

An Open Access, Widely Indexed, Peer Reviewed Referred
Journal

Vol. 1 No. 2, June, 2024

Representation of Women in Rabindranath Tagore's *Home and the World*

Dr. Farzana Nasrin

Associate Professor, Department of English,

Jashore University of Science and Technology, Jashore, Bangladesh.

Corresponding Author: Dr. Farzana Nasrin fn.shathy04@gmail.com

ARTICLE INFO

Keywords: Marginalized,
transformation
representation, freedom,
zenana.

Received : 04, April

Revised : 10, May

Accepted: 15, May

©2024 The Author(s): This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/).



ABSTRACT

In colonial Bengal, women were marginalized by the suppression of patriarchal society's customs and rules. The women suffered from the conventionalize restrictions of society. Rabindranath Tagore has demonstrated education, equality as well as freedom for women through the novel *Home and the World*. Tagore is a progressive writer who uses his pen as a weapon of fighting for women's advancement. He focuses rigidly in his writings on the liberation, freedom, equality, power, justice, rights and dignity of Bimala. Tagore's *Home and the World* focused on the nationalism and womanhood of ethical point of view and emancipation. The effects of *Swadeshi* movement have been represented in *Home and the World*. This research endeavors to study Bimala's progressive attitudes and the obstacles of her transformation in the nineteenth century Colonial Bengal society. Tagore focuses on Bimala's transformation from the "zenana" to the outer world. She is the woman who carries both the traditional and emancipated type. She attempts to revolt against the societal double standards of society.

INTRODUCTION

Rabindranath Tagore has portrayed the female characters in his novels to point out their sufferings and to pave the way to emancipate women. Tagore projects female characters as the protagonists in almost all of his novels. He attempts to study women's problems very closely and critically analyses the psychology of women from the lens of feminism. The consequences of modernity and the people's Renaissance spirit encouraged women to pursue higher education and explore the subjectivity of modern feminist theory in middle-class Bengali society. Bimala has been portrayed as a contemporary lady who wants to leave behind a patriarchal culture. Bimala's characterization in the novel is a genuine challenge for the modern society. However, Tagore's characterizations of the women are focused on the contemporary male dominated society's point of view. In its adaptation as a DVD for Satyajit Ray's 1984 film of the same name, this novel's plot has proven to be just as potent (p.164).

Through the internal conflicts caused by these unique people, Bimala develops and grows until she finds her true self. Ashish Nandy notes in a thorough analysis that Bimala serves as the connection between the two types of patriotism the men represent. Not only is she the target of Sandip and Nikhil's war, but her uniqueness also combines the opposing personalities of the two main characters and creates the arena where the two symbols of nationalism engage in a struggle for supremacy. In Tagore's novel *The Wreck*, Hemnalini is a free-thinking woman, while Kamala is a member of the traditional, orthodox class. Similar to this, Binodini is an educated, perceptive, and outgoing woman in *Chokher Bali*, whereas Asha is the traditional woman. Zaminder's wife, Bimala, is a stunning, tall, intelligent and wise woman. Her eyes are acute, and she watches everything carefully. Bimala looks up to her mother as a conventional wife, and she learns from her that being a beautiful woman is not as essential as serving and respecting her husband. Bimala adheres to conventional, traditional Hindu aesthetics. "With its fusing of love and worship, it stitched the woman securely with an ancestral tradition, a shared female world, a feminine form that was recognized universally as beautiful," is Tanika Sarkar's description of the mode (p.28).

LITERATURE REVIEW

Visha Tiwari and Abha Tiwari's "Transgressing the Bar in Quest for Identity: A Study in the Perspective of the Heroines of Tagore's *Ghare Baire* and Premchand's *Sevasadan*" comments on Bimala's quest for identity in the patriarchal society. She is more progressive than any other heroine of the contemporary society. Bimala crosses the threshold with her husband but her adventures finally become disastrous. This article gives the conclusion that the outer world does not match her.

Sumit Sharma's "The Gender Question in Tagore: A Study of *the Home and the World* and *Chokher Bali*" shows gender roles of social construction. This article presents the condition of women in nineteenth century Bengali society. Tagore's changing conception of women and their predicament are shown in the two

novels. The gender discrimination creates problem for the advancement of women.

METHODOLOGY

This study uses the content analysis method to analyze the contents of Tagore's novel *Home and the World* and the secondary materials on going. The research work is mainly based on content analysis. A detailed analysis extracted from the primary and secondary sources has been the process of reaching to a conclusion. Different techniques of historical method have been applied essential contexts sociological, anthropological and cultural analyses have been brought under observation. The data has been studied in three phases: preparation, organisation and reporting. In the first phase, the primary sources have been carefully pursued to understand the texts in detail. In the second phase, data has been categorised and organised in detail. In the last phase, research report is prepared on the basis of the data assembled from both the sources.

DISCUSSION

Transgression of Bimala

Bimala, who is married to Nikhilesh, otherwise known as, Nikhil, is kept in the traditional home. She never deviate from her household responsibilities and previously had no expectations for her life. Knowledgeable and well-educated, Nikhil wants his wife to emerge from her secret life and see the true value of marriage, as well as the process of realizing the true value of the man she has married. They were happy in their conjugal life until Sandip, a dissident activist that Nikhil supports materially but not intellectually, visits Nikhil's zamindari and attempts to utilize his friend's home as a hub for his political activity. Being expressive with his feelings, he quickly forges a unique friendship path with her (p. 164). He takes advantage of his experience as a resistance fighter and political activist before beginning to exalt her potential as her follower. Motivated by his adventure, he blindly pursues Bimala, idealizing her as the embodiment of "Mother" India. Sandip's awareness makes Bimala feel good, but she starts to doubt her marriage and her status as a woman. His blatantly objective drive toward the nation's facilities softens his own interest and has a hypnotic influence on Bimala's mind.

Nikhil, who never sees upon Bimala as his possession but tries to make her self-reliant, remains only a soundless spectator without impeding in Bimala's affairs. Bimala has the satisfaction of her relationship with which becomes the eye shore of her sisters-in-law. She says-'I knew that my sister-in-law hated the fact that I was fortunate enough to have a husband who didn't have a vice' (p.8). When Bimala recognizes Sandip for who he is, the story comes to a close. His avariciousness overrides the good spirit within him. He alludes to the escalation of violence within communities among Nikhil's subjects. Nikhil leaves to extinguish the flames. As the narrative comes to an end, Bimala's conscience is burdened by the bad news of Nikhil's resulting injury and the unpredictable nature of his life.

Thus, at the same time as India is plunging into a protracted era of turmoil and upheaval, the three major protagonists embark on a psychological trip that is forever altering their lives. This era of profound societal transformation will cause unfathomable acts of violence and irreversible life changes all around the nation. Sandip is the most superficial of the three, whereas Nikhil carefully considers all sides before making a decision, a trait that ultimately works against him. About Sandip, Tagore remarks that morality is the consolation prize for these souls. There are a few weak souls in the world who are unable to grasp what they have and who tend to lose their first love at the drop of a hat. Both males become spoilt in long digressions. The protagonists plunge headfirst into a tumultuous future that they could never have predicted and that prices Bimala, revealing the symbolic core of this story. Revolutionary rhetoric is presented in *The Home and the World*. Tagore criticizes its exaggeration in detail. It prompts Bimala to doubt her once-contented marriage and makes her realize how phony the revolution's sophistication is. Samita Sen delves into this reconceptualization of the private sphere, wherein women were transformed into a platform for enacting agreements and resolving disputes between the colonial bureaucracy and the middle class that was colonized. Here, "Home" was defined as the secluded area where the subjugated individual withdraws from their oppressor; neither cooperation nor opposition was allowed to intrude into the hearth, where "Woman" is constituted as the keeper of customs and the moral compass of the subjugated race. Sen argues that nationalism inherits a language that establishes and connects much binary opposition between the personal and the public spheres, the nursery and the nation, and the Home and the World (p.45). Two elements of sociopolitical importance are combined in *The Home and the World*: political unrest directed against the British rule and a wife's emotional cooperation with an individual other than her spouse. Tagore presents the hazy ambitions of the zamindars of high society against the backdrop of the political implications. The novel's central themes in both instances are the usurpation, incursion, and expulsion of a foreign potentiality. Otherwise, the British government uses the Indians in their territory for their own gain, seducing them with false promises and ultimately driving them to destruction. In the same vein, Sandip intrudes into Nikhil's territory and, like a pretender, tries to take away both wealth and sensual pleasures while also manipulating the situation to appease his deep-seated curiosity by making nice remarks to Bimala. In the same way that W. B. Yeats, who translated Tagore's *Gitanjali*, was an expository of the clash of the Irish National Revolution that resulted in the deaths of numerous people at Easter 1916 (in a poem of the same name), it seemed pointless that Tagore would criticize the brutality of ostentatious, intrusive nationalism through this novel. These two poets believed that disrupting a home, which is a microcosm of the world, would not be possible in order to build a utopian society. Happiness outside is therefore inextricably linked to happiness within. *The Home and the World* presents perspectives that are very different from those of Tagore's previous novels that deal with the issue of love. It outlines a woman's socially disparaging desires for the first time in Colonial Bengal literature. The first lady from India to make a frank analysis of her illegal passion is Bimala. By

forcing the three unique individuals in the book to narrate from their respective perspectives, Tagore departs from the conventional linear approach of narration and gives readers a glimpse into each character's inner conflict, but it also frequently makes them sound artificial and self-conscious. Therefore, despite Bimala's ongoing suffering, the reader is unable to sympathize with her. The characters' long monologues dissect the depth of the complicated characters' approaching tragedy, such as Nikhil and Bimala. The story raises important questions about the value of women both inside and outside the family. Tagore defends Nikhil's pragmatic beliefs over Sandip's impractical ones. The British had designated zamindars, or formal chiefs, who amassed wealth that was deposited into British coffers. But Nikhil is unique because Tagore uses him as a symbol to advocate for prioritizing service to humanity over interpersonal relationships.

Their own humanity is degraded when we treat others badly out of pride or self-interest, and this is the worst punishment of all since we don't realize it until it's too late is the message that Tagore conveys to us in his essay "Nationalism in India." For example, Nikhil arouses Bimala's ire when she asks him to remove foreign goods from his Suksara market, and Sandip takes offence at her request. However, Nikhil understands that the impoverished individuals who depend on the sale of these goods will suffer if he consents. The novel is also a tribute to Gandhi's nonviolent, loving, and truthful worldview, as well as his persistent insistence that wicked methods must vitiate the end, no matter how noble the intent. This is according to Krishna Kripalani (p.79). He notices further *Home and the World* is the strong novel of Tagore who represents the effects of Swadeshi Movements and the woman's role in this revolution. Nikhil faces huge financial crises due to the revolution. Nikhil is so modern who wants Bimala to be educated and he brings his wife out of the *Purdah*.

Nikhil brings Bimala outside the house and helps her to create her personality and identity. Moreover, Bimala fails to realize her husband's broad mentality who brings her out of the four walls. He attempts to make her his equal better half and tries to remove the traditional concept of worshipping the husband. He behaves very politely with her and he never imposes his domination of her. He loves Bimala so much and gives her freedom even to make friendship with Sandip. B. C. Chakravorty mentions that Nikhil attempts Bimala to explore the wide world. It may strengthen their bonding in conjugal life.

In a Colonial Bengal household, where in the wife was margined to the *zenana*, it was arduous to give her the liberty practiced in the outer world. Nikhil assigns Miss Gilby, an English governess, to be Bimala's instructor. According to Nikhil, a lady ought to emerge from the *purdah* to recognize her actual goodness. He thinks that for his and Bimala's love to be genuine, they need to interact and accept one another in the real world. Bimala is unready and unwilling to accept challenges from the outside world, nevertheless. Bimala holds the harshness of aristocracy though she was born in a lower middle class family. This reminds Nikhil to believe that Bimala has only approached his home but not into his life. For an enlightened and reformed emergence, she amuses her fastidious appetites by submitting to extravagant dressing disregarding Bara Rani's bitter statement.

She puts up an ostentatious exhibition of European products before her distinctive guests. She is unwilling to give up her rights as the mistress of the home as she is aware of her rank. She is emphatic that everyone should defend their rights. She also declines to go with Nikhil to Calcutta for his further education for fear that Bara Rani, whom she views as a rival, will assume responsibility for the establishment while she is away. Bimala argues that it is not insignificant to concede a loss by walking away and handing everything over to her opponent.

The advent of the Swadeshi movement aligns with Bimala's contemporary schooling and modifies her narrow perspective on life and society. Captivated by Sandip's captivating words, a rash Bimala takes down the Zenana exhibit. Under his spell, she no longer recognizes herself as the Rajah's household lady but rather as the singular embodiment of Bengali womanhood. His enthusiastic compliments make her feel gratified, and she loses awareness of everything around her. Because she is gullible and weak, she begins to think that "... all the country needed of me (her)" (p.31). As time passes, Bimala realizes that she is illicitly involved with Sandip. On their first meeting, Sandip's vivacious personality, along with his impetuous energy, mesmerizes her, making her husband's appreciation of absolute, truthful, and eternal seem incredibly limited. Her devotion to Sandip, the nation's hero, is combined with her patriotism (p.223). Being conceited and cunning, he extols Bimala as the personification of Shakti (power), the source of invention for all Bengali allies (p.207). She soon discovers that this liberal man has been lying to her. Bimala knows that Sandip is defrauding them financially in the name of the nation. Because of this, E. M. Forster presents the book as a boarding-house of flirtation that masks itself in mystic or patriotic talk.

Sandip preys on Bimala's emotions, which are softened by his apparent, unwavering allegiance to the cause of the nation's freedom and his unselfish sacrifice in its service. Although it is never authentically articulated, it is nevertheless rife with mutual sexual attraction. She is set up to act contrary to her husband's disclosed interests as a result of him. Nikhil disapproves of Sandip's display of patriotism. Being too soft-spoken to step in and bring his wife back by force, he decides to watch in silence as she leaves him. Nikhil can follow the flaws in Bimala's mental state and inherited shortcomings by using his intellectual intuition to embrace the gaps in their marriage. Being considerate and empathetic are to human nature—particularly that of women—Nikhil is a good counterbalance to Sandip.

Rabindranath Tagore has emulated Raja Rammohan Roy and Ishwarchandra Vidyasagar in his treatment of women's issues. Tagore exposes the tragedies of women, the agony of widows, the variety of home duties that women play, and the stereotype of "New Women" in his work on the relationship between man and woman, which should be based on mutual freedom. Through his writings, he seeks to subvert the erroneous norms of traditional society and empower rebellious women to take on the responsibility of freeing themselves from enslavement. The minds of Bengali readers are greatly impacted by and relieved by Tagore's writing. In his writings, women are shown as the primary

transforming element of Bengal's pre-partition social reality. The powerful female characters of the Bengali Renaissance are portrayed by Tagore. He looks at how contemporary women are approaching and speaking out against social restrictions and Hindu conservative societies. The traditional Bengali family culture, superstitions, human behaviour, marriage, love, and the tensions between modernism and religious customs are all depicted in Tagore's works. Significant changes in Bengal's social, political, cultural, and historical aspects are brought about by modernism and Western culture in colonial times. Tagore focuses on the influence of modernism, blind practices that date back centuries, English language acquisition from the British, and the emergence of class-based societal prejudices. Women fought to define their own identities and spoke out against the unfriendly views of those in the modern world who were trying to keep them in the dark. Women fought for widow remarriage, individual freedom in education, identity creation, equal social rights, and the ability to choose their life mate.

Women live their entire lives under the constraints of traditional norms in a patriarchal system. Their way of thinking and doing things changed with modernity. In his books, Tagore presents a comprehensive picture of women and traditional Indian culture. The significance of this research stems from the realization that women were always the primary keepers of tradition in any given civilization. The woman had a typical yearning for sex. The female protagonists in Tagore's books want to be better people, and their search for identity is crucial.

Tagore views Bengali women's status in society critically and shows them breaking societal conventions out of a desire to live up to high moral standards and show unconditional love rather than money gain. The early novelists portrayed idealized women who were entirely submissive to their husbands – both emotionally and physically. This was the most natural role and it was not for the patriarchal society's domination. The women became victims which Tagore captured in his narratives. This depiction has been pragmatic. The sentiments of women are universal. The thoughts and actions that are contemporary can be found in the characters of Binodini, Labanya and Bimala.

In this way, third world women were exploited socially, economically, culturally and politically from the very starting of the practical methods. Patriarchy made use of women for their own interests. Later, in the period of colonization women of the third world were constrained to be exploited politically, economically and sexually as well in this context, third world feminism challenges such exploitations of third world women. The women of the third world have to live within the framework of the society designed by patriarchy. Their ideas and voices are silenced as well as neglected in society. Freedom and equality are far away from their entrance. No woman can develop her creativity, tendency and genuineness in such a traditional patriarchal society. Similarly, the repressive colonial and patriarchal ideologies regarded women as sexual objects in colonial India. In order to circulate power nexus in colonial India, the colonizers had also generated and reinforced the stereotypical portrayal of women. In "Mapping the Colonial Body: Sexual Economies and the

Status in Colonial India". Thus, women have a subordinate and passive role in society. The bitter reality is that women are commodified in society. That is why they have never lived a dignified human life.

However, British colonizers were fortifying their colonial interests in the name of women's liberation. In actuality, women were never freed. The colonists' sole purpose in exploiting the ladies was their own. The colonists appeared to be doing what was best for the women. Women were shaped by their passions. They never achieved true emancipation.

So, they struggled to break down the social barriers. The patriarchal society attempted to suppress the women and the women became bound to depend on their husbands or male members of the family. Women were deprived of their basic needs. The rebellious spirits of women brought the ultimate success for the emancipation of women. The age-old blind traditional customs restrict their lifestyle. The widows were considered impure after their husband's death. The family members wanted to take financial advantage of the widows. The patriarchal domination does not tolerate the changing role of women and the effects of modernity on women change their role.

CONCLUSION

Tagore mentions that the ascendancy over women by men is the cause of many injustices and exploitations. The men's advancement is dependent on the contribution of women which has already been disregarded. Women are confined in the house and are living a suffocating life. Women are bound to observe the virtue of fidelity. Biswas says, "Tagore asserts through the vivid depiction of women in the novels discussed above that the relationship between man and woman should be rooted in mutual freedom" (p.75). There is an external triangular relationship between man and woman which plays against the short coming of post-Renaissance and colonial Bengal. People become exploited by the development of the position of women socially, politically, historically and culturally. This development of women is closely related to the progress of men not only in the household but also in political, social, cultural and intellectual spheres. The Bengali Hindu society has received these issues. Tagore represents women in his novels focusing on the multiple roles of women.

Tagore's *Home and the World* focuses on a new social order with a new set of interpretations, moral value systems, and strong Indian society. It seems inappropriate for Tagore to continue advocating for women's independence and emancipation in colonial Bengal. Even though a lot of people criticized him for upholding patriarchal supremacy, Tagore claimed that the equality of his female characters encouraged them to express their rage against exploitation. Without lecturing, Tagore has woven the ideas of some of his male characters to support his own with a solid civility that was exclusive to his books.

REFERENCES

A. Primary Source

Tagore, Rabindranath. *Home and the World*. Translated by Sreejata Guha. Penguin Modern Classics, 2005.

B. Secondary Source

- Alam, Fakrul. *Rabindranath Tagore and National Identity Formation in Bangladesh: Essays and Reviews*. Bangla Academy, 2012.
- Banerji, Debashish. *Rabindranath Tagore in the 21st Century: Theoretical Renewals*. Springer, 2015.
- Castle, Fregory. "The Nationalist Revolution of Women's Question" *Postcolonial Discourse: An Anthology*. Blackwell, 2001. 152-164.
- Chatterjee, Partha. "The Nationalist Resolution of the Women's Question". In *Kumkum Sangari and Sudesh Vaid Recasting Women: Essays in Indian Colonial History*. Zubaan, 1989 (a).
- Chatterjee, Partha, *Colonialism, Nationalism, and Colonialized Women: The Contest in India*. *American Ethnologist*, 1989 (b), 16 (4), 622-633.
- Chakravarty, Radha. *Novelist Tagore: Gender and Modernity in Selected Texts*. Routledge, 2012.
- Gaurav, Pradhan. *Rabindranath Tagore: Literary Concepts*. A. P. H. Publishing Corporation, 2002.
- Hossain, Sayed Akram. *Rabindranath's Novel: Patterns of Thought and Representation*. Bangla Academy, 2015.
- Jayawardena, Kumari. *Feminism and Nationalism in the Third World*. Kali for Women, 1986.
- Kripalani, Krishna. *Rabindranath Tagore: A Biography*. Oxford University Press, 1963.
- Sarada, M. *Rabindranath Tagore: A Study of Women Characters in His Novels*. Sterling, 1988.
- Sarkar, Sumit & Tanika. *Women and Social Reform in Modern India*. Vol.ii. Permanent Black, 2007.
- Shildrick, Margrit and Janet Price. "Mapping the Colonial Body: Sexual Economics and the State in Colonial India". *Gender and colonialism eds*. Foley T., L. Pilkington, S. Ryder and Tilley Galway City: Galway University Press, 1995.
- Shildrick, Margrit and Janet Price. "Mapping the Colonial Body: Sexual Economics and the State in Colonial India". *Gender and Colonialism eds*. Foley T., L. Pilkington, S. Ryder and Tilley Galway City: Galway University Press, 1995.
- Singh, Kn. Kunjo. *Humanism and Nationalism to Tagore's Novels*. Atlantic, 2002.

Books in Bengali

- Ajad, Humayan. *Nirbacita Prabandha: Collected Essays*. Agami Prakashani, 1999.
- Ajad, Humayan. *Rabindrprabandha: Rastra o Samajchinta [Socio-Political Thought in Rabindranath's Essays]*. Agami Prakashan, 1999.
- Ali, Md. Ibrahim. *Bangla Samaikatra Pragati Chetana [Progressive awareness in Bengali periodicals]*. Gatidhara, 2008.
- Alam, Rashidul. *Rabindra kabye ami'r kramabikash [Development of the self in the poetry of Rabindranath Tagore]*. Bangla Academi, 1988.
- Bandyopadhyay, Hiranmoy. *Bharatdut Rabindranath [Rabindranath, the Messenger of India]*. Rabindra Bharati University, 1972.

- Bandyopadhyay, Shrikumar. *Rabindra-Srishti-Samiksha [Investigation in Tagore's literature]*. Vol. 2. 3rd ed. Orient Book Co., 1996.
- Bishi, Pramathanath. *Rabindra Kabya Prabaha [A Criticism of Poetry of Rabindranath Tagore]*. Eight ed. Mitra & Ghosh Publishers Pvt. Ltd., 1995.
- Biswas, Pratap Narayan. *Rabindranather Rahasyagalpo o Onyanya [Tagore's Mystery Tales and other Studies]*. Valmik Prakash, 1984.
- Biswas, Sarbani. *Rabindra Upanyase Nari [A Critical Analysis on Female in the Novel of Rabindranath Tagore]*. Book Fair, 2007.
- Chakrabarti, Santosh. *Studies in Tagore critical essays*. Atlantic Publishers and Distributors, 2004.
- Das, Amaresh. *Rabindranather Upanyas: Nabamulyayan*. Pustak Bipani, 2002.
- Hossain, Sayed Akram. *Rabindranather Upponnash Deshkal O Shilparup*. Renaissance, 1969.
- Hossain, Sayed Akram. *Rabindranather Upponnash: Cetonalok O Shilparup [Rabindranath Tagore's Novel: Thought and Craft]*. Bangla Academy Press, 1981.
- Majumdar, Archana. *Rabindra Upanayay Parikrama*. Firma K.L Mukhopadhyay, 1970.
- Murshid Ghulam. *Reluctant Debutante: Response of Bengali Women to Modernization 1849-1905*. University of Rajshahi, 1983.
- Mamidi's, Nanaiah. "Feminism in Rabindranath Tagore's Fiction", *International Journal of Multidisciplinary Research and Development*. Vol. 5. Issue 4, April 2018.
- Subodhcandra, Sengupta. *Rabindranath*. 3rd ed. A Mukharji and Co. Pvt. Ltd. 1997.

Thesis

- Ara, Rawnak. "Rabindranath Tagore and in the English Romantic Poets: A Study in the Heritage of Romanticism". PhD Thesis: Institute Of Bangladesh Studies, Rajshahi University, 2012.
- Begum, Naznin. "Economic and Social Perspective of Women in Rabindranath Tagore's Writings". PhD Thesis: Institute Of Bangladesh Studies, Rajshahi University, 2014.
- Chaterjee, Monali. "Woman in the Novels of Bankimchandra Chatterjee, Saratchandra Chatterjee and Rabindranath Tagore". PhD Dissertation: Rajkot, 2009.

Articles

- Lusardi, A., Mitchell, O. S., & Curto, V. (2010). Financial literacy among the young: Evidence and implications. *National Bureau of Economic Research*, 358-380. Retrieved from <https://www.nber.org/papers/w15352.pdf>
- Sabri, M. F., & MacDonald, M. (2010). Savings Behavior and Financial Problems among College Students: The Role of Financial Literacy in Malaysia | Sabri | Cross-cultural Communication. *Crosscultural Communication*. <https://doi.org/10.3968/j.ccc.1923670020100603.009>

Sumit Sharma, "The Gender Question in Tagore: A Study of *the Home and the World* and *Chokher Bali*". *International Journal of Research*. Vol.02. Issue.02. February 2015.

Visha Tiwari and Abha Tiwari. "Transgressing the Bar in Quest for Identity: A Study in the Perspective of the Heroines of Tagore's *Ghare Baire* and Premchand's *Sevasadan*". *International Journal of English Language, Literature in Humanities*, Vol. V. Issue. VIII, August 2017.

