CHAPTER – III

NATIONALISM IN HOME AND THE WORLD

*Home and the world* initially appeared in the journal Sabuj-Patra (The Green Leaves) between May 1915 and February 1916. It was translated by Tagore's nephew Surendranath Tagore with corrections made by Tagore himself. The translated edition appeared in 1919. Critics and scholars have studied the novel and made their valuable remarks Budhadeb Basu himself a major poet and novelist, observes that with *Sabuj Patra*, Rabindranath leaves behind his nineteenth century literary legacy, inaugurating more dynamic phase in his artistic life. Tagore very aptly remarks:

> It was my conviction that what India most needed was constructive work coming from within herself. In this work we must take all risk and go on doing the duties which by right are ours, though in the teeth of
persecution, winning moral victory are every step, by our failure and suffering. We must show those who are over us that we have in ourselves the strength of moral power, the power to suffer for truth¹.

Budhadeb Basu's assertion may seem extreme. There are clear traces of the nineteenth century in Ghare Baire. To P.K. Dutta, Home and the world critically elaborates one such avenue, specially that of gaining control over self and nation by changing one's attitude, convictions, habits, relationships, in short one's subjectivity. This idea is crucial as it is concerned about the crisis that afflicts the creation of new national subjectivity and intersubjectivity, and this is what makes it a story about modernity.

Tagore with Ashish Nandy who says that Home and the World (Ghare Baire) offers a critique of nationalism but also a perspective on the form, anti-imperialism should take in a multi-political economy encourages the growth of a complex set of dependencies. In such a society, the politically and economically weak and the culturally less
westernized might be sometimes more dependent on the colonial stream-rollers society into making uniform stand against colonialism, ignoring the unequal sacrifices imposed thereby on the poorer and the weaker, will tear apart the social fabric of the country, even if it helps to formally decolonize the country.

Suresh Raval states that the novel *Home and the World* is a critique of militant nationalism portrayed through Sandip and Bimala. Nikhil embodies Tagore's vision of nationalism. Hindu nationalism which is based on the belief that if Hindus could be persuaded to look upon the nation as an object of religious devotion, it would inspire them to change their collective subjectivity, empower themselves and thereby recover the power and glory believed to be an intrinsic part of Hindu culture and history.

The exploration of *Home and the World* is implication of Hindu nationalism that is set within a narrative of the nation that depart from comparable stories which visualize national identity as fixed and existing from time immemorial. Instead, it should different conceptions of
the nation battling each other to produce its shape. *Home and the World* represents the nation as an entity that is created rather than inherited. Further, the different ideals of nationalism are tied in *Home and the World* to contrasting conceptions of the ideal national subject and its social relationships. The novel itself reflects it without which India could remain saddled with the worst aspects of imperialism even after her freedom from British rule.

Kunjo Singh remarks that in the novel *Home and the World* 'Tagore portrays the conflict between nationalism and universal manhood vividly and gives the most profound expression to his faith in the perfect independence and freedom for an individual irrespective of any particular nationality. He makes Sandip represent the pugnacious nationalism and narrow-minded patriotism of the politically conscious Indians, during the Swadeshi Movement. Sandip is as typical Machiavellian patriot who exhorts the people recklessly to burn British goods and resorts of violence when opposed'.

Sandip represents the militant nationalism of Bankim's brand. Sandip's speech in the text makes it clear:

The earth takes pleasure in satisfying the male of the species. Day in and day out the earth has met our demands and thus grown greener, more beautiful and more fulfilled; or else, she would have stayed shrouded in woods and forests and never found her true self. All the door to, her diamonds would have stayed buried in mines and the pearls of the oyster would never have seen the light of the day\(^3\).

The novel opens with the trials and tribulations of a home caught up in the convulsions of a political struggle, with profound implications for the individual and the nation alike. The action of the novel is predicated on two movements one an inward movement towards the projection of home as the world in miniature and the other, an outward movement towards the perspectivisation of the world as a larger home, a greater home as it were. The novel
**Home and the World** seeks to define the link between the home and the world, between family life and outside world with the view to emphasizing the dangers of the outside world to immature and impetuous minds. Tagore is a critic of nationalism in its narrow sense as it divides people on the basis of language, religion, caste and region. He has discussed it in his famous book *Nationalism* (1917):

Nationalism is a great menace. It is the particular thing which for years has been at the bottom of India's troubles. And in as much as we have been ruled and dominated by a nation that is strictly political in its attitude, we have tried to develop within ourselves, despite our inheritance from the past, a belief in our eventual political destiny.

Tagore's concept of nationalism is very broad. It suggests love for mankind all over the world. Nationalism as generally directed to a narrow channel affects adversely the interests of the other countries. Tagore feels that such
nationalism is bound to stand in the way of human development. It was the prevalence of such feelings among the French and German that resulted in war between the two countries. Every child in France was taught to hate Germans and vice-versa. Such feelings of nationalism are not conducive to the maintenance of peace in the world.

Tagore states that nationalism is an organized self-interest of the whole people and the organization of politics and commerce for selfish ends and an organized power for exploitation. This sort of nationalism admits that individual citizens of one's nationality are always right whereas others are always wrong. He makes it clear in his collection of lectures entitled *Nationalism* (1917).

...... the spirit of conflict and conquest is at the origin and the centre of co-operation. It has evolved a perfect organization of power, but not spiritual idealism. It is like the pack of predatory creatures that must have its victims. With all its heart, it cannot bear to see its hunting grounds converted into
cultivated fields. In fact, these nations are fighting among themselves for the extension of their victims and their reserve forests. Therefore the western nations acts like a dam to check the free flow of western civilization into the country of the No-Nation. Because this civilization of power, therefore it is exclusive, it is naturally unwilling to open its source of power to those whom it has selected for its purposes of exploitation.

Thus Tagore rejects the western concept of nationalism in which the people of a particular nation love their own nation and hate the rest of the world. Such nationalism, according to Tagore, is a politically motivated organization of the people to wield power on them. But nationalism has its bright side also. It has released one from the shackles of feudalism. It has emancipated men from the tyranny of autocratic imperialism. None can deny it as a source of emotional sublimation. It enables man to
transcend the bounds of the caste, the tribe and locality. We cannot ignore the merit of nationalism, as for example, it creates love for the country, spirit of brotherhood, preservation of the diversities of national cultures, healthy spirit of national rivalry. Therefore Tagore advises the nations of the west to come out of their narrow shell and build a world community on the plane of harmony and co-operation only when the world can live in harmony and durable peace can be guaranteed. It can never be attained by an organization like the *League of Nations* or *United Nations Organisation*, purely based on political edifice to safeguard the interest of the 'Great Powers'.

Nationalism, according to Tagore, narrows the way of thinking and confines him to narrow circle. It makes man selfish. He wants that all human beings should be given equal status in all spheres and so should be with the nations, for the fuller development. His patriotism and love for Mother India as well as ancient Indian culture and civilization was most deep rooted. He regarded the world as the habitation of man's spirit and not a mere reservoir of
political power. He accepted the ideal of genuine mingling of the heart of all races. According to him only a free and unconstrained development of the individuality of nations could provide the basis for a genuine universality. The closed wall of nations have to be demolished and the foundations he laid for racial synthesis and cultural cooperation. All elements that create barriers between people have to be substituted by the spirit of interdependence and brotherhood.

*Home and the World* deals with Tagore's concept of nationalism. Sandip and Bimala represent the narrow sense of western nationalism in the novel. Bimala is a highly intelligent, fiery girl whose very name conveys both everyday plainness and transcendent power. She marries into a rich, aristocratic family proud of the beauty of its women and equally of its dissipated, self-destructive men. However her husband Nikhilesh or Nikhil as she finds out, has broken the family tradition. Not only he has married a girl who is not beautiful; he is a well educated, modern man given to scholarship and social work as well. Bimala comes in
contact with Sandip (Nikhil's friend), when Nikhil invites Sandip for dinner at home. Sandip is a fire-brand leader of Swadeshi Movement in Bengal. Nikhil has been supporting Sandip financially whereas he does not support Sandip's narrow nationalism based on caste, religion, reign and the country. In the novel *Home and he World*, two concepts of nationalism have appeared. One is western nationalism represented through Bimala and Sandip and the second is true nationalism of Tagore represented through the protagonist of the novel, Nikhil.

Bimla's first instinct about Sandip is right when she says: "Sandip is in authentic, both as a patriot and as a lover. He is a professional politician". Bimala's love for him, is of special kind. Though there is a physical component to it, the love is not entirely blind infatuation. She is shrewd enough to sense Sandip's shallowness but considers it her patriotic duty to ignore it. Fired by the spirit of nationalism and a search for freedom which demands no deep political vision and partly stems from the defiant idealism of youth, Bimala finds in Sandip both a heroic role model and a love-
object which she cannot break away from. Sandip is opportunistic, who aspires often personal power. He thinks that he is in power to rule over others:

Am I not born to rule? to bestride my proper steed, the crowd and drive it as I will, the reins in my hand, the destination known only to me, and for it the thorns, the mire, on the road? this steed now awaits me at the door, pawing and champing its bit, it neighing filling the skies.

On the other hand Bimala, who has lived a sheltered life of a Hindu wife, suddenly hears the call of the outside world and thus she is torn between the pull of the "home" and the pull of the "world". Here Tagore pointed out how "love" could come in conflict more narrowly, more fiercely with politics also. He narrates the poignant story of a woman undergoing a terrible tension and turmoil by taking part in the Swadeshi Movement and being torn asunder by the conflicting loyalties to the house and the outside world.
Bimala narrates the moments when she came in contact with Nikhil's friend Sandip, a swadeshi leader, introduced to her by her husband. Sandip's introduction to Bimala by Nikhil brings about disharmony in his household. It is seen in the novel that Sandip reduces Bimala into joining the Swadeshi Movement and thereby getting her to purloin some money from her husband to support the Swadeshi Movement. 'When Bimala hears, Sandip speak in public, she is thrilled and inspired by his ideas. He appears like a conqueror of Bengal'. (Nandy 1994: 26) Bimala regrets quite often for not being beautiful. She wishes Sandip could find the Shakti of the motherland manifest in her. She asks herself if Sandip Babu would find the Shakti of motherland in me? (Tagore 1992: 31). Sandip too fires her imagination by making proclaimatory remarks:

Then the blessings of the country must be voiced by its goddess. This is the reason for my anxiety that you should return, so that my talisman may begin to work from today. (34)
Tagore suggests that the violence is the natural-by-product of the strategy of mobilization employed by Sandip and his enthusiastic followers. Such a mobilization requires symbols embedded in exclusive cultural-religious idiom which Sandip tries to put through the characters of Bimala to represent Hindu goddess. He impresses the peasants as well as Bimala by his fine speeches in the name of the nation and mislead them:

I will go from one house o another saying the goddess has appeared in my dreams and she wants homage. We will go to the Brahmins and say you are the true priest of the goddess and since you are giving her dues, you have lost your status. You'd say I am lying. No, this is the truth. Millions of people all over the country are waiting to hear these words from my lips and that is the truth. If I can successfully spread my own message, you, d see the miraculous results for yourself.
In the name of religion and nation Sandip is trying to prove his own idea of narrow-nationalism which divides human beings in terms of caste, colour, religion, region language and nation. In this way Bankim's variety of militant nationalism expressed in *Anandmath* is critiqued by Rabindranath Tagore through the character of Sandip and Bimala. Although Tagore himself began as a Hindu nationalist and sought to revive the ancient glories of Hinduism to counter the authority of the British rule, he was gradually disillusioned with the nationalist movement. Sandip attracts the peasants by his magical spell of oration:

> For while now, I have formulated a plan. If I can bring it to fruition, the entire country will be ablaze. The people of our land won't wake up to her unless they can actually see her. They need a goddess with a form to denote the country, my friends like the idea. They said, Fine, let us build an idol.' I said, our building it won't work. We'll have to use the idol that has always been in worship
and make her he symbol of the country. The channels of devotion run deep in our land we' I have to use the same to channelize the devotion towards the country°.

The novelist realized that such movements, though rallied people against the imperial powers but at the same time became aggressive and violent and used the same tools which it sought to overthrow. This realization came especially when the communal riots broke out when the Swadeshi activities of the middle class compelled peasants and petty traders to boycott cheaper foreign goods. (Dutta 2003:4).

The ill effect of Swadeshi Movement could be seen through the Panchu’s episode in the novel Novel and the World. Panchu is a devotee of Nikhil’s teacher Chandranath Babu (Masterji). Panchu is somehow running his household. Every morning he wakes at down and takes a basket filled with paan, tobacco, coloured strings, mirrors, combs etc. which appeals to the farmer women, wades through the knee-deep pond and goes to the area where the
lower castes live. Over there he trades his wares for paddy, which fetches him a little more than a purely monetary exchange. Everyday he returns quickly and goes to make sweetmeats at the sweet-shop. When he returns from there, it's late at night. Even after working so hard, he and his family get two squares meals, a day only a few months of the year. At the very outset he'll fill his stomach with a jug of water and a large portion of his meal consists of cheap variety of banana. At least four months in a year, he only gets one meal a day. Panchu left his wife due to some serious disease and because of lack of money no medical aid could be provided to her. He borrowed some money from Chandranath Babu (Masterji) for the business of cheap clothes to earn little money so that he could pay his debts gradually and take care of his children. But one day unfortunately a group of supporters of Sandip's Swadeshi Movement stopped Panchu in the way and forced him to burn all his clothes because they were foreign clothes. Panchu denies to burn them and requests them to leave him. But the extremists ignoring his pathetic request burnt
them anyway. Thus Panchu falls a victim to Swadeshi Movement. It is not only Panchu who suffers because of Sandip's brand of nationalism but many other small traders and poor people in the whole country.

Tagore is a bitter critic of narrow nationalism on account of which poor and innocent people like Panchu have to suffer. Tagore feels that nationalism represented through Sandip in the novel *Home and the World* ('Ghare Baire') is a kind of nationalism that robs people of their individuality and reduces them to a mass collectivity. It turns the mass into an impersonal and efficient machinery. Tagore makes his views explicit in his work, Nationalism;

> Before the nation came to rule over us (under British colonial rule) we had other governments which were foreign, and these, like the other governments, had some elements of the machine in them. But the difference between the handloom and the power-loom. In the products of the handloom, the magic of man's living fingers
finds its expression and its hum harmonizes with the music of life. But the power loom is relentlessly lifeless and accurate and monotonous in its production.\textsuperscript{10}

Tagore feels that the concept of nation and 'nationalism' has been imported from the West which narrows the way of thinking and confines people to narrow circle. Such nationalism makes man selfish and organizes people for a 'mechanical' purpose. He says:

The nation of the West forges its iron chains of organization which are the most relentless and unbreakable that has ever been manufactured in the whole history of man\textsuperscript{11}.

Bimala (wife of Nikhil) stands in favour of Sandip to support his Swadeshi Movement. She plays important role in the novel to protest Nikhil's idea of nationalism and to support Swadeshi Movement governed by Sandip Babu:
In those days there was a wave of revolt against foreign clothes, salt and sugar in the markets of Bengal. All of us were up in arms, Sandip came to me and said, since we have this huge market place within our jurisdiction, we should turn it into a totally home grown one. We must exorcise the foreign evil from this reign’. I agreed vehemently and said, 'yes, we must'. .... with his powers of articulation, he had explained to me time and again that the supreme shakti revealed itself to different people in the form of a special person\textsuperscript{12}.

Therefore Bimala is the link between the two forms of patriotism presented through Sandip and Nikhil in \textit{Home and the World} ('Ghare Baire'). She is not only the symbol for which Sandip and Nikhil fight, but her personality incorporates the contesting selves of the two forms of patriotism fight for supremacy. In this inner battle, Nikhil's forms of patriotism eventually wins, but at enormous social
and personal cost. At the end of the novel Nikhil himself is a victim of Swadeshi Movement of Sandip and Bimala when the extremists attack him. Nikhil is trying to reconcile but suffers. Nikhil represents Tagore's version of nationalism. Nikhil helps Sandip in his Swadeshi Movement, economically but he does not oppose he other communities except Hindu. Nikhil wants to work for all, and all-round development of all the religions, and whole society is the core of Nikhil's version of nationalism. Nikhil is the mouthpiece character of Tagore in the novel:

I believed that when you can't summon up the enthusiasm to serve the country and its people as mere human beings, when you need to scream and shout out mantras and call her the goddess and go into a trance, then you love her craze more than you love your motherland. The need to place an obsession above Truth is an indication of our innate servility\(^\text{13}\).
The whole novel centres round the characters viz. Nikhil, Bimala (Nikhil’s wife) and Sandip (Nikhil’s friend). Nikhil, the mouthpiece of Tagore represents the true nationalism of Tagore when he says:

Those who sacrificed for the country, are the great souls. But these who troubled others in the name of the nation, are the enemies. They want to hack away at the roots of freedom and nourish its trunk and leaves.

Tagore contrasts the Western concept of nationalism with his own concept of nationalism in which a nation develops as a spontaneous self-expression of man as a social being. He emphasizes that nations are organic and natural formations that develop when men live in cooperation with one another. The same idea of nationalism has been projected through the character to Nikhil in the novel in his argument with Sandip:

We are free to practice our own religion but others' religion is out of bounds. Just
because I am a vaishnav doesn't mean the Kali worshipper should give up bloodshed. There is no choice. The Muslims should be allowed to practice their religion in their way. Don't create a problem over this\textsuperscript{15}.

Ashish Nandy defends Tagore's idea of the nation state by saying that Tagore is always opposed to the idea of 'monocultural nation – state; However, such a concept often earned him the charge of being a sophisticated but 'apolitical' traditionalist' and for supporting an old version of universalism' or having made a compromise with Western imperialism (Nandy 1994: X). Tagore's idea of such nationalism is reflected through the speech of Nikhil in the novel:

That thing which you call an entertaining mantra is precisely what I call the Truth. I truly believe my country is my God. I believe God resides in man – He truly reveals Himself through men and their land. If you truly believe this, then you wouldn't
discriminate between two men or between two countries. That’s true. But I am a man of limited strength and so I fulfill my duties towards God through the worship of my own land.

I'd never stop you from worshipping, but if you disregard the presence of God in another land and feel hatred towards it, how will your worship be complete?¹⁶

Nikhil does not oppose the worship of the Goddess Bharatmata but he does not approve of the hatred for other nations/religions. His concept of nationalism is to love one's own country, people and religion but not at the cost of others. He supports the Swadeshi Movement of Sandip financially but at the same time he suggests Sandip that we should win the faith of the people for the movement by well-wishes of human beings. We should not force them to follow our ideology when they do not accept it willingly. Long before the advent of Swadeshi Movement, Nikhil, a patriot to the core, has done his best to encourage indigenous
manufacture in his estates, though without much success. Being a rich Zamindar, he can afford to the luxury of imported goods but prefers the native ones. But during Swadeshi Movement the boycott of foreign goods becomes a fashionable slogan. His wife Bimala recounts:

..... And yet some time ago, when my husband began to import country made articles into our village, he had been secretly and openly twitted for his folly, by old and young alike. When Swadeshi had not yet become a beast, we had despised it with all our hearts\textsuperscript{17}.

Nikhil supports Swadeshi Movement but not at the cost of equality, brotherhood and welfare of the common people. He knows well that Sandip is against and he is using his money against Nikhil. Nikhil argues with Sandip:

I feel you should devote all your energy to building something instead of wasting even a quarter of it in the excitement of destroying something\textsuperscript{18}.
Nikhil does not agree with Sandip on the point of nationalism (militant nationalism) and worship of the country as a goddess. He argues:

I am willing ..... to serve my country; but my worship reserve for Right which is for greater than any country. To worship my country as a god is to bring a curse upon it\textsuperscript{19}.

Nikhil tries to reconcile with the problems of his time but he should protest against them. His sense of compromise could be seen through his speech in the novel:

Look Sandip, I firmly believe that man can suffer endless agony and he'll still be alive, hence I am prepared to tolerate everything knowingly\textsuperscript{20}.

Nikhil does not impose any kind of constraint or restriction on the people who do not belong to his own community. He assures that every individual has his own
right and freedom to practice his own religion because religion is out of bounds. He says:

I sent some of my influential Hindu subjects and tried to talk to them. I said, we are free to practice our own religion but others: religion is out of bounds. Just because I am a Vaishnav doesn't mean the Kali worshipper should give up bloodshed. There is no choice. The Muslims should be allowed to practice their religion in their way. Don't create a problem over this\textsuperscript{21}.

Tagore, with a prophetic vision, anticipates the method, Indians were to employ in their struggle for independence. He suggests that for sometime India may, like Bimala, be hypnotized by the violent forces but ultimately it will resort to non-violent methods advocated by Nikhil. The novel \textit{Home and the World (Ghare Baire)} raises certain fundamental social and political issues like the role of women at home and outside, the equality of the sexes and the relation between the Hindus and Muslims in
a pluralistic society like ours. I agree with Krishna Kripalani who comments:

..... the novel is equally a testament of Gandhi's philosophy of non-violence, love and truth, of his insistent warning that evil means must vitiate the end, however nobly conceived.

Nikhil represents the philosophy of no-violence whereas Bimala and Sandip stand in opposition to Nikhil. They favour violence, militant nationalism and hatred to the others in the name of caste, colour, religion, region, language and territory. Nikhil's nationalism is to love one's own country and people at the same time respect the people of other countries. His nationalism is to love mankind. He rejects the kind of narrow nationalism which divides people for the sake of nation.

Nikhil is the representative of Tagore's thought. Tagore's concept of Swadeshi Samaj and village uplift programme and ideals have been expressed through the mouth of Nikhil. On the other hand Sandip represents the
revolutionaries of that time of Bengal. Thus Tagore portrays the contrasting characters in such a way that their political differences could be revealed. Moreover, the novel represents the mental action and reaction of these characters as evident from their stories.

Tagore sets himself through Nikhil to prove that a man who tyrannises for the country, tyrannises over the country. In every country man has destroyed himself to the extent that he has permitted slavery. He further remarked that a nation which gives itself to immoral aggrandizement is on the road to disintegration, a nation which accepts predatory patriotism deforms its own ideal. This concept of Tagore's patriotism reminds us of Seneca's rebuke to his slave holding countrymen:

Can you complain that you have been robbed of the liberty which you have yourself abolished in your own homes? He could rise above all nationalism and communalism and preached the religion of
humanity which got to nomenclature 'Religion of Man'.

Tagore predicated that if the ugliest side of nationalism is pursued without reference to love of man and humanity it is bound to decay and die. He writes:

..... The moral law which is the greatest discovery of man, is the discovery of this wonderful truth, that man becomes all the truer the more he realizes himself in others. This truth has not only a subjective value, but is manifested in every department of our life. And nations which sedulously cultivate moral blindness as the cult of patriotism will end their existence in a sudden and violent death.

This love for man is to have international outlook. To conclude Tagore's philosophy we may say that his creed in humanism. The dream he sets out to realize in universal brotherhood. Thus humanity and unity are the edifice on which the philosophy of Tagore stands.
In this novel Tagore vividly portrays the conflict between nationalism and universal manhood and gives the most profound expression to his faith in the perfect independence and freedom of an individual irrespective of nationality through the character of Nikhil. The novel's dominant theme is the triangular relationship involving Nikhil, Bimala and Sandip. The Swadeshi Movement activates and complicates this relationship highlighting the tension and conflict between the home and the world staring as a broad based and united protest against the partition of Bengal (1905), the Movement was conceived, as the expression "Swadeshi" actively supported the Movement by starting a Swadeshi Bhandar in Calcutta for the promotion of indigenous goods as early as 1897 and by composing a number of national song, leading procession and raising funds for funding National Schools. But Tagore withdrew from it when the Swadeshi Movement assumed the form of a mere political agitation producing extreme reactions. From the peaceful and serene surroundings of Shantiniketan, he watched with anguish, the havoc being wrought by
intemperate nationalism: the burning of much-needed cloth in the name of boycott of foreign goods and the alienating of Muslims by introducing Hindu religious motifs in the struggle Kunjo Singh remarks:

Ghare Baire offers a critique of nationalism but also a perspective on the form anti-imperialism should take in a multiethnic, multi-religious society where a colonial political economy encourages the growth of a complex set of dependencies. In such a society, the politically and economically weak and culturally less westernized might sometimes be more dependent on the colonial system than the privileged and the inculturated. The novel suggests that a nationalism which steam-rolls society into making a uniform stand against colonialism, ignoring the unequal sacrifices imposed thereby on the poorer and the weaker, will tear apart the social fabric of the
country even if it helps to formally decolonize the country\textsuperscript{25}. 

In this novel, Tagore, with the prophetic vision, anticipates the method, Indians were to employ in their struggle for independence. He seems to suggest that for sometime India may be hypnotized by the violent forces but ultimately it will resort to non-violent methods advocated by Nikhil. In this way the novel also raises certain important social and political issues like the role of women at home and outside, the equality of the sexes and the relationship between Hindus and Muslims in a pluralistic society of India. But Tagore's concept of nationalism discussed through different characters in the novel reach a certain conclusion which means love for all human beings, beyond the religion, caste, certain boundary and love for particular nation.

Tagore's stance against militant nationalism entail in the last resort, a form of consensual nationalism that would keep the overall social structure of India healthy during her struggle against colonial rule. On that score,
Tagore shared a deep commitment with Mahatma Gandhi who sought to derive India’s nationalist aspirations from her multiethnic social roots and contexts. For both Gandhi and Tagore, a consensual nationalism built on multi-ethnic, multi-religious traditions provided the basis for a sustained critique of and resistance to, the west and its forms of modernity.

Tagore's central focus in this novel is not the destruction or undermining of a particular family but the social – political consequences of a movement propagated by militant nationalists. Bimala's home and her proposed world are, of course, destroyed, and this destruction represents, at the figurative level, the destruction of the society that had so far managed to live in relative stability and peace. Tagore sees through and exposes the reductive nature of an aggressive nationalism, and he sees it as spawning generations of professional politicians who could destroy the fabric of society that was held together by its tolerant, plural ways of life.
REFERENCES


4Tagore R.N., Nationalism, p. 87.

5Tagore R.N., Nationalism, pp. 53-54.

6Singh Kunjo, p. 118.

7Tagore R.N., Home and the World, p. 34.

8ibid. p. 130.

9ibid. p. 125.

10Tagore R.N., Nationalism, pp. 5-6.

11Tagore R.N., Home and the World, pp. 15-16

12ibid. p. 102.

13ibid. p. 33.

15 Mukherjee Prabhabkar K.R., *Rabindranath Jivani* Part II.

16 Tagore R.N., *Nationalism*, p. 76.