



A Study Of Selected Novels Of Rabindranath Tagore

Dr.Kashyap Bishwas Associate Professor, Dept. Of English Lakhipur College, Lakhipur Goalpara, Assam.

Abstract:

The majority of Rabindranath Tagore's books centre on middle-class family life and frequently the situation of an Indian woman who has not yet achieved full emancipation in a patriarchal society. This essay offers a critique of Rabindranath Tagore's selected books, including Binodini, The Wreck, The Home and the World, and Elder Sister. Women construct and shape the future of nations. Through his heroes, he demonstrated how women develop over the course of history. The novels' main character is characterised as submissive, tolerant, and open-minded. Most of them are emotionally and financially dependent on males as mothers, wives, and daughters.

The paper's modest goal is to examine the particulars of social consciousness as they appear in a few of Tagore's novels.

Keywords: Social Consciousness, Rabindranath Tagore, Patriarchal Society.

INTRODUCTION

The multifaceted Indian writer and intellectual Rabindranath Tagore is revered as a Rishi, Gurudev, and Maharshi. He was a poet, playwright, actor, producer, musician, painter, reformer in education, philosopher, prophet, novelist, storyteller, and critic of life and literature, in addition to being all of these things. Tagore had a unique and outstanding personality. He was a scholar, a freedom fighter, a writer, an artist, and most importantly, a modest person. He made a significant contribution to Indian literature. He gained recognition as a polymath and cultural reformer who updated Bengali art by rejecting constraints that bound it to Indian traditional forms.

Tagore was a fervent opponent of colonialism. He possessed a thorough knowledge of the entire planet. Tagore is a priceless teacher.. He believed that supporting one's own culture and approving of other cultures may be synonymous attitudes. Despite being a member of the elite, Tagore did not hold educationally elitist beliefs.

Generally speaking, all of Tagore's books that are accessible in English translation, including Binodini, The Wreck, The Home and the World, are both intellectually interesting and thought-provoking, necessitating a critical examination.

DISCUSSION

One of Rabindranath Tagore's most notable books, "Binodini," was first released in Bengali as "chokhar Bali" (literally, "Eye Sore") in 1902. It is both Indian literature's and Bengali literature's first contemporary novel. The novel revolves around the issue of human relationships and describes what goes on within a prosperous, middle-class Bengali home around that time, where a widowed mother resides with her lone son. The social history and modern culture are explicitly addressed by Binodini. In the book, there are just six characters. In all of Tagore's several writings, Binodini is the most authentic, compelling, and full-blooded female character. A young, gorgeous widow who rebels against social justice since it denies her the freedom to love and be happy as a woman. She is the true protagonist of the tale and one of Tagore's most realistic characters since she has been more wronged than wronged.

Because her parents spent all of their little resources on her education and were unable to pay the dowry, a beautiful, talented, and well-educated girl is unable to find a husband. She is married off in a fit of rage to a poor and unwell nobby who passes away soon after, leaving her stranded in an indifferent village because an unmarried girl over the age of twelve was a social embarrassment to a respectable Hindu household of the day.

Being aware of her beauty and wit, she resists against the unfair hardships of a depressing and humiliating existence to which she is reduced as a widow, disdaining a victory won at an excessively heinous price. Her tragedy leaves the Hindu conscience stained for all time. A close reading of his writings reveals two ideas that run concurrently and are particularly important to his people. One is the upanishad ideal of a universal man, the enlightened soul, as opposed to the materialistic robot of a mechanical civilization, and the other is the image of woman, which represents the sensitivity and energy of prakriti, the universal Mother, as opposed to the sensual nymph of a hedonistic society.

In his books, Tagore contrasts the current climate of hatred and violence, immorality and superstition with these two key concepts of the Indian national consciousness.

The second, which I have chosen objectively, is *The Wreck*. Thematically fantastic and fatalistic, *The Wreck* centres on Ramesh and Kamala's chance encounter following the boat disaster, both of whom are completely unaware of their true relationship. This is one of Tagore's whimsical and disconnected societal dreams, one that possibly the main characters come to mind for no reason. Despite having a superior style, subject development, and ending disaster than Hardy's tragedies. Even in comparison to his best-selling novels, the accident is poorly constructed and more melodramatic than authentic. Ramesh sounds unnatural since he is shaky and vacillating so much. Ramesh aside, the others are extremely convincing: Akshya is sophisticated and middle-class, which is a typical type; Nalinaksha is an honest idealist with a strong will and subtle understanding; he refers to himself as "a solemn stick"

in a humorous yet serious manner. Hemanalini is perhaps the female counterpart to Nalinaksha, being strong-willed and bold in both her words and actions.

But Kamala, with her girlish simplicity in the beginning and her sensitive and mature behaviour in the end, is the most impressive character in the novels. She symbolises the traits of a sensitive Hindu wife. The Padma River accident that occurs as Ramesh and Nalinaksha cross it with their separate brides serves as the central theme of the entire narrative. Accident serves as the novel's jumping-off point; chance plays a significant part in the plot's development, and the characters are driven by a fatalistic faith. Therefore, it is fair to say that *The Wreck* is Tagore's fancy child and doesn't deal with any major moral issues of national significance.

The Home and the World is the third book I've selected for my presentation. It deals with Tagore's skill as a novelist is evidently apparent. Sandip, Nikhil, and Bimala are the "dramatic personae." Until Sandip makes his frightening entrance with his forceful informality, "Home is the universe" to Bimala. Nikhil winks at Sandip and Bimala's familiarity primarily due to his innate bigotry and fostered idealism. Sandip and Nikhil have opposing ideologies; the former is a violent and dishonest nationalist, while the latter is a non-violent humanist.

. On the concept of the Nation-god, he disagrees with Sandip. Sandip, a word-juggler, is successful in gaining Bimala's support by praising her as the embodiment of Mother India's shakti. For the sake of the purported national cause, Bimala is momentarily seduced by the obnoxious scream of "BandeMataram" and robs her own home like a crafty criminal. Nikhil is ready to liberate her, but soon Bimala gains insight and abhors the dirty methods Sandip uses to worship the Mother wholeheartedly. Now, Bimala finds his desire and greed—masquerading and flaunted as nationalism—to be abhorrent.

The pseudo-nationalism of Sandip clashes with the humanistic philosophy of Nikhi. Bimala is undoubtedly a representation of shakti, or primordial energy, but Sandip's use of it could have devastating results, as the riots at the book's conclusion show. A constant theme in Tagore's writing is the creative potential of energy.

What Tagore himself proclaims in one of his lectures in "Japan" is the ultimate goal of this book. As the nation's cult of self-worship gains power, the individual willingly lets the nation ride on his back like a donkey. This anomaly, which must have disastrous consequences, occurs when the individual sacrifices everything for a god who is morally much more inferior to himself. The main character of this work, Nikhil Beig, also represents these extranational beliefs and rejects the "organised selfishness of nationalism."

Tagore's novels are merely a creative transformation of the fundamental principles of Indian culture and social conscience that have a global impact. While "*The Home and the World*," which he wrote, is an unmistakable example of his belief in the inclusive and humanistic nature of Indian culture.

Reference:

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