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Repression and Resistance of Female Characters in Tagore's *Broken Ties*

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Letter of Approval

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Abstract

The thesis explores the issues of repression and suppression of women of the then Bengali society and their resistance against male domination in Tagore's *Broken Ties*. The novel is about the revelation of personal redemption, female oppression and female empowerment. In the beginning, Tagore depicts two female characters Nabilala and Damini as passive and submissive characters. Nabilala cannot tolerate the sufferings, domination and exploitation of patriarchal society and commits suicide. But another character Damini resists against the same society. In the beginning, she is presented as an ordinary Hindu woman accepting everything what has been imposed upon her. When time moves on, she gradually discovers herself as an autonomous woman and struggles to claim herself and her right to self-determination beyond cultural constraints. Her experience of physical and emotional pain encourages her to revolt against the ritual that she has undergone. In that period marriage of a widow is an impossible deed but the character does it. She breaks the laws of particular society. Here, her decision against social norms and value shows her resistance against society. The present analysis takes theoretical insights from the Third World Feminism to explore the issues of the repression and resistance of female characters in the novel *Broken Ties*. The purpose of the research is to analyze how the female body become cause of suffering, how they have been victimized by the patriarchy and their repression and resistance respectively. With the help of the theoretical ideas of Third World Feminism, the research concludes that the female body has been the site of domination and resistance in the novel.

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I. Introduction to Tagore and *Broken Ties* in the Context of Female Representation

This research is a study of *Broken Ties*, a novel of Indian writer Rabindranath Tagore. It examines the novel through a feminist lens by observing how the body becomes the cause of suffering and resistance of women. It also analyzes the repression and resistance of female characters. Tagore is one of the prominent Bengali writers who received Nobel Prize for literature in 1913. He tries to empower women characters in most of his works. Rabindranath Tagore (1861-1941) is taken as one of India's most cherished renaissance figures and regarded as a poet's poet; he is a maker of not only modern Indian literature but also the modern Indian mind. Myriad-minded, he was a poet, short story writer, novelist, dramatist, essayist, painter and composer of songs. Gandhi called him the 'great sentinel'. His world-wide acclaim as a social, political, religious and aesthetic thinker, innovator in education and a champion of the one world idea makes him a living presence. Primarily, he wrote in Bengali language, some of the popular books written by Tagore are; *Gora*, *The Home and The World*, *The Wreck*, *Char Adhay*, *The Two Sisters*, *The Garden*, *Geetanjali*, etc.

Broken Ties is Tagore's sixth novel. It is written in a completely different style than his earlier novels. It is terse, light and dramatic text. This novel also portrays the conflict between modernity and tradition in the Bengali society. Tagore illustrates the variety of philosophies brought in by the west during the colonial encounter through his, colorful characters. The novel is mainly divided into four major parts entitled; 'The Uncle', 'Satish', 'Damini' and 'I, Srivilas'. The story starts with the acquaintance of the narrator Srivilas, Satish and moves on to the description of Satish's uncle

Jagamohan and further moves to other characters like Nanibala, Damini, Lilananda Swami and other minor characters.

In his writings, from youth to middle age, Tagore explores the contours of the fractured Indian psyche, identified its various complex components and searched for a resolution to the problems of manhood and female identity in colonial India. His critical essays in the 1890s show traces of a personal sense of racial humiliation, but deeper introspection enables him after the Swadeshi Movement to acquire a certain detachment with regard to both East and West and to evolve an international outlook which was all the same firmly rooted in an Indian context. By the time he won the Nobel Prize, he had attained a stature that lifted him above the problems of self-respect which afflicted so many of his countrymen. Like Gandhi, he was deeply sensitive to the degradation of Indian manhood and the stunted expression of female identity in Indian society. Any total remedy for the mutilated psyche as he envisaged it would have to aim at a genuine purging of the negative components of sycophancy and chauvinism, of dependence and relation.

What important is to remember about Tagore's novels, is that they are absolutely modern in thought and technique. They deal with modern problems in our society and the interest is centered upon the psychological development of character under the stress of circumstances. He does not make much use of the narrative method nor does he adhere to the principal of an organic consequential plot-structure. The number of characters in his novels is strictly limited. We get insight into the thought and feeling of the character through dialogue, which is the characteristic of the modern novel. Tagore has dealt with different kinds of human relations in *Gora*, *The Home and The World* and *Yogayoga*. *Two Sister*, *Malancha* and *Four Chapter* deal

with biological relations between men and women from different points of view. It is therefore Tagore can easily be ranked as a great novelist of India.

This text *Broken Ties* explores the complex social structure from the perspective of the main female characters Nanibala and Damini. The first female character whom Tagore introduces is Nanibala, who loses her mother and becomes too helpless, her rascal cousins make her pregnant and she commits suicide. Jyotsana Chatterji a third world female writer writes in her book *Religion and the Status of Women* as:

Religion has provided the ideological and moral basis for the status and role of women in the home and society and the social restrictions in women are all rooted in religious conceptions regarding women. Each religion has its own myths and legends which emphasize the position of women. (1)

Here, in this novel too, Nanibala cannot do resist against the patriarchy. She is from the same society as Jyotsana has mentioned. Religion provides the ideological and moral basis for the status and role of women in the home and society. The society restricts women and regards their position in society. Damini, the next character also becomes the victim of patriarchy whose husband becomes a disciple of a Swami and gives all properties to him as the name of dedication to the devotee. When her husband dies, he awards his wife the supreme penalty of her want of faith: he commits his widow with all her belongings to the guardianship of the Swami. Harimohan and Purandhar are portrayed as antagonists of this story. Harimohan is Satish's father and Purandhar is his brother. When Nanibala gets shelter in Jagamohan's house they cannot bear and create difficulties and sufferings to Nanibala.

Though the women in *Broken Ties* are often relegated to the margin of the text, they are vitally important as they illustrate the contradictory representation of the dominated subject. The representation of women is primarily analyzed in this research. Jyotsana Chatterji, a third world feminist in *Religions and the Status of Women* says, "The People's notion about the proper role of women in the society and the social restrictions on women are all rooted in religious conceptions regarding Women" (45). Thus, we find the status of the contemporary Indian women is dependent, traditional and very weak. In the beginning, the protagonist of this novel, Damini leads her life as a typical Hindu woman.

In this novel, Rabindranath Tagore depicts a typical Indian society where peoples' beliefs on religion are deeply rooted. Within religion, there are so many domination, exploitation and superstitions. Culture and religion are male constructed phenomena where women are sacrificed. People of the then society believe in a belief that female should respect their husbands as living god and to fulfill their desires and wills is their duty as like religion. Hindu society regards a male figure as a god and his wife's service as worship. Here, Laxmi Subramanian and Ranjit Kanta Ray in *Rabindranath Tagore and the Challenges of Today* argue:

To the Conventional Hindu woman the husband was not just a person, he was an ideal living god on whom the scriptures enjoined her to serve and worship for her own spiritual fulfillment the subservience inherent in the relationship need not necessarily impair personality. For, as Tagore pointed out, she submitted not to coercion but to a moral and religious idea, but for man the arrangement was disastrous. (245)

In conservative Bengali culture, love, sex and remarriage of widow are restricted. It does not allow women to live free life. Their life is repressive, sorrowful and miserable. As like Ranjit Ray and Laxmi Subramanian, Ranjana Kumari also claims her similar views about the females and their conditions where females should regard their husbands as their lord and to serve them as religion. Male members of family do not allow their wives to work outside; they only expect that females should remain only within household works. In the book *Religions and the Status of Women*, Ranjana Kumari says:

A woman's husband is her lord and it is her religion to see that he is happy and comfortable by yielding to every wish, the women is defined primarily in relation to her husband and her household, and her interest and active participation in domestic matters is expected to her. The role of wife and mother is the optimal singular and essential role through which a woman fulfills herself. (9)

Above mentioned lines show us the condition and limitation of a woman who should regard her husband as lord and to fulfill his wish, requires, need and demand is her worship and religion. She should be remained within the four walls of a house and have to do such domestic works as the name of a good wife or a good mother.

In this novel, there is a widow Damini, who leads a main role. The society regards her as what a widow ought to do; the way of behaving and wearing clothes. She spends most of her leisure time with neighboring women rather than involving in Swami's Kritans. S.N, Mukharjee in *Women in India and Nepal* says:

In their separate private space women enjoy a degree of autonomy which was not possible in contemporary European and American middle class households. In Bengal, while men manage public affairs

and provide finance, women ruled in they manage all domestic affairs including the arrangement of marriage. Being segregated from men, women spend most of their times in the company of other women.

(289)

Most of the reviews of this novel have been directed towards colonialism, remarriage, death and even the rebel against the demand of being a good and obedient woman of Indian culture. The novel depicts the Indian women and the patriarchal societal mechanism. With the help of feminist critiques as above mentioned, the proposed thesis reads the dynamism of the so-called static female characters as being subversive of the then patriarchal ideology.

Broken Ties was written in 1925 when India was under British rule and was very conservative. Women were facing many difficulties in almost all fields of life; education was not of their access. They were considered as inferior and worthless beings whose only duty was to serve their husband and family. They did not have individual identity. They were dependent, traditional and very weak. Similarly in the beginning, the female protagonists Nanibala and Damini have leading the life of typical Hindu women. Ranjana Kumari, a third world feminist, in her essay "Femaleness: The Hindu Perspective" states:

The concept of femaleness in Hinduism presents a duality, on the one hand the female is seen as divine, creative, nurturing and supportive and on the other she is considered to be epitome of what is dangerous, carnal and evil and, therefore, in constant need of control and subordination by man. Hindu religious texts abound in opinions about woman who is simultaneously seen as creative/good and destructive/evil. She is consequently both elevated and devaluated. (3)

The female is first of all divine, holy and pure and, therefore, worshipped and sometime they are considered as evil of the society. In the text *Broken Ties*, suffering and suppression of female characters and the patriarchal mentality is presented; Tagore as a male writer, tries to give the picture of women of the then Bengali society of India by creating such characters like Damini and Nanibala. They become victim of patriarchy, domination, exploitation of patriarchy and even happen to commit suicide.

In the beginning, the female character Nanibala is presented as meek, innocent and submissive one; who cannot get rid of her social constraints and commits suicide. She takes shelter with her widow mother in the house of her maternal uncle. So long as her mother is alive, there is less trouble but when her mother dies her cousins and their friends take her away. They are rascals and make her pregnant. When Satish knows the difficulties of Nanibala, he wants to save her from this misery but he has no money or shelter of his own so he goes to his uncle Jagamohan. The girl is about to give birth to a child, when Jagamohan hears the story he is filled with indignation. He is not the man to calculate coldly the consequence of his deeds so he accepts his nephew's proposal of keeping the girl in his house. Without any hesitation, he welcomes the girl. Before this event, Purandhar, the elder brother to Satish, visits Nanibala and seduces her and regards her as his wife. One day when Nanibala is taking rest after the midday meal, Purandhar comes over the terrace roof and jumps to her room and shouts at her. Just then Jagamohan enters the room and insists him to get out at once, then he darts a terrible glance at Nani: as he goes away Nani faints. For days after this incident Nani trembles all the time and gives birth to a dead child. Another day Purandhar comes with a man who calls himself that he is Nani's cousin and wants to take her with him but Jagamohan chases both of them. By these day to day happening events Satish wants to marry her to protect her from such situations but

she commits suicide. Ketu Katrak, in her essay "Theorizing a Politics of Female Body" writes:

The experience of internalized exile unfolds as a process that includes the female protagonists' complicated levels of consent and collusion to domination. The unfolding, indeed the process of the body being exiled, brings female protagonists to a "liminal" state of conscious, to use Victor Turner's evocative concept. I interpret liminality as a space for the female protagonist to cope with, and at times, to transcend exile. They resist domination and attempt to reconnect with their bodies and communities. In resisting exile they often use their female bodies via speech, silence, starvation, or illness. At times, resistances fail and fatal outcomes result in murder or suicide. (28)

Here too, the female character Nanibala can do nothing against the patriarchy. She is speechless. Tagore portrays her as a weak character and creates such circumstances which make her to commit suicide rather than struggle. In the Hindu scriptures also we find texts that have conditioned the minds of people to such a great extent that even today the attitudes towards women remains unchanged. A woman has been considered as the female principle complementing the male principle only where in union with the male. Similarly Tagore also presents Nanibala as passive one who does not see her future then chooses suicide. Another character Damini is married to Shivatosh. Damini's father bestows on his son-in-law a house in Calcutta and sufficient money to keep him for life, there are also lavish gifts of furniture and ornaments to his daughter. But Shivatosh has no interest in worldly concerns. An astrologer once predicts to Shivatosh that on the happening of special conjunction of the stars his soul would gain its emancipation whilst still in the flesh. Since that day

he lives in this hope alone. He becomes a disciple of Lilananda Swami. He gives all the ornaments of his wife to the Swami as the name of dedication to the devotee without any permission of Damini. When her husband dies he commits his widow with all her belongings to the guardianship of the Swami. When the Swami calls her she would keep aloof pleading a headache or would confess to have been away at theatre.

This research assumes that two female characters of the story are the victims of complex patriarchal social structure. One character is Nanibala, who is meek and innocent one, has to face different problems when her mother becomes widow and cannot live alone with daughter. So she takes support and shelter with her brother. She is well known about the problems that a woman has to face in the male dominated society. That is why she looks upon her daughter not so much as a daughter but as a young girl who has to be watched. The mother's thought shows us that she has internalized the patriarchy and patriarchal mentality such as males are superior, strong and powerful whereas women are inferior, weak and powerless. The belief that men are superior to women has been used. When she loses mother, her cousins start to torture her and make her pregnant. Here she happens to be a victim of the male gaze. After becoming pregnant Nanibala seeks refuge in Jagamohan's house and later gives birth to a dead child. It symbolizes that there is hardly, any place for a bastard child in the traditional Calcutta. Jagamohan tries extremely hard to bring Nanibala out of her social constraints but efforts go in vain. Finally Satish decides to marry Nanibala to save her from the social pressure but she commits suicide. She takes on herself the whole burden of sin; she gives up life itself for the sinner's sake.

Damini's husband becomes a disciple of a Swami and regards him as his master. Then he gives all the ornaments of his wife to Swami without any permission

of Damini that is how the tyrannical imposition of faith begins. It shows that there is no right of women in decision making process, when Damini's husband handovers her ornaments to the Swami she does not know about that. After knowing the fact she commands her husband to bring back but he answers that "They have gone to better place, instead of pandering to worldly needs they are dedicated to the service of devotee" (55). When her husband dies, he bequeaths all his property to the Swami, leaving only a life-interest in the income to his young childless widow. Though her husband leaves her under the guardianship of the Swami but she doesn't accept it heartily. So, she does resist against it by doing things what ought to a widow should not and out of male constructed boundaries. She makes mistakes intentionally. While the master questions to her she whisks out of the room without waiting for further questioning. Damini avoids the master because she cannot tolerate him. Other women disciples also notice that her way of clothing, having no interest in master's assembly and the way of behaving towards the Swami show the evolution to patriarchal norms, rules and regulations which are imposed to her. In this way, Nanibala's and Damini's sufferings, problems and suppressions are the products of patriarchal society. They happen to face such problems and difficulties due to the highly male dominated society.

Feminist literary critics try to explain how power imbalances due to gender in a given culture are reflected in or challenged by literary texts. Male writers have been creating the binaries between men and women. They have charged women as passive, emotional, sensual, irrational and helpless creatures. Such types of binaries and stereotypes have been circulated in the society from the very beginning. So, the duty of feminist is to blur such stereotypes for the sake of women's emancipation. Women are equally intellectual but their intellectually is suppressed by patriarchy. They are

not less intellectual. If they are so, it is not because of their fault but because of the bias attitude of patriarchal society, which intentionally makes them weak, frail and inferior. According to Sheila Ruth "Woman is represented as a being at once and manifestation of the divine and an incarnation of evil" (87). So, the representation of women has been made according to men's interests, on the other they are badly treated as witch, evil and so many negative attributes. That is why; they are never represented as human beings.

Third world feminism can be defined as a group of feminist theories developed by feminists who acquired their views and took part in feminist politics in so-called Third World countries. This trend accelerated in 1960s with the Civil Rights Movement in the United States and with the collapse of European Colonialism. Since that time, women of former European colonies and in The Third World have proposed Third World Feminism. Third world societies are mostly post-colonial and developing countries. It strongly protests against ethnocentrism, racism and universalism of western feminism.

Mohanty Talpade in her essay "Under Western Eyes, Feminist Scholarship and Colonial Discourse" argues that the relationship between "woman" (a cultural and ideological composite other constructed through diverse representational discourse-scientific, literary, juridical, linguistic, cinematic, etc.) and "women" (real material subjects of their collective histories) is one of the central questions that the practice of feminist scholarship seeks to address (9). This connection between women as historical subjects and the representation of women produced by hegemonic discourses is not a relation of direct identity or relation of correspondence or simple implication. It is an arbitrary relation set up by particular culture. Beverly Lindsay's conclusion to the book *Comparative Perspectives of Third World Women; The Impact*

of Race, Sex and Class states that dependency and relationship based upon race, sex and class are being perpetuated through social, educational and economic institutions.

The First World countries consider themselves as developed, civilized, modern and advanced and they have created stereotypes about the Third World countries. They regard them as underdeveloped, over populated, backward, uncivilized and so many other negative terms. So, the Third World feminism challenges the hegemony of the western. Third World feminism is strongly related with both African feminism and postcolonial feminism, in formerly colonized countries, women have been exploited, later in the period of colonization they were suffered by capitalistic economic system. They were forced to be exploited economically, politically and sexually as well. "The Third World feminism challenges such kinds of exploitation over Third World women.

Feminism speaks against the unjust practices of men over women. It tries to establish equality, freedom and welfare of the women it tries to blur all the boundaries and the binaries to establish freedom, justice and equality and the problem of women which cannot be addressed by the multicultural feminism. Third world feminism deals with the problems of third world women with their different cultural, economical, geographical and other experiences.

In *Broken Ties*, Tagore presents female characters as revolutionary one, who resist against patriarchal Bengali society. While reading through a feminist perspective, it holds modern view about women. It also rejects the approaches as depicted in Indian myths regarding the Indian ideals of womanhood. If we go back to the period of Tagore and observe his liberal thinking in the contemporary and conservative society, we can find out how modern he is in his thinking. At that period

while women are supposed to be the material of male entertainment and inferior, he gives strong and central position to them in his novel.

In the beginning, Damini is presented as an average Indian woman who internalizes the patriarchal norms and values and her capacity for endurance is proverbial. She gets married with the person to whom her parents choose for her. She spends her life by serving her husband and family as like other ordinary women and lives as an ideal and traditional wife where she seems to be happy and prosperous inside the boundaries of domestic domain. When her husband becomes a disciple of a Swami and gives all the ornaments without asking her at all, then slowly and gradually she starts to resist toward the male chauvinistic society. She realizes that she has become a caged bird and doll of males' hand. Though her husband leaves her under the guardianship of the Swami but she wants to avoid the master because she cannot tolerate him. She makes mistakes intentionally. Ketu Katrak describes the condition of a widow in Indian society in her book *Politics of Female Body* as like:

The condition of widows in traditional Indian society enforces cruel sexual and social abstinence that in fact mask economic reasons sanctioned by religion. Widows reduced to the level of domestic slaves, must retain in the deceased husbands house hold and not to marry. (11)

In the name of giving knowledge and peace, the Swami always warns her that she should not have worldly desires but finally she marries. In this way Tagore is presenting her as a revolutionary character because at that period, marriage of a widow is impossible deed but the character does it.

Another character Nanibala is presented as a submissive and innocent woman. After becoming pregnant by her cousins, she gives birth to a dead child which

symbolizes that there is no place for an illegal child in the traditional society. She cannot get rid of such social pressure so she commits suicide by taking herself the whole burden of sin. By portraying such character, Tagore has given an actual picture and condition of women. The obstacles and problems of women like domination, exploitation, victim of patriarchal monopoly and so many other sort of sufferings are projected in a clear way.

Finally, if we compare Tagore and his thinking with a society of that period, we can say he was much ahead of time. The strong position that he gave to Damini in this strong novel shows he was a supporter of female freedom. Duringg Tagore's time, women were not aware of their rights. They were busy in their household duties and were enjoying their family life. Most of the women were not educated but Tagore tried to make aware through this novel.

This thesis is divided into three sections. The first section includes the introduction of the whole research. For instance, the issues of the research, theoretical modality, literature reviews and the stand point of the researcher are simply introduced in this section. The second section includes the textual analysis of respective text with the help of Third World Feminism. And, the last section includes the conclusion of the research.

II. Repression and resistance of Female Characters in Tagore's *Broken Ties*

The novel is set in Bengali society of India. It shows the contemporary period and events of the then patriarchal Bengali society. This novel is written in 1925, while India was under the British rule. The issues of women's emancipation in India under British colonial rule, which also included today's Pakistan and Bangladesh, was closely linked with two important movements; one, a political movement of challenge and resistance to imperialism, and the other, a social movement to reform traditional structures. Both these movements were, however, integrally connected with the concept of a free and modern India. At the colonial period, the society was very conservative and females were facing various difficulties. They were considered as inferior, dependent and helpless beings. They did not have their own individual identity. Since the family was patriarchal, women were generally subordinate to men. Male children were greatly prized, for important religious rituals could be carried out only by a son. The practice of self-immolation by a woman on the death of her husband seems to have been merely symbolic at the early stages.

The status of women in India varies in different historical periods and in the different region of the country according to class, religion and ethnicity. In the early nineteenth century, the glaring social evils that affected women were subjects of discussion among administrators, missionaries and concerned members of the local bourgeoisie. Movement of reform against the social evils that affected women began in India in the early nineteenth century. They have usually been attributed to external factors such as the impact of English education, missionary activities, the promotion of the nuclear, monogamous family and liberal ideas from the west. By 1823, almost all of India had either been directly annexed by the British or was under their indirect control through their alliances with princely states. In order that the sub-continent

might be more easily exploited and controlled, the British army was strengthened, roads and railways were built, a civil service was formed to administer the country, and the infrastructure of a colonial economy was established. The administration of these vast territories acquired local officials, and an English educational system was introduced to create this class. The province to be subjected to these policies was Bengali, where the Hindu college was established in Calcutta in 1817.

The present analysis employs the modality of feminism to explore the issues of the repression and resistance of female characters in the novel *Broken Ties*. It is quite clear that the ultimate purpose of the research is to analyze how the female body becomes the cause of suffering, how they have been victimized by the patriarchy and their repression and resistance respectively. It is already mentioned that this research would share so many issues related to domination, suppression and so on.. And the emphasis of reinstating the marginalized in the face of the dominant is all the common issues of this research.

The focus upon female characters has been especially preferred for the analysis. It is because the direct impact of patriarchy has worked upon women. In the novel female characters have suffered in one way or the other. The bringing into play, the notion of feminism is quite apt in the sense that the stories of female characters have overtaken the novel in much space. The novel from the very outset is full of male dominations. Most of the male characters, especially, chief characters have occupied the central position, like Jagamohan, Satish, Srivilas etc. have acted and are in dynamic role. They are dynamic and active in the sense that they are involved in many actions, and have manipulated and caused many events. They are in the center when we are described any events or actions in the novel and we can find, the male characters have caused lots of problems to female. Everywhere, their stories are

related to male or we can say that we cannot talk anything about women in the novel without the reference of the male involvement.

In the patriarchal society, women are considered as inferior and passive. They are not supposed to develop their own interest. They have to rather enjoy what their husbands enjoy. Women are oppressed and exploited by the males. They are always considered as different from men, they have often been the target of male sexual violence. They are forced to fulfill men's purpose and expected to serve men. The feminist scholars define as "the rule of the father, including the rule of older men over younger men and fathers over daughters, as well as husbands over wives" (284). It's a historical process formed by men and women with patriarchal family serving as a basic unit of organization. Kate Millet, in her *Sexual Politics* argues that patriarchy subordinates the female to the male or treats the female as an inferior, male increasing self-realization and gaining empowerment.

When there is suppression, there must be resistance. Suppression and resistance go side by side. In the society, when resistance appears, the powerful authority always tries to suppress others with the forces of power.. But resistance often emerges from others when they are suppressed. Resistance is, for injustice and against to the oppressor. While talking about female resistance, it is merely concerned with the issues of women's identity, autonomy, selfhood and female resistance to injustice of the sexist and racist society. The novel *Broken Ties* depicts the protagonist's resistance to the male chauvinistic society. In the novel, Tagore represents a female protagonist Nanibala who takes shelter with her widow mother in the house of her maternal uncle. So long as her mother is alive, there is no trouble, but a short time later her mother dies, her cousins are rascals and their -friend takes her away and she becomes pregnant. This above mentioned event clearly shows us that

the female character is in sexual exploitation, she is being victimized only that she has female body which causes her suffering and exploitation. She is frustrated and depressed by the male dominated society. It can also be regarded as sexual repression.

Rabindranath Tagore is a male writer who depicts male characters as on strong role who have to give shelter and protection to weak character i.e. female protagonist. When Nanibala's mother leaves her, she has to be depended on other male characters. Females are presented as weak characters in this novel. The dependence of women on men is total and absolute here. The images of women in masculine society are bifurcated. Women are attributed either by divine qualities like that of goddess or by evil qualities like that of witch. But they are never represented as they are. According to Sheila Ruth "Woman is represented as a being at once a manifestation of the divine and an incarnation of evil" (87). So the representation of women has been made according to men's interests. On the one hand they are worshiped as goddess: on the other hand they are badly treated as witch, evil and ogress. That is why they are never represented as human beings. In reality they are neither the manifestation of the divine nor the incarnation of evil. These images are based on binaries. Through the system of binary, males have reserved privileged term for them and all the negative terms are given to female. For instance, females are considered as irrational, coward, weak, and inferior and so on. In *Issues In Feminism* Sheila Ruth points out the stereotypical images created against women as:

Misogamy includes the belief that women are stupid, pretty, manipulative, dishonest, silly, gossipy, irrational, incompetent, dependable, narcissistic castrating, dirty, over emotional, unable to make altruistic or moral judgments, over xed, undersexed and a host of other rather ugly things. (89)

In the name of giving shelter and protection, males dominate female directly and indirectly too. While Jagamohan gets agree to accept Nanibala, he addresses her thus "Mother look, what a state my room is in! The floor is all upswept. Everything is upside down; and as for myself. I have no fixed hour for bath, everything will be right and even this mad Jagai will be made respectable" (23). In the above mentioned lines we can find women are being restricted within household works, they have to do such works which are supposed to be done by only female members of family. Such works like sweeping, cooking and arranging appropriate time for bath and meal. Jagamohan praises Nanibala as figure of a mother, he says to her:

You, my mother, the full moon in up in the horizon of in), life, so the time is ripe for the flood tide of revilement. But, however muddy the water may become, it will never stain my moonlight... one who nourishes life within her womb and is risking her own life to give birth to a child. I cannot call other scoundrel-parent of the child. Father, he can only cause trouble keeping himself safely out of it. (25)

Here too, Jagamohan praises Nanibala as goddess and describes her positively. He presents a conception of women where female power is seen is divine, and consequently worshipped. She is also worshipped as creative and benevolent power when she complements harmoniously with the male.

But female cannot understand about male policies and fell in prey of them. As women begin to recognize and identify the specific nature of their double domination/ oppression, then they take part in different movements. Many women of the third world realized their conditions and joined guerrilla movements, participating in the economy, enter politics and organize trade unions. But at the end of the day they are

still seen as women, second class citizens, inferiors to men, bearers of children and domestic servants.

The narrator of this novel Srivilas is surprised to find that most of his fellow students hate Satish for no other fault than that he resembles himself more than he resembles others. With men, as with insects taking the color of the surroundings is often the best means of self- protection. Srivilas thinks Satish cannot possibly be an atheist. But Satish says to him; "Those who libel me do so, not because they love to know the truth but because they love to believe evil of him. Therefore it is useless to try to prove them that the calumny is untrue" (3). Srivilas hesitates to ask about if he is an atheist or not. Here Satish takes positively and says yes very easily and proudly. Srivilas becomes more surprised because there is a rooted belief that atheists are worse than murders, nay, and worse even than beef-eaters. The English professor of their college takes support of Satish so the other less favored students ascribe this partiality for Satish to his complexion and to his profession of atheism. Jagamohan, Satish's uncle is a notorious atheist of that time. It would be inadequate to say that he does not believe in God rather he vehemently believes in 'No God'. Jagamohan gets married as a 'mere boy' and reads Malthus before his wife dies. The death of his wife and the encounter with Malthus allow Jagamohan to grow up to be an atheist and an extremely practical person. He rejects any social/religious norms and practices that undermine human equality and dignity. Jagamohan's character depicts logic and idealism. He is willing to sacrifice his family ties to interact and feast with outcasts (Mussalmans). Even on his deathbed Jagamohan refuses to have any form of death ritual performed for him.

There are some leather shops in the neighborhood of Mussalman dealers. The uncle and nephew bestir themselves with great zeal and at considerable expense in

doing well to these untouchable leather dealers. Jagamohan says to his brother, Harimohan "Theists worship a God who is invisible. You idolaters worship gods who are visible but dumb and deaf. The gods, I worship are both visible and audible, and it is impossible not to believe in them" (14). These above mentioned lines are uttered by Jagamohan while his brother asks him, "Are these Mussalman leather dealers really your gods? Then he tells they are visible and audible god to whom he worships. Jagamohan is a well known atheist of that time but his brother Harimohan's nature was so exactly the opposite of his elder brother's. When Harimohan grows tip, he was physically robust enough, yet the tradition of his poor health lingered on in the family. So, he never ceases to display the label that life in his case was more fragile than in most other mortals. A specially prepared meal is served to him, and has less works, and more rest than other members of the family. He is not allowed to forget for a moment that he is under the special protection, not only of his aforesaid mother and aunts, but also of the countless gods and goddess presiding in the there regions of earth, sky and heaven. This does not allow him to be in touch with reality and grows up to be very narrow minded. He is neither open nor can adopt the other philosophy than that of his parent's or society's.

The two characters depict vast differences between the extremes of the eastern and the western philosophies. The ambivalence that has been brought in by the colonial encounter among the colonial subjects is portrayed through Satish. He is a man of "reason" until Jagamohan's death. His philosophy sway's to his father's end with the death of his uncle. He only touches the feet of his uncle for the first time after his death. This symbolizes the rejection of western thoughts and the- embracing of his eastern family/social value. Throughout the story Satish is unable to settle down because of his idealism. He is unable to fuse the two philosophies and finally decides

to reject both. We can also say that the differences and oppositions between Jagamohan and Harimohan is the conflict between modernity and tradition in the Bengali society. Here Jagamohan represents the figure of modernity who wants changes and accepts new things wherever Harimohan is a follower of tradition and conservative thinking and cannot accept newness. Female characters are presented as inferior and passive in this novel. They are oppressed and exploited by the males. Issues like widow remarriage, domination, exploitation, suffering and women's property rights are mentioned and discussed here.

The research now moves to the analysis of the particular characters in terms of repression and resistance, and how it is made more possible by particular to some extent. After getting shelter of Jagamohan, Nanibala starts to live a normal way of life. When Purandhar suddenly finds her in his uncle's house, he is seized with an uncontrollable passion of jealousy. He is sure that Satish has enticed her away from him to keep her for his own pleasure and then put her in that very house in order to insult him. This is more than any mortal man can bear. Purandhar cannot tolerate that. event and goes to Nanibala and starts to shout her. Nanibala wakes up and sees Purandhar in front of her. She becomes pale as death and her limbs stiffen leaving her powerless to rise, or to utter a single word. Just then Jagamohan comes and commands to Purandhar to get out of there. Jagamohan now understands the whole situations. He finds out by his questions that Satish has been aware that Purandhar has seduced Nani. After that incident, Nanibala gives birth to a dead child. Purandhar comes there again and again to give other mental torture to Nanibala.

By happening all these events, Nanibala prays to god saying that "Open, O earth, and hide me away" (29). Jagamohan calls Satish and says to him "Let *me* leave this place and go to some up country town with Nanibala. It will kill her if this is

repeated" (29). Then Satish tells to him "Let me marry Nani, according to the civil marriage rites" (30). Jagamohan stands up, goes to Satish and presses him to his heart. He fixes a day for their first talk together and asks to Nanibala "don't be shy Nani, I have a great longing to see you nicely dressed, and you really must satisfy my desires" (32). He specially selects Benares silk sari with a suitable bodice and veil for Nani and handovers her. Nani asks him that she wants his blessings tonight then Jagamohan replies "I see that you are determined to turn me into a believer in my old age. I would not give a brass farthing for a blessing, you every time I look on you" (33). He puts his hand under her chin and gazes into it silently then she cannot utter a single word. In the evening, a man comes hurriedly to the place where Jagamohan is having his dinner, and brings him back to his house. Then he finds the dead body of Nani stretched on the bed dressed in the things which he has given her. There is a letter in her hand and Satish is standing by her head, Jagamohan opens the letter and reads:

Baba, forgive me. I cannot do what you wanted. I have tried my best for your sake. But I could never forget him. My thousands salutations to your gracious feet. Nanibala, the sinner. (34)

Here Tagore creates such circumstances to Nanibala that she sees nothing in her life rather than committing suicide. We should also understand that suicide as a practice and as a metaphor refers to the refusal to be conscripted. Suicide can be productive in opening up a dialogue about sexual differences. It refers to the tragic level of powerlessness and desperation of women and bears profound witness to the patriarchal authority and general atmosphere of socio-political suffocation. To cut the long story short, suicide is also a modus operandi of the protest against the male violence inflicted upon the women. She has preserved herself oppression by terribly

resorting to the suicide. To save herself from further suppression, she destroys herself, even if she cannot resist directly. She has assumed the roundabout unwanted imposition on her. In modern feminism, silence is also taken as the great issue in the study and understanding of women. In the past, silence was meant to be the weakness and, thereby, put behind the screen. It is well accepted fact that language is male-made and, therefore cannot give a realistic expression to the women's experiences. It was male strategy that women compelled to show their suffering through verbal mediums in which they were not skilled. So, they failed to express their womanliness or what they are and what they feel. But, indeed silence is also the sign of certain voice that can be no longer being heard on the surface level. It is because silence represents what is unsaid, unspoken and unsayable in large scale, but to speak is to say less and to remain silent is to imply much. In the society, men have not allowed women the full access to publish language and are forced into silence and solitude which is one of the major forms of the oppressions of women in the society. But, now feminism lays much emphasis upon the silence which is considered as one of women's languages and which can say what lies beyond the capacity for male language to express.

There are two male characters in this novel, Satish and Srivilas. In the beginning, they are introduced as great followers of atheism. Jagamohan is Satish's uncle. He is notorious atheist of that time. His younger brother Harimohan is father of Satish. His nature is so exactly the opposite of his elder brother Jagamohan. Satish, son of Harimohan is born, after three sisters and brothers. Everybody is struck by his resemblance to his uncle and Jagamohan takes possession of him as if he were his son. Jagamohan takes entire charge of Satish to save from similar paternal solicitude.

He acquires a mastery of the English language while he was still a child, and the inflammatory doctrines of 'Mill and Bentham set his brain on fire till he began to burn like a living torch of atheism. Jagamohan treats Satish, not an award but as his boon companion. He holds the opinion that veneration in human nature was a superstition, especially design to make men into slaves. When Satish completes his college course, Harimohan tries his best to extricate him from his uncle's influence. But when once the noose is round the neck, it only grows tightly by pulling at it.

Satish never takes the dust of Jagamohan's feet while he is living, after his death he makes that obeisance for the first and last time, just as when the flame is blown out, the light suddenly and completely disappears. Jagamohan is alike father and friend to him son as well. He struggles against the agony of negation, refusing to believe that such absolute blankness could be true; that there could be emptiness so desolate as to be void even of truth. For two years Satish wanders with his friends and relatives and becomes a follower of Lilananda Swami, the Vaishnav's revivalist. He is making the welkin resound with his cymbals in some out of the way village, singing frenzied kirtans. In the collection of plays entitled Sacrifice, Tagore presents a play Sannayasi (1917), he tries to give the importance of being a sannayasi. A sannayasi talks with a girl:

Shelter? Don't you know this world is a bottomless chasm? The swarm of creatures, coming out from the hole of nothingness, seeks for shelter, and enters into the gaping mouth of this emptiness, and is lost. There are the ghosts of lies around you, who hold their market of illusions and the foods of which they sell are shadows. They only receive your hunger, but do not satisfy, come away from here child, come away. (21)

In this novel *Broken Ties too*, Rabindranath presents a character Lilananda Swami, a sannayasi who keeps the same attitude about the world and human life, as sannayasi character of his previous play. Srivilas, the narrator of this novel narrates the entire story. When he meets Satish for the first time, he gets influenced with his impressions. Then he becomes a great friend of Satish and a great follower of atheism. After his uncle's death, Satish disappears from the sight of friends and relatives. Nobody searches Satish but Srivilas keep on going to search him and finds with Lilananda Swami.

Similarly, there is another character Shivatosh, husband of Damini, a devoted follower of Lilannanda Swami. Whenever the Swami visits Calcutta, he stays with Shivatosh, and it's a delight of Shivatosh's life to serve together with all his disciples, when they honor his house. When he dies he bequeaths all his property to the Swami leaving only a life interest in the income to his young childless widow. He has hope that this house of his world will become a pilgrim center for the sect. Srivilas tells "With our master and our fellow disciples, we were observed day and night in discussing emotions in general and the philosophy of spiritual emotion in particular" (51). These lines mean they spend their more time just discussing about the philosophy of spiritual emotions not about a daily struggle life or worldly desires. It shows they are being spiritual rather than practical persons.

Here Tagore has portrayed female body as a matter of attraction. He has presented a widow Damini, to whom the two male characters Satish and Srivilas want to catch momentary glimpses through opening doors and flopping curtains at the beginning part of novel. Gradually, the two of them grow to be so much part and parcel of the master, that very soon these doors and curtains are no longer barriers in their case. Damini is the lightening which gleams within the massed clouds of July.

Without the curves of youth enveloped her in their fullness; within flashed fitful fires.

In Satish diary he describes female figure in this way:

In Nanibala I have seen the universal woman in one of the aspects, the woman who takes on herself the whole burden of sin, who gives up life itself for the sinner's sake who in dying leaves for the world the balm of immortality. In Damini I see another aspect of universal woman. This one has nothing to do with death; she is the artist of the art of life. She blossoms out, in limitless profusion, in form and scent and movement. She is not for rejection; refuses to entertain the ascetic; and is vowed to resist the least farthing of payment to the tax-gathering Winter Wind. (53)

Here, too, through the eyes of Satish, Rabindranath is trying to praise female figure. He praises her beauty with figurative perspective. He describes Nanibala as an artist of the art life who blossoms out in limitless profusion. She commits suicide but he does not blame her. He believes that committing suicide is not her fault she does it just for sinner's sake and becomes immortal. Here the writer does not show the cruelty of that society minutely which made her to choose this path.

The power imbalance between characters results gender bias in given culture and reflected in literary representation. Most of the writers represent women without any significant rights and roles, and they have been confined within unproductive domestic activities. In the same way Rabindranath Tagore having the same mentality of portraying female figure can be observed clearly. He has brought the female figure but both of them have to face the problems of patriarchal society. The patriarchal society has taught women to be devoted and submissive towards her husband blindly in the name of god and religion. They are expected to serve, their husbands as god so

that they can secure their position in another world. But such type of devotion is only one-sided. The woman, in return get nothing expect domination and exploitation from their husbands. Subramanian and Ray present their opinions regarding the relationship between a husband and a wife as below:

To the conventional Hindu women, the husband was not just a person, he was an ideal a living god on the earth whom the scriptures enjoined her to serve and worship for her own spiritual fulfillment. The subservience inherent in the relationship need not necessarily impair her personality. For, as Tagore pointed out, she submitted not to coercion but to a moral and religious idea. But for a man the arrangement was disastrous. (245)

So, structurally the Hindu family was patrilineal in descent, partilocal in residence and patriarchal in authority. Sons were supposed to be liable to get inheritance whereas, the daughters were given away in marriage to their husbands, As Bharati Ray describes, marriage is an indissoluble sacrament for the women whereas a man can marry as many women as he wants and can desert his wife. A girl is married by her parents as a part of their religious obligations along with a dowry. A married woman has absolute right only over the gifts received at marriage. But here, Damini has such difficult situation that she does not have right to keep her ornaments given by her parents at marriage. Her husband Shivatosh handovers her all ornaments to the Swami without a permission of Damini.

When the coffers of Damini's father Ananda, were overflowing with the proceeds of his jute business, she is married to Shivatosh. Ananda bestows on his son-in-law a house in Calcutta and sufficient money to keep him for life. There were also lavish gifts of furniture and ornaments to his daughter. Ananda, further makes a futile

attempt to take Shivatosh into his own business but he has no interest in worldly concerns. An astrologer has once predicts to Shivatosh that on the happening of a special conjunction of the stars, his soul would gain its emancipation whilst still in the flesh. From that day he lives in this hope alone, and ceases to find charm in riches or even in objects still more charming. In the meantime, with the subsidence of the jute boom the full force of the adverse wind caught the heavy-laden bank of toppled it over. All the property of Ananda is sold up and he has hardly enough left to make a bare living. One day Shivatosh finds Damini in front of the open safe, with her ornaments spread out before her instead of going to have words from the Swami, the next day, he handovers these ornaments to the Swami. When Damini asks about her jewels then he replies "But you offered them to the master. Did not his call reach you at the very moment?" (55) Damini tells him that they are her father's gift to her; she should return to him. But her husband again asks her what will you do with them? They have gone to a better place instead of pandering to worldly needs; they are dedicated to the service of devotees" (55). That is how the tyrannical imposition of faith begins.

While her father and her little brothers are starving by inches, she has to prepare daily, with her own hands, meals for the sixty or seventy disciples who throng the house with the Swami. So, sometimes she rebelliously leaves out the salt. or contrives to get the viands scorched. At this juncture, Shivatosh dies, and in departing he awards his wife the supreme penalty for her want of faith; he commits his widow, with all her belongings, to the guardianship of the master. She can do nothing to her father and brothers while they are facing such problems. Women are expected to serve their husbands as god and should accept whatever they impose upon them. Here too, Damini is devoted to her husband as Hindu society aspects. In Hindu society a wife is

always under the control of her husband. The wife's role is subordinate. Suffering of women in a patriarchal society is private. So, society does not know about the suffering of each individual woman. Women are the victims of patriarchal set up. A woman is never free and they are forced to obey and follow the command of their husbands as like Damini in this novel.

The issues tackled by the Reform Movement including sari, widow, remarriage, polygamy and women's property rights were problems of certain stratum of society, being mainly confined to Hindu of the higher castes and classes. They were raised by bourgeois, male social reformers from urban areas who tended to idealize women's role as wife and mother in the context of patriarchy. Jyotasa Chatterji in her essay "Women, Social Reform and Nationalism" states that:

Another area of agitation for the reformers was that of property rights for Hindu women. Existing unwritten practice was particularly harsh on the Hindu widow who no claim on her husband's property except the right of maintenance as a result of which she was at the mercy of her husband's relatives. In 1874 The Right to Property Act gave a widow a life interest in her husband's share of the property and a share equal to that of a son; however the act did not give a widow the right to own or dispose of this property and daughters continued to be excluded from rights of inheritance. (83-84)

Property as a definable array of goods, can be owned, managed and transmitted by a variety of structural arrangements. These arrangements may include individual ownership and management partnerships based on contracts that can be dissolved at will or ownership by corporate groups that are based on non-contractual credentials of membership and are presumed to be perpetual and indissoluble, Though there was

Right to Property Act but Damini can do nothing instead she has to remain under the guardianship of the Swami. The idea that the honor of men lies in their conduct is wide-spread in human societies and leads to varying degrees of control over women by men. Where this control is fully exercised, the woman is not allowed to make any decision regarding her life, as for instance her right to hold and dispose of property, to choose her own spouse, and to terminate her. The ideal position in this regards summed up by the much quoted verse of Manu which says that in childhood, a woman should be protected by her father, in youth by her husband, and in old age by her son. Verily a woman does not deserve freedom.

Damini, the main female character of this novel has to face so many difficulties, domination and sufferings produced by patriarchal society. While time moves on, she becomes able to resist against the society. She becomes a widow and not allowed to marry again but she gets married. In her young age, she is married to Shivatosh, a person who does not have worldly desires and handovers his all property to a Swami. She can do nothing against that. The relationship of a Hindu woman with her husband is shaped by traditional values which equates him with god, and by her personal experience of living under the control of husband. While her husband dies, she has to remain under the guardianship of the Swami. Devotees keep streaming in formal quarters to sit at the feet of the Swami but Damini can gain the presence without effort of her own. When the Swami calls her for some special mark of his favor, she would keep aloof pleading a headache. If she has occasion of personal attention on her part, she would confess to have been away at the theatre. The excuse lacks truth, but not in rudeness. The other women disciples are aghast at Damini's ways. Firstly, her attire is not such as widows should affect. Secondly, she shows no eagerness to drink in the master's words of wisdom. Lastly, her demeanor has none of

the reverential restraint which the master's presence demanded. Other female disciples explain themselves what kind of woman is she. The Swami smiles and says:

"The Lord" takes a special delight in wrestling with a valiant opponent.

When Damini will have to own defeat her surrender will be absolute.

The lord is out hunting; the resolute fight of the deer adds zest to the chase but succumb she must, in the end. (70)

Above mentioned lines uttered by Lilananda Swami show his confidence towards Damini's behavior. He is sure that, now Damini is avoiding him, it's only her proud, one day her defeat is sure and her surrender is absolute. The Swami is not particularly pleased; he thinks Damini's heart does not yet respond to the call of ethereal heights, all its fondness is still for earthen walls. He compares Damini with a deer who is escaping away but the lord is hunting out. He totally believes that she cannot escape anymore, her succumb is must.

In Satish room there hung a portrait of the Swami sitting in mediation, done on a porcelain medallion. One day he finds it on the floor in fragments. He claims to his pet cat to put it down. But other little mischief begins to follow which are clearly beyond the powers of the cat. There are some kinds of disturbance in the air which now and again break out in unseen electric shocks. Fragmenting of the portrait of Swami is the deed of Damini which symbolizes her resistance and anger towards the tradition which gave her nothing. Whenever the Swami asks questions to her she whisks out of the room without waiting for further questioning. The bond of devotees always clustering round the master but Damini makes frequent absence. She avoids the Swami because she cannot bear him. In her daily work of looking, after the devotees latterly like an act of worship with her, a trace of weariness has become noticeable. She makes mistakes deliberately; her service has lost its radiance.

We know that, if we look beneath the lines, there are so many works she has done which can be noticed as the slow way of resisting towards tradition that has been imposed to her. Gayatri Spivak has also developed a critique of this homogenizing tendency within western discourse, when discussing the "Third World" however Spivak tries to isolate the emphasis on certain types of colonized subject rather than others by western theorists. She discusses the extent to which certain elite indigenous subjects within the colonial authorities and it is this subject whom she locates as the one who most approximates to colonial notions of what the third world is like. By such activities of Damini, the Swami begins to be afraid of her again, at heart. Between her brows there darkness a gathering frown; her temper is ruffled with fitful breezes, the loosening knot of her hair lowers over her neck, the pressure of her lips, the gleams from the corner of her eye, her sudden wayward gestures etc. presage a rebellious storm to the Swami. So, he always delivers about the worldly concerns; it's nothing more in human life.

One day Satish comes up and asks to Damini, why she has given up coming over to the master, then she tells that what's the need do they have of her, after that Satish tells they have no need but surly the need is her. He muses aloud; your mind lacks peace, if you would gain peace... (74), after hearing these words Damini says to him "Peace from you? You who are consumed day and night with your excitement, where have you the peace to give? (74). Then Satish says "You see but the waves on the surface. If you have the patience to dive deep you will find all calm there" (74). Damini wrings her hands as she cries "I beseech you, for the lord's sake, do not insist on my diving downwards. If only you will give up all hope of my conversion, I may yet live! Leave me alone, I beg to pray you. I was at peace; I would be at peace" (74). Here Damini totally rejects Satish's proposal, Satish is the one person to whom she

can share her feelings and emotions because there is a suppressed but turbulent emotional love between them. But he cannot accept her love request only because he gives focus on spiritualism rather than materialism. He thinks that falling in love is just a tie which only ties the people. Damini is the love interest who wants Satish. If in the context of colonial production, the subaltern has no history, and cannot speak the subaltern as female is even more deeply in shadow. In this context Satish being a male wants to dominate female's wants and desires, he forcefully imposes his attitudes towards Damini but she rejects. This example can be taken as a resistance. Satish as a male may think himself as powerful so he wants to impose his opinions to Damini, thinking that she is a female and powerless to him. It is at this point that an elision takes place between "women" as a discursively constructed group and "women" as material subjects of their own history. This results in an assumption of women as an always already constituted group, one that has been labeled powerless, exploited, sexually harassed, and so on, by feminist scientific, economic, legal, and sociological discourses.

Srivilas, another male character/narrator talks about women and tells that he cannot understand women and their behavior. He regards them as mysterious beings. To present double figure of women he says:

My experience has never been large enough to enable me to penetrate the mysterious of women's mind. Judging from what little I have seen of the surface from the outside I have come to the belief that women are ever ready to bestow their heart where sorrow cannot but be their lot. When left their own choosing, women invariably reject ordinary men like me, made up of gross and fire, who know woman to be just a woman-that is to say, neither a clay doll made to serve for neither our

pastime nor a transcendental melody to be evoked at our master touch. They reject us, because we have the forceful delusions of the flesh, nor the roseate illusions of fancy; we can neither break them on the wheel of our desire, nor melt them in the glow of our fervor to be cast in the mould of our ideal. (76)

Here, Srivilas describes female from his own perspectives. His views upon female and their behavior is one sided. He regards women to be just women and looks women by the same lens. He analyzes women not on the basis of biological essentials but rather on the basis of secondary sociological and anthropological views. Women are characterized as a singular group on the basis of a shared oppression. Thus, the discursively consensual homogeneity of women as a group is mistaken for the historically specific material reality of groups of women. Srivilas further adds his views.

Because we know them only for what they are, they may be friendly but cannot love us, we are their true refuge, for they can rely on our devotion, but our self- dedication comes so easy, they forget that it has a price. So, the only reward we get is, to be used for their purposes; perchance to win their respect. (76)

Here too, Srivilas presents female with negative attributes. He regards them as selfish creatures who cannot love them; females do not value their self-dedication and so many things. He creates all negative attributes to female so he is unable to understand female and calls women's mind as mysterious. According to Sheila Ruth "woman is represented as a being at once a manifestation of the divine and an incarnation of evil" (8). The images of woman in masculine society are attributed according to their interests. One day Satish comes to Srivilas and says to him:

We cannot keep Damini with us any longer; we must free ourselves altogether from the influence of woman. Women are emissaries of Maya and at her behest ply on us their blandishments. So, we must steer clear of them if we would keep our intellect free. If the hand of Maya is not visible to you, that is because you have allowed yourself to be caught in her net. The vision of beauty with which she has ensnared you today will vanish as soon as its purpose is accomplished, and with the beauty will disappear the spectacles of desire through which you now see it is greater than the entire world. (82)

We can see it through his relationship with Damini. Damini is neither his wife nor his Maya (all the world). An Englishman's life partner is a wife and a sannyasian's mate is Maya. So, Damini is also not his mistress. I think Tagore has chosen Srivilas to be the narrator who understands the binary philosophies and thus is able to comment on all the characters. Srivilas seems as he is an individual who is in Bhaba's in-between space. This is an interstitial passage between fixed identifications that opens up the possibility of a cultural hybridity that entertains the difference without an assumed or imposed hierarchy. Thus Srivilas' comments are not biased.

Damini is totally bounded within the circle of Swami and Satish. She cannot get chance to do things what she likes. She cannot laugh loudly; her get up should be like as other widows. Dress is closely related with custom and tradition of a society. Red dress is traditionally related with a married woman in Hindu patriarchal society. If a woman's husband is dead, she is not allowed to wear red color dresses. In a same way, the Swami and Srivilas are follower of the same cultural tradition. So, they dominate her by this and that way. Therefore Damini is going to bear no more

domination and gradually starts to resist. Satish questions to her "Do you stay amongst his devotees?"

Damini: Why do I stay? Did I come of my own accord? Was not this helpless creature for all her lack of faith bound hand and foot by your devotee into this dungeon of devotion? What avenue of escape have you left me?"

"We have now decided that if you would go to stay with some relative, all your expenses will be founded" states Satish.

"You have decided, have. you? Then I have not".

"Am I a piece of in your game? That your devotees shall play me now this way, now other?" (86)

Damini covers her face with her hands and bursts out sobbing, to the room and slams the door. The above mentioned conversation between Damini and Satish shows that she does not want to please his devotees anymore. She thinks herself as a helpless creature, who has to be amongst the devotees without her own accord. She does not see the way of escaping out and asks here avenue of escape is left to her. While Satish tells her if she wants to stay with her relatives, they are ready to have all her expenses then she clearly tells that she is not a piece of their game to whom they can play this or that way.

Chandra Talpade Mohanty is instrumental in questioning the production of the Third World Woman as a homogeneous category in western feminist texts. She considers the ways in which certain feminist texts produce the 'Third World' woman as someone who leads an essentially truncated life based on her feminine gender and being "Third World" (ignorant, poor, undereducated, tradition-bounded, domestic, family-bounded, victimized) etc. In much the same way as the nineteenth century

British women discussed above carved out for themselves a political voice. Through their focus on what they saw as the 'plight' of women in India and Africa. But now time is going on changes. Third world women are not only limited as ignorant, family-bounded, domestic and etc. They are being changed with the pace of current time. Damini, the heroine of this novel is becoming strong and she is not ready to tolerate domination and suffering anymore. She gives accurate and strong answer which makes Satish dumb.

Swami: My little mother; the time is coming for us to the more arduous part of our journey you had better return from here? Return to your aunt".

"All your expenses shall be borne by us"

"Expenses are not the only burden. It is no part of her duty to be saddled with looking after me."

"But Damini can I keep you with me forever? Where -will you go when I am dead?"

Damini: I was never allowed to have the responsibility of thinking that out. I have been made to realize too well that, in this world, I have neither father nor brother; neither home nor property: nothing at all to call my own. That is what makes my burden so heavy to bear. It pleased you to take it up. You shall not now cast it on another. (90)

By the late nineteenth century, Indian women took active participation in life of outside the home. Women become more involved in politics during the early twentieth century. During this period, women actively joined the agitation, boycotted foreign goods and donated money and jewelry to the nationalist movement. Indian women have limited options to extend their role outside the domestic domain. They

are often subjected to pressure from high caste ideology and male domination.

Damini's answers to Satish and Swami is an example of reaction against high caste ideology and male domination. She cannot bear the domination upon her. Gandhi believes that women are the companions to men, who are given equal mental capacities. But instead of realizing this truth males considered themselves as lords or masters of women rather than considering them as their friends. Kumari Jayawardena in *Feminism and Nationalism in the Third World* says:

Gandhi believed that every man and woman had a duty to perform in the interest of self-realization and social well-being, even the most ignorant and worthless men have been enjoying superiority over women which they do not deserve and ought not to have. (95)

Gandhi believes that women should go outside the home to be independent. He says that freedom always depend on economic condition, if a women is not economically free she should has to depend on her husband and she will never be free. One day

Damini asks to Satish:

Tell me truly of what use to the world is this thing with which your sect is occupied day and night, whom have you been able to save this passion, passion, passion? On which you harp, did you not see it in its true colors today? It has neither religion, nor duty, it regards neither wife nor brother, nor the sanctuary of home; it knows neither pity nor trust, nor modesty nor shame. What way have you discovered to save men from the hell of this cruel, shameless, soul-killing passion? I have learnt nothing at all from your master. He has never shed a moment's peace over my distracted mind, fire cannot quench fire. For god's sake

my master, I implore you do not sacrifice me to that ogress, oh save me, for if anybody can save me it's you. (102)

Then Satish speaks "Tell me what is it you would have me do for you?" Damini further adds "Be my Guru! I would follow none else. Give me some creed higher than all this which can save me. Do not let me be destroyed, together with the Divinity which in me" (103).

Above mentioned lines show us that Damini wants to return back to the real world. She does not like to remain under the spiritual world, so she asks to Satish to leave the way of life that he is spending, which is neither religion nor duty, it regards neither wife nor brother, it knows neither pity nor trust, nor modesty, nor shame. It leads neither to courage, nor to restraint nor peace. So, it is worthless to engage in such type of life. So she asks him not do sacrifice her to that ogress. She does not like to be destroyed, together with the divinity which is with her. Mohanty Talpade in her essay "Cartographers of Struggle Third World Women and the Politics of Feminism" writes:

In much of my scholarship, I have chosen to foreground Third World Women as an analytical and political category. Thus I want to recognize and analytically explore the links among the histories and struggles of third world women against racism, sexism, colonialism, imperialism and monopoly capital, I am suggesting then an "imagined community" of third world oppositional struggles "imagined" not because it is not "real" but because it suggests potential alliances and collaborations across divisive boundaries and community because in spite of internal hierarchies with third world contexts. (46)

With the help of taking these lines we can observe this research through the lens of third world feminism. According to her the analytical exploration that links among the histories and struggles of third world women is against the racism, sexism, colonialism etc.

Trinh T. Minh-Ha's work adds to the 'Third World' feminist theorist's stance of not wanting to play the marginal role of critique and not wanting to be only the subject of the special issue in feminist journals. She puts it bluntly in the following way. It is as if everywhere we go, we become someone's private zoo. By taking the help with these lines the females of third world are being aware about their life and way of spending own life. Here too, Damini does not want to be marginalized but wants to take her right of living a life in her own way. Similarly, Srivilas also states that when she makes her salutation to him I could catch the glint of severely represented temper through her half closed eyelids. I know very well that she cannot bear to take orders from the master. (90) Not only Damini, he himself also wants to get rid of that kind of life so he says:

How others felt, I know not, but a growing pain gnawed at my hearts, sometimes I thought that this constant ecstasy of emotion was proving too much for me. I wanted to give it all up and run away. The old work of teaching the leather-dealers' children seemed in its unalloyed prose to be now calling me back. (59)

At the end of the novel, they all, Satish, Damini and Srivilas give up the Lilananda swami. Srivilas and Damini get married; they realize it is of course a law of the world. They return back to normal life. Srivilas starts professorship, publishing notes on the prescribed text-books. He works at outside and Damini's at home flow on together.

Darning begins to teach sewing to the leather-dealers' little girls. In this way they spend their life happily.

III. Self-empowerment and Redemption of Female Character

This research has delineated the vivid picture of the female characters in the novel *Broken Ties* and their unique resistance against patriarchy. However, the way of resistance is different from general resistance. The women usually take action silently and silence is also used as a means of revolt. The suffering characters Nanibaia and Damini have been victimized in the hands of their male relatives. Nanibala without the mention of Satish and Jagamohan seems unclear, she in the novel is sidelined and assigned to the secondary roles because, firstly she does not speak, she is spoken and secondly she does not act rather she is acted. She looks very passive and may be is made passive. Only her suicide shows a resistance against such patriarchal society. It is the beginning germination of resistance against patriarchy.

Even if Damini is not able to grasp the more intricate repressive systems defining her reality, the extremes of gender socialization are entrenched in her psyche so that her revenge is directed at all mankind. Her actions destabilize and demand the attention of the male establishment and open up possibilities of agency that are insidiously foreclosed by positions that take identity categories as foundational and fixed, for instance daughter and wife. Hence the forms of repression and resistance are equally moving ahead and thereby. Tagore directs our attention towards the problematic conditions of women and the concomitant violence in partiality though. The extents of repression works in the novel in oblige forms. At most stages it damagingly works upon the women characters. But in most cases they have been unknowingly affected by it.

Tagore demonstrates that the protagonist rises from the condition of nothingness to the position of self-empower. In the beginning Damini was totally, passive, submissive woman an accepting everything imposed by the male dominated

society. She did not have such a confidence or self awareness. She accepts the procedure by her own choice in order to prove her loyalty. When she comes to realize that the ritual and cultural practices give nothing to her except the physical and mental trauma, then gradually she is seeking to understand her position in life and in the male oriented society.

Finally Damini discovers herself as an autonomous woman. In the process of forging female selfhood she emphasizes upon the need to change the ritual. She resists the taboos and when taboos are broken, new forms and modes of discourse must evolve to contain that which is unspeakable. Her experience of physical and emotional pain encourages her to revolt against the ritual that she has undergone. Damini's resistance upon patriarchy presents the case that women should not continue "destroying" the joy and pride of womanhood in an attempt to serve the masculinist myth sanctioning the lack of female self-empowerment. Only through resistance can be continued abuse of women everywhere finally be eradicated as she is released from her tortured soul. All religion have taken women as inferior status and regarded them to a secondary position. This is true to Hindu religion which defames widow women and limits their freedom. Men and women are equal in the sight of god but culture and religion construct widow women untouched with love and sex. But Tagore discards it and evokes sex and love is universal. At last, this research sees the novel through the lens of feministic approach as the main theoretical tool. This study aims to deconstructing the patriarchal norms and values which are in favor of male. Likewise this research over highlights the female character and proves that women are equal to male which discard by patriarchal society. The widow Damini challenges the society by remarrying with a disciple of the Swami, where a widow's marriage was not allowed in the then the patriarchal Bengali society.

This novel not only assumes that women are submissive character, who are limited within the domestic arena and give up their personal desires and passions for the sake of their family maintaining the social norms and values. But it also presumes that they can have the life of their own with freedom of physicality and sexuality by breaking the line of patriarchal society which always gave the inferior and lower status to them.

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