

# Social Aspects in the Novels of Rabindranath Tagore

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**Abstract – The present paper discusses about Tagore's novels which merit genuine notice. They are primary exemplary photos of the Bengal of Tagore's time. His novel „Gora“ is the best novel in Bengal writing. Its totality and closeness of perception have been trailed by his successors. In „Home and the World“, Tagore delineates the meaner side of awesome against parcel development in which he took so unmistakable an offer. "Blemish" has a residential plot, spinning around the saint Mahendra. "Wreck" attempts mental investigation of the characters of the novel.**

**Keywords: Characterisation, Narration, Plot, Time and Structure.**

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## 1. INTRODUCTION

Rabindranath Tagore is a standout amongst the most sparkling Stars in Indian English writing and might be in this way, while presenting him Kh.Kunjo Singh says, 'to acquaint Rabindranath Tagore resembles with present an age'. Till today following hundred years as his demise, despite everything he remained as the most unmistakable and understood figure in Indian writing in English and additionally in English writing. The experimental writing of Tagore has a preeminent abstract esteem and subsequently, effortlessly he got the name and distinction as a writer, prophet, savant, author and writer. For the duration of his life he contributed in each field of writing. He has composed a few lyrics which are considered as point of reference in English writing. The accumulation in Gitanjali is his incomparable gem which center around profoundly and humanism. Most of the sonnets in Gitanjali manage Spiritual components. While presenting Rabindranath Tagore Kh Kunjo Singh Says: "He is our Chaucer and Shakespeare, our Dryden and our likeness the English Translators of the Bible. He packs in a single man's (his) lifetime the improvement of a few centuries. He has made dialect, both writing and verse. The scope of his verse method conveys us from Wyatt and Surrey, crosswise over Spencer, Marlowe, Dryden, Shelley and Swinburne right upto the early Ezra Pound. (Singh, 1) The Statement of Kunjo singh tries to center around the unique identity of Rabindranath Tagore. The name Tagore itself is the name of an age & therefore, his artistic ability and work is grindstone in Indian writing in English. Rabindranath Tagore is He individual who initially presented Psychological novel & Marvelous short stories in Indian writing in English. The compositions of Tagore cover all the essential fields like instruction

logic, governmental issues, science, prosody, music and working class & hence Buddhadeva Bose Remarks: "Rabindranath is the world's most entire author" (Bose, 15). The impact of few noteworthy English journalists like Byron Shelley, Keats, Wordsworth, Tennyson & Browning likewise can be found in Tagore's work.

## 2. REVIEW OF LITERATURE:

The following novel, "Naukhabadi" (1905) showed up in Tagore's life-time in an approved English interpretation as "The Wreck" (1909). In it, Tagore professionally embraces mental investigation. The occurrences in the novel exclusively in charge of the many-sided quality of the circumstance that emerges at the absolute starting point are skilfully organized. They tail each other in fast progression without interlude. It drove rapidly to "Gora" the best of all Tagore's novels (1909). Kamala, a vagrant and ward young lady, was given in marriage to Dr. Nalinaksha, by her maternal uncle. The watercraft, in which they exited the town quickly after marriage, sank following a serious tempest during the evening. A similar destiny overwhelmed a moment watercraft about a similar time with another recently wedded couple, Ramesh and Sushila. The silly assemblage of Ramesh was washed aground. When he recovered cognizance, he saw in the dimness of the night, the idle body of a young lady in wedding articles of clothing on the sandy bank at a little separation from him. Taking her to be his hitched spouse, he breathed life into her back, and she took him to be her better half. When they achieved the town home of Ramesh, he came to understand that she was not the young lady he had hitched, but rather he thought it incautious to reveal his doubt to anyone. As it was currently incomprehensible for him to live with her, he

took her to Calcutta and place her in a school lodging. He was attempting all an opportunity to discover her better half, yet futile. Ramesh, nonetheless, had been locked in to Hemamalini, an informed Brahmo young lady of Calcutta, when he was constrained by his dad to wed the town young lady Sushila have a place with a customary Hindu family. At the point when the school was shut for the excursion, Kamala declined to remain alone in the inn and came without past notice to the Calcutta place of Ramesh where she was seen by his opponent Akshay for the hand of Hemamalini. Envy drove him to report his doubt to Hemamalini's father and this was affirmed by Ramesh's ask for a delay of his proposed marriage with his girl. This presented complexities which additionally uncovered a part of social life in Brahmo community. In request to remove himself from the ungainly circumstance in which Ramesh ended up after Kamala's come back from the lodging, he took her on a waterway trek to North India in a steamer where he masterminded isolate lodges for them. At Gazipur he place her in the authority of the women of a neighborhood family. The fascination of Kamala for Ramesh and of Ramesh for Kamala had normally been expanding constantly, and Kamala who had come to love him as her better half, regularly stood amazed at his appearing lacks of interest and felt hopeless. A letter composed by Ramesh to Hemamalini disclosing his powerlessness to wed her and his choice to acknowledge Kamala as his better half as a last report, fell into Kamala's hands, and there was a sudden change in her emotions towards Ramesh-Love offered place to repugnance; and she cleared out him suddenly. Bitter encounters now obscured her life, and she learnt to love the prospect of her obscure spouse. Fortune in the long run grinned at her, and inadvertently she discovered refuge in Benaras in the place of Nalinaksha himself who was sufficiently progressive to overlook her past and welcome her as his legal spouse. It is to be gathered that later Ramesh and Hemamalini additionally wedded. "Wreck" is considered as one of Tagore's most prevalent novel and has been converted into numerous dialects. There is neither didacticism nor deviation and the activity is delightfully straightforward. The style is appealing and limpid. The pictures of the general population of the novel prove Tagore's great learning of the world and his associate with individuals. The aggregate impression left by the portrayal is one of uncertainty whether these things could have occurred and of some trouble in accepting the story. In general the story formation is frail. One may consider the impossibilities and fortuitous events, yet there is no denying the way that the novel is pressed with occurrence and character. The basic perusers like these great characters of the novel which has a glad consummation. Tagore's is most eager work of fiction was without a doubt "Gora", composed at the stature of his forces and endeavoring an aggregate projection of his vision of the individual's part in nascent India. "Gora" is contemporary but then ageless; it is set in a specific

social class, a distinctive rendering of their life and mind, but then it connects towards the general. Two noteworthy inquiries involved the contemplations of the intelligentsia of Bengal in those days. The Hindu-Brahmo discussion and the requirement for political flexibility. In his depiction of the characters, Tagore uncovered whatever was absurd or false in the old religious framework as well as in the universality of the new, the „enlightened“. Its saint, Gour Mohan or Gora, has been made with profound sensitivity. He grows up as a customary Hindu till he discovers that he is however a foundling, his mom being Irish. Amid the Sepoy Mutiny, she had taken shelter in a Hindu house at Etwa in dread of the Sepoys; her significant other had been killed the earlier day, she kicked the bucket in the wake of bringing forth the tyke that grew up as Gora under the care of his non-permanent parents, Krishnadayal and Anandamayi. The „secret“ is kept up till nearly the last pages of the novel. Gora grew up to be a vivacious kid, decisive and antagonistic, yet at the same time a universal Hindu and searing Indian nationalist. He didn't care for that his companion Benoy ought to be touched with Brahmos; he would have nothing to do with the British organization. He pounded the table as he exploded against the foul play of British rule in this nation encompassed by the radiance of old magnificence town inspire pulled in him and this drove a British officer to secure break of peace to applaud him into jail. Regardless of Gora's protest, Benoy wind up suggest with a Brahmo family. He likewise wedded a young lady, Lolita, having a place with it against the overwhelming dissent of Gora to entomb mutual conjugal association as an affront to Hinduism, the old religion of India. He had every now and again talked against the Brahmoism as blasphemous and in this way hostile to Indian, and had even damaged groups of kindness by unceremoniously going into the place of Paresh Babu, the father of the young lady and endeavoring to push his outrageous perspectives on the family and a welcomed visitor. Suchitra, the ward of Paresh Babu, felt the fascination of his identity his patriotism excited her and his genuine soul of benevolence spoke to her creative energy. Be that as it may, Gora's vicious preferences against Brahmoism as well as against the establishment or statement of faith that varied from universal Hinduism, put an obstruction around him and kept her sentiments from forming into affection. Gora was clearly apathetic regarding Suchitra, however it was universality that had held his zest within proper limits. The emergency, be that as it may, came all of a sudden with the demise of the conventional supportive father of Gora, Krishna Dayal. He had left guidelines that his Sradh must not be performed by him (Gora). Reality could never again be hidden. Reality rises up out of the fog of false impressions. The way is cleaned for the two relational unions, Gora and Suchitra, and, Benoy and Lolita. Gora, by losing all, now increases all. "Today I am extremely an Indian. In me there is never again any resistance

between Hindu, Mussulmen and Christian. Today every caste is my standing; the sustenance of all is my nourishment". What's more, he salutes his temporary mother, Anandmayi, as the picture of Mother India. Gora and Sucharita's adores now looked for satisfaction in the administration of their nation. The political theme of "Gora" rehashes itself diversely in "The Home and the World" (1916). The segment of Bengal, the blast of national arousing that is implied, makes the foundation. A portion of the appalling parts of the national movement—the irate narrow mindedness, the racial scorn prompting psychological warfare, the uncritical acknowledgment of an inflexible line of activity draw Tagore's judgment. Nonetheless, it is the human enthusiasm for „The Home and the World" that principally tallies. The story is an aggregate takeoff from the conventional shape. It is worked through the attention to every one of the three fundamental characters by the reflection utilization of the primary individual particular. Three boss characters-spouse (Nikhil), Wife (Bimala) and friend (Sandip) - whose different self-portraying accounts interlace to make the novel, There are twelve parts in the novel, partitioned into 25 self-portraying stories out of which are ten Bimala's, Eight Nikhil's and Five Sandip's—and to Bimala is given the first and additionally the finishing up piece. The accounts pass on a feeling of crisscross movement yet this just adds to the recurrence of the creating activity. The characters are no pawns in the hand of history. Be that as it may, this novel energized a tempest of debate when it was first distributed in 1916 and brutal pens attacked it as "unpatriotic" as well as "godlike" and "naturalistic". Nikhil is the saint of the novel. He is a champion of truth. He has refined thoughts. Bimala is the given spouse of Nikhil. She is conventionality. Nikhil's cherish for her is unbelievable. He tries his best to bring her out of withdrawal, normal for a lady back then. He designates an English mentor for Bimala to make her knowledgeable in the English dialect as well as to make her to learn current methods for living. Sandip, a companion of Nikhil, comes to lecture Swadeshi and Bimala leaves purdah to meet him. Pulled in by her, he remains longer than he proposed and she on her side, also feeling pulled in by him, grants him questionable opportunity with her. Sandip takes leverage of Nikhil's goodness and refined feeling of friendliness and talks intensely to Bimala even in his quality. Nikhil is harmed that his significant other ought to be pulled in by Sandip's discourteous quality yet does not wish to meddle. Sandip remains on and the connection amongst him and Bimala gets less and less appropriate. The senior Rani, dowager of Nikhil's sibling, tries to mediate yet is unsuccessful. Sandip brings frightful books and pictures into discussion with Bimala. Bimala knows she is turning out badly and battles yet it is weak against her lower self. When she did not meet him some days, Sandip sends for her. The senior Rani puts Bimala to disgrace in different ways however Bimala does not give it a second thought. Sandip nearly has Bimala in

his grasp however does not demolish her on the grounds that Nikhil is his companion and stands amazed at his own shortcoming. He is the radical pioneer of the Swadeshi development in Bengal. He is a talented speaker thus he practices enormous effect on Bimala. Bimala secretly supplies stores with Sandip for financing the progressive development which is upheld likewise by collections made by young fellows through double dealing and killers. Sandip's villainy went further and his loathsome arrangement in part succeeded. In any case, soon Bimala finds the malevolent qualities of Sandip's character, abandons him and is accommodated to her significant other, Nikhil. Nikhil respectably takes her back without wincing. Bimala apologized of her habit in looking down on her significant other as a vital optimist and her atonement was earnest. Nikhil is gentlemanly to the point that he hazards his life by attempting to save his old foe, Harish Kundu, when the Mussulmen raid his home. Nikhil was perilously injured and Amulya, the young fellow on whom childless Bimala had pampered her nurturing love, was done to death. Bimala has learnt her lesson, yet what a price! The circumstances, the activity, discourse, characters and the manner by which they are created into a portrayal, indicate bewildering expertise in recounting a story. The events in the story stream as in a full stream and the peruser is left no opportunity to look along these lines and that and is conveyed quickly forward. "The Home and the World" is a wonderful and effective portrayal. The way that the characters recount the story gives it included magnificence. The technique is an old one, utilized in English by Richardson in the novel. The benefits of the strategy lies in the open door it provides for show every one of the responses of the characters to the circumstances. Be that as it may, there is no relating peril. To make the portrayal of a similar matter of a few people is fascinating. Be that as it may, the story would give off an impression of being mere repetition and tired the peruser. In any case, Tagore achieved this errand imaginatively with his effective creative energy in "The Home and the World". The novel would thus be able to be viewed as „a tract of the times".

### **3. SOCIAL ASPECTS IN THE NOVELS OF RABINDRANATH TAGORE**

The first non-European to win a Nobel Prize, Rabindranath Tagore's arrangement with the legislative issues of his circumstances is especially mind boggling. Conceived in 1861 (only not long after the 1857 Mutiny, frequently thought of as the First War of Indian Independence) into an upper-station advantaged Bengali family, he was immediately encompassed by the social and political fervor generally pilgrim manage in India. The sheer range and flexibility of his books, ballads, plays, melodies and artworks are maybe an aftereffect of the imperativeness of this age, and are unquestionably instruments through which he explained his

conclusions with respect to the change that wrapped India from the late nineteenth century onwards.

A lot of Tagore's written work manages the issues of national having a place. *Gora* (Fair-Skinned, 1910), written in the early years of against imperialism, inspects these through its British hero, Gora, a vagrant who is brought up in a Hindu family, just to find his actual way of life as a grown-up. Yet, while patriotism remained an issue Tagore came back to for the duration of his life, his own particular inclusion in the patriot development in India changed, generally in light of the ideological contrasts he had with its pioneers. While Tagore was, in actuality, enthusiastic, his thought of "flexibility" was not just political discharge from the British. He was careful about fierce open developments, plainly seeing how these underestimated littler players in the provincial state. Of these, Tagore was especially reproachful of two: the Swadeshi Movement, and the ascent of progressive patriotism.

The Swadeshi Movement, starting with the Partition of Bengal in 1905 and proceeding till 1908, directed the monetary fortification of the British in India. Responding to imposing business models of creation through which the British could offer Indians products at exceptionally expanded costs, a huge gathering of individuals in Bengal boycotted outside merchandise, rather wanting to purchase locally delivered ones (swadeshi methods for one's own particular nation, and here, by augmentation, alludes to independence). While this appeared a powerful technique of protection, the development neglected to consider the huge misfortunes that little brokers, basically Muslims, caused thus. Tagore's novel, *Ghare Baire* (The Home and the World, 1916) is especially piercing in its delineation of Muslim merchants, badgering into surrendering to the requests of people in general to consume their supplies of British products in an exceptionally spectacularised, ceremonial way. Whenever Nikhil, the good natured zamindar or landowner, generally considered Tagore's mouth-piece in the novel, challenges the treatment of the merchants living on his domain, he is marked unpatriotic and backward.

The blacklist of outside merchandise was yet a little piece of an additionally irritating turn in against pilgrim legislative issues, the ascent of progressive patriotism. Tagore pulled back from the front line of the patriot development following an eighteen year old, Khudiram Bose, slaughtered a lady and youngster unintentionally, in a messed up endeavor to kill the justice of Muzzafarpur, a town in the Indian territory of Bihar. His awfulness of viciousness and the blinding mindlessness that accompanies it is depicted through Nikhil's absolute opposite in *The Home and the World*, Sandip. Misleadingly magnetic, Sandip has exceptional energizing forces, hypnotizing everybody, including Nikhil's significant other, Bimala. In his private minutes, he is uncovered to be vain,

mean-disapproved and egotistical. Tagore is especially disparaging of Sandip's association with Bimala. The dynamic Nikhil wishes for his marriage to Bimala to be a companionate one among levels with, and encourages her to peruse, acquaints her with his companions, however Bimala is immediately taken up by the surge and fervor of Sandip, who initiates her Mother India and adores her as a Hindu goddess, which progresses toward becoming throughout the novel, the indication of Indian flexibility. While from one perspective, the political utilization of Hindu iconography in a national battle brings a mutual component into the Nationalist development, the figure of the Mother likewise makes new worries in the novel. The talk Sandip utilizes is hazardously suggestive. Bimala neglects to understand this – as opposed to freeing her, the power Sandip credits to her does just transform her into a sexual question in plain view, a picture and nothing more. She just understands this when she discovers elective relations to channel herself into, with the youthful progressive Amulya for whom she creates maternal sentiments, however it is past the point of no return – the novel closures with Nikhil, baffled and battling for his life. Tagore was to keep condemning progressive patriotism and its dependence on scene, brutality and sloganeering, and his last novel, *Char Adhyay* (Four Chapters, 1934) keeps on delineating its unfortunate impacts.

Nikhil, then again, as Bimala acknowledges toward the finish of the novel, has a significantly more nuanced perspective of the political circumstance. Benevolence instead of childishness portrays Nikhil's story voice. He comprehends that against expansionism can't simply appear as dismissing everything British, yet rather, ought to be gone for integrating all that is great in western social orders with that of the East. He contends, much as Tagore was to in his addresses and addresses, most essentially in his gathering, *Nationalism* (1917) that "flexibility" isn't simply political opportunity from the British, yet rather the capacity to be completely forthright and honest with oneself, without which self-control loses all importance. These thoughts, obviously, were later to wind up the foundation of the reasoning of another patriot pioneer, Mahatma Gandhi.

## CONCLUSION:

The novels of Tagore have not been given careful consideration as his verse has been yet his books are surprising from each perspective. His claim in Bengali fiction is most dominating and now in free India they are being perused and restored with incredible energy. Had Rabindranath Tagore composed only books, he would at present be the most overwhelming figures in the scholarly history of Bengal and English writing.



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