, ladies had been interpolated into believing that the home area changed into the right vicinity wherein they belong to and as a consequence, they have got in no way cross-tested the customs and the notion at the back of it. Hence the contradiction between private and public. The state has never allowed women into the world of the general public. The orthodox heteropatriarchal concept of Supergirl is compassion, submission, timidity, and the ability to yield. Meanwhile, the men in their circle of kinship are constantly encouraged by nature to be bold and powerful, resolute and unemotional.

III. FEMININITY AND LIFESTYLE.

Femininity and lifestyle thus occupied an important place in the Indian way of life from the beginning. Start. Many different spiritual writings additionally emphasised this detail and ideal. The girl changed into defined as “alluring husbands and giving start to guys”. Children” (Battacharji, 51). Thus, marriage and motherhood has turn out to be a torchbearer of patriarchal lifestyle and sort of necessary to gain the completeness of womanhood which provokes a experience of “misplaced identity” (Battacharji, 54). The pressure revolved round honour and guilty, purity and dirtying and those dichotomous measures have significantly ruled the behavioural requirements of human beings closer to a specific girl. The social status of a specific own circle of relatives and maintenance of hierarchical shape has been in large part established upon a ladies’s attitude, life-style and most significantly at the strength of mind or the manage over her frame, and therefore a girl has been disadvantaged of her proper over her personal frame and the experience of individuality has been seized because the female-frame has been perceived as a “framefor-others” as Thapan states in ‘Femininity and its Discontents: The ladies’s Body in Intimate Relations’ (1997). Even, the portrayal of Mother India has been limned via a woman frame and the depiction has additionally been attributed to the notions of non secular capabilities at once related to the Indian goddess, to form a parameter of womanhood (Chatterjee 128-129). Although, nearly there may be no specific hyperlink among the traits and standing of a ordinary “real” girl and that of the “imagined” woman deities. Thus, slowly a home area was shackles, a realm of displeasure, dissatisfaction and deprivation. “New Woman” is a feminist idea that received the agentive ability in past due nineteenth century. Those ladies are denoted via way of means of this term “new girl” who had been striving tough to push the limitations imposed upon them via way of means of the patriarchy. In the yr 1894, Sarah Grand coined the term “new girl” in a piece of writing at the same time as responding to the English creator Maria Louisa Rame (Ledger, 13). It became illustrated similarly via way of means of Henry James to indicate the numerical boom of dignified and impartial ladies in US and Europe (Hugh 17). A “new girl” has an constructive and emancipated humanistic technique past her sexual classification. Jean Matthews in *The Rise of the New Woman* theorizes the idea of recent girl as the “new sort of woman personality” (Matthews 13). William Herper Cooley has elucidated the idea similarly: “The new girl, withinside the feel of the nice girl, the flower of all of the womanhood of beyond ages, has come to stay — if civilization is to endure. The sufferings of the beyond have however reinforced her, maternity has deepened her, schooling is broadening her — and he or she now is aware of that she should best herself if she might best the race, and go away her imprint upon immortality, thru her offspring or her works.” In *The New Womanhood* (New York, 1904). In the Literature of India, the thought of “new girl” is pretty exclusive from the English subculture because of the contextual difference. In the sociology of the idea Or ideology is not anything greater than an concept of how someone perceives the entire converting world. The gradual improvement of advanced technology and western education, the greatest understanding of man, the right choice and the wrong action, the foundation of common sense and advanced ideals. Many Indians condemned black ideals and wild superstitions during the colonial era. Law. The Sanskrit hymn *Kevalam Shastram Ashritya Na Kartabyo/Vinirnaya Yuktikini Vichara tu Dharmahani Prajayate* (ind. Kanoon.org 2018) means “follow”.



Religion” (revised tone) deserves mention in this regard. Sati is a barbaric practice in Hindu society in which a widowed woman is thrown alive into a fire with the body of her dead master. Raja Ram, 1829 Raja Ram Mohan Roy ended the afterlife with the help of Lord William Bentinck, Viceroy of India, and eventually countless reformers suppressed women’s education and proposals for inter-caste marriage. 1856 (124 AD) September). An essay “ On Whether or Not the Hindu Widow Should Marry Again ”(1885), Shyamasundari Devi has manifested the real notion of the conception religion” Dharma is a real substance; it remains eternally bright, calm, unmovable and radiant. The closer you move towards Dharma the more you are settled, hopeful and peaceful.”(Chanda & Bagchi). The foundation of these inhuman brutality against women were led by the dominant manly members of the society. Women were oppressively bodied and the open association or courting with the contrary coitus were confined by the brutal patriarchal societal morals. Literature is a literal and artistic artefact. However, If any ultramodern conception has prevailed. literature has taken a serious part in the process of propagation. As a result, it has shaped a distinctive social art system, influenced political dialogue, and reformed civilization from the very beginning. Beginning with his ancestor Prince Dwarkanath Tagore, members of Tagore’s family made up a major part of the Bengali elite, with little connection to the East India Company and British culture. He was well versed in ancient Indian textbooks such as the Upanishads, Vedas, and Gita, and as a result, humanistic values and a philanthropic approach worked depressingly on him. English literature via way of means of Satyendranath Tagore who took him to London. During Tagore’s live in London at the side of the cultural alternate made him aware of the liberated circumstance of ladies which similarly pressured him to evaluate and severely take a look at it with the lives of Indian ladies. On one hand, his bonding together along with his elder brother Jyothirindranath’s spouse and her suicide deeply saddened him, at the other, his go to to London after receiving Nobel Prize in literature added him some other possibility to meticulously take a look at the emergence of the new girl idea within the western global. Furthermore, his acquaintance with Madhusudan Dutta and Dinabandhu Mitra driven him ahead to propagate the concept of liberation. He became so encouraged via way of means of the writings of Bankim Chandra Chattopadhyay that Tagore posted few of his texts in Bangadarshan, a magazine which became posted beneath the patronage of Bankim Chandra. Thus, special studies of Tagore gave precedence to ladies.

IV. GENDER AND MODERNITY

Radha Chakravarty similarly annotates within the creation of Novelist Tagore: Gender and Modernity in Selected Texts, “In each section of Tagore’s endeavour to redefine the modern, gender paperwork a crucial constitutive category. To the ruptures already implicit within the traditional view of modernity- -among antique and new, West and non-West, modernization and modernism—gender adds some other important dimension. By introducing an detail of distinction into the concept of ‘human’, it does now no longer negate humanism however gestures as an alternative at an opportunity model of humanism based on heterogeneity instead of a totalizing universalism” (Chakravarty). Chokher Bali is no exception on 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 completely unorthodox within the remedy wherein the multi-layered ladies characters pass via isolation, repression, humiliation, responsible and ego so as to obtain salvation in self-sufficiency and freedom of humanness at last. This attitudinal shift from a dogma and orthodoxy toward the course of liberalism and radicalism can be located at some stage in his lifestyles span.

In *Religion and the Modern Man*, Tagore says, “Happiness that can be deduced from a pursuit of literature is still a miniscule part of that which one may decide from the due pursuit of religion. Literature can’t be a global other than religion since, like religion, it seeks Truth” (Sen 225). The existent of Ashalata is depicted as an “perfect girl” as theorized via way of means of the social heteropatriarchal society of India who does now no longer have a personalized identity, is confined within the heteropatriarchal domestic space and condemned from entering into the external world like her aunt and mama – in-law. Partha Chatterjee justly comments in his *The Nation and Its Fractions* that the character of Ashalata is attributed to the “female merits as chastity, tone- immolation, submission, devotion, kindness, tolerance and the labours of love” (Chatterjee 129). The character of Binodini has been portrayed just in the contrary direction. In this environment, Binodini was a woman full of wit, knowledge and the power of perceptiveness who rejected the subjection of patriarchy and despite being exploited by the current socio-political situation, she prioritized her solicitations and fulfillments rather of surrendering herself in the fire of immolation. Binodini’s question has been justly raised in Radha Chakravarty’s restatement of Chokher Bali “Am I an insensible object?. Am I not mortal?” shows the concurrent socio-artistic reformation in Bengal at the turn of the century (Tagore 75). Her English



education, Her interest in the anti-colonial movement while rejecting her dowry system indicates her noble position. Position. As Radha Chakravarti noted, she's "a dateless, timeless, eternal Gopika... with all her parting pain,... In her restatement of Tagore Chokher Bali (Tagor 372- 373), she traveled through innumerable songs and innumerable measures to reach her present props. Vinodini Bihari's Statement "I'm a widow and a disgraced woman. I can not permit you to be lowered in the eyes of society" (Tagore 389) shows the social smirch revolving around the remarriage of widow on one hand, on the other, the benevolence of this woman character. She's multi-layered character who contemporaneously is filled with the feeling of covetousness towards Ashalata who has been awarded with the stable connubial bliss despite not having the rates like Binodini. Tagore was one of the predominant novelists to explore the sexual solicitations of a widowed woman, and the citation of Bankim

Chandra Chattopadhyay's Bishabrikha in the textual converse deserves to be regarded since both the textbooks revolve around the taboo, extracurricular love and the physical solicitations of a widow (Sen 224). In a word, Vinodini is an ordinary woman. She falls victim to a widow and she eventually presents her particular rates and humanism. Emotion. After falling in love with Mahendra, she continues her family experience. Happiness that ended suddenly with the unforeseen death of her hubby Bipin, on the one hand, forces the anthology to be more sensitive to the helplessness of the also widow, but at the same time, on the negative, about her tendency to manipulate Ash's jejune mind to betray Mahendre and her innocence. Disdain makes compendiums detest her indeed more. Asha's turndown to tolerate her hubby's treason paves the way for her soul-searching, her tone- knowledge and quality. "She could no longer worship this hubby of hers, who had fallen from the pedestal of her marital love. Moment she has defiled the master of her own heart and drowned her in the ocean of disgrace called Binodini" (Tagor 310- 11). Although she ultimately forgave Mahendra, her character went through a process of "modernization" in domestic matters (Bhattacharya and Bhattacharya 37). Therefore, Tagore's notion of "fustiness" derives from the traditional Indian substance of mortal integrity and affection, which challenges nineteenth-century social morals, crooked principles, and connubial connections.

Vinodini's desire for motherhood and affection for Vasant. An 8-year-old boy, also studying in Bihari, points out the process. Surrogacy on the one hand, redemption on the other. Also, intentionally joining a nationalist movement is an important step into the outside world. It shows the gradual process of modernization of women as an integral part of ongoing social reform. "It is not a fairy tale world where beautiful women sleep forever. A touch of a magic wand. . . It was finally time for the woman to intervene. To give life rhythm to this reckless movement of force" (Tagor 226). The characters of Rajlakshmi and Asha's aunt Annapurna are also noteworthy in that they portray the concept of savage modern gender politics more vividly in the context of 19th century India.

V. HISTORY OF THE DHARAMSHAstras.

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 betel- nuts, 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. Kane 584) and the vitality of these people was sapped evidently by these orthodox customs. "Many of the benefits of double standards ... pit women who are marginalized over their superior social and economic resources as rivals and pit them against each other," argues Kate Millet in Sexual Politics (Millet 225). Mahendre and Bihari's character analysis completes the study of contemporary culture. She can be admired, but Simone de Beauvoir correctly points out that she is parasitic, secondary and obedient. What exacerbates her suffering is her inability to control the basic meaning of her life. First he is a citizen, then a producer, then a spouse, but she is first, and the success or failure of the marriage affects her far more than it affects him. Most of them were polygamous and kept their wives at home. Generally speaking, these people were promiscuous (Bose 8).

VI. CONCLUSION

As the story progresses, Mahendre is portrayed as an ungrateful child abandoned to pursue his own desires rather than to care for his ailing mother. Binodini must be sent to the West Indies. Rajlakshmi had to convince her son to stay by her side while she was dying. In the end, the dispute showed that Binodini was seeking a secure position in her marriage and that Bihari's personality was far more attractive than Mahendre's, thus destroying her ideas of Binodini's love. Bihari is also a complex character, but she is not the protagonist of feminization. Absolute madness to escape the



limits of everyday life. Her subtlety comes from the contrast of opposites in her personality. Several critics who attempted to solve the mystery described it as “an interesting mix of different types of Bengali women”. (Panja, 217). In the conditions of colonial modernity, Tagore created a revolutionary figure like Binodini who was ahead of his time. After Choker Bali was widely translated into English, Vinodini’s character received attention from several critics. As Tagore said in the prologue to the second edition of the novel: “The literature of the new age does not seek to tell a series.

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7.54

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