

A Study on Bengali Culture in Rabindranath Tagore's Novels

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Abstract – Bengali culture is the world's most established religion, as indicated by numerous scholars, with roots and traditions going back over 4,000 years. Today, with around 900 million adherents, Bengali culture is the third-biggest religion behind Christianity and Islam. About 95 percent of the world's Hindus live in India. Since the religion has no particular author, it's hard to follow its inceptions and history. Bengali culture is one of a kind in that it is anything but a solitary religion yet an assemblage of numerous traditions and philosophies.

Keywords: Bengali, Ritual, Culture

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INTRODUCTION

Conceived 150 years back, Rabindranath Tagore shone as author, artist and activist to wind up the Bengali symbol. Romantic artist, musician, author, patriot, painter and extraordinary visionary, Rabindranath Tagore is, to South Asians, a social symbol and saint. His 40 volumes of verse are the symbols of Bengali culture; he is the creator of the national songs of praise of the two India and Bangladesh; he was the main Asian champ of a Nobel prize; his foundation, Santiniketan, stands today as a persevering and unique instructive analysis. To the individuals who adore him, he is a mix of Shakespeare and the Beatles. His tunes are sung in family rooms, on birthday celebrations, and at the turning of each season. He is everlasting and representative, and his work has prodded, in the ages that have pursued, a tension of impact that moves both an instinctive fear and a wholehearted, enthusiastic grasp.

Amid his lifetime, Tagore was celebrated inside Bengal as a patriot, and all inclusive as a sage and wellspring of enchanted eastern astuteness. He challenged the two classifications. In spite of the fact that he contended wildly against the obligations of expansionism, he cautioned against the abundances of patriotism: "the possibility of the country is a standout amongst the most powerful analgesics that man has created." And however his lyrics are loaded with references to the widespread celestial, he cautioned against the disruptiveness of composed religion. On this point, he couldn't help contradicting that other symbol of Indian patriotism, Gandhi, to whom he wrote in 1933: "it is obviously that I don't at all relish the possibility of heavenly nature being encased in a physical sanctuary for the exceptional

reason for abuse by a specific gathering of individuals."

The tales, composed somewhere in the range of 1890 and 1901, come from Tagore's decade in Shelidah, East Bengal, where he was sent to deal with the family bequest. On the banks of the Padma stream, living in a family houseboat, he built up an exceptional energy for country Bengal. "In obvious learning there is love," he stated, "the genuine love with which I have watched town life has opened the entryway for me... scarcely any authors have taken a gander at their nation with as much inclination as I have." His time on the banks of the Padma are caught in the short stories, as well as deified in a progression of letters to his niece, Indrani Devi, in his verse and his patriot governmental issues, all of which come from a profound love of the rustic heartland.

Maybe Tagore's most unobtrusive depiction of a lady is in the novella "Nashtanir", The Broken Nest. Another interpretation by Anurava Sinha (Random House India) draws out the basic, unadorned splendor of this disastrous romantic tale. Disregarded by her better half, Charulata wanders her tremendous family unit in isolation, until the point when she finds a buddy in her brother by marriage: "in this princely family unit, Charu did not need to do anything for anybody, excepting Amal, who never refreshed without influencing her to support him. These little works of affection kept her heart alive and satisfied."

The adoration among Amal and Charulata, resulting from estrangement, flourishes in view of a mutual enthusiasm for language. They compose and read

out loud to each other, until the point that both are distributed (the novella catches the dynamic artistic scene of Bengal at the time). This is the point at which their companionship struggles, unfit to endure this new open space: "now that he had an essence of recognition from in excess of one individual, it would have no effect to him on the off chance that one of those individuals were to leave."

Their romance is destined - not, as one would expect, in light of its inconceivability, but since neither can suit the other's energy for a world outside the one they have made together. Charulata is by turn testy, desperate, scheming and cheerful, a disco-bundle of feelings as she goes from fixation, to adore, lastly renunciation.

At the point when Charulata's significant other, Bhupati, understands his better half is enamored with Amal, he respects her with a disconnected sensitivity: "unfortunate young lady, poor dismal young lady". Be that as it may, regardless of Bhupati's delicate methodology, Tagore won't take into account a compromise and upbeat closure. Bhupati chooses to excuse Charu, yet she cannot, answering to his offer of fellowship, with one straightforward word, "thak": don't bother. Indeed, even Satyajit Ray, the Bengali movie producer who put such huge numbers of Tagore's accounts on screen, recoiled from such an unforgiving completion. In the last scene of his adjustment, the camera gets Charu and Bhupati achieving their hands towards each other.

BENGALI CULTURE IN RABINDRANATH TAGORE'S NOVELS

Tagore's *Golguchchho* (Bunch of Stories) stays among Bangla writing's most prominent anecdotal works, giving topic to numerous effective movies and showy plays. Satyajit Ray's film *Charulata* depended on Tagore's questionable novella, *Nastanirh* (The Broken Nest). In *Atithi* (additionally made into a film), the youthful Brahmin kid Tarapada shares a watercraft ride with a town zamindar. The kid uncovers that he has fled from home, just to meander around from that point forward. Taking compassion, the zamindar receives him and at last masterminds his marriage to the zamindar's very own girl. In any case, the night prior to the wedding, Tarapada keeps running off — once more. *Strir Patra* (The Letter from the Wife) is among Bangla writing's soonest delineations of the strong liberation of ladies. The courageous woman *Mrinal*, the spouse of an ordinary patriarchal Bengali white collar class man, composes a letter while she is voyaging (which comprises the entire story). It subtle elements an incredible unimportance and battles; she at long last pronounces that she won't come back to her significant other's home with the statement *Amio bachbo. Ei bachlum* ("And I will live. Here, I live"). In *Haimanti*, Tagore goes up against the foundation of Hindu marriage, depicting the dreary inactivity of hitched Bengali ladies, affectations tormenting the

Indian white collar classes, and how *Haimanti*, a delicate young lady, must — because of her affectability and free soul — forfeit her life. In the last entry, Tagore specifically assaults the Hindu custom of commending Sita's endeavored self-immolation as a methods for conciliating her significant other Rama's questions. Tagore likewise looks at Hindu-Muslim tensions in *Musalmani Didi*, which from various perspectives exemplifies the substance of Tagore's humanism. Then again, *Darpaharan* displays Tagore's hesitance, portraying a young fellow harboring scholarly desire. In spite of the fact that he adores his better half, he wishes to smother her own abstract vocation, considering it unfeminine. Tagore himself, in his childhood, appears to have harbored comparative thoughts regarding ladies. *Darpaharan* portrays the last lowering of the man by means of his acknowledgment of his better half's abilities. The same number of other Tagore stories, *Jibito o Mrito* gives the Bengalis one of their all the more broadly utilized witticisms: *Kadombini moriya proman korilo she more nai* ("Kadombini passed on, consequently demonstrated that she hadn't").

Tagore's verse — which changed in style from traditional formalism to the comic, visionary, and blissful — continues out a genealogy built up by fifteenth and sixteenth century *Vaiṣṇava* writers. Tagore was additionally impacted by the mystery of the rishi-creators who — including *Vyasa* — composed the *Upanishads*, the *Bhakta-Sufi* spiritualist *Kabir*, and *Ramprasad*. However Tagore's verse turned out to be most creative and develop after his introduction to country Bengal's society music, which included numbers sung by *Bāul* people vocalists — particularly the poet *Lālan Śāh*. These — which were rediscovered and promoted by Tagore — take after nineteenth century *Kartābhajā* psalms that underscore internal godliness and defiance to religious and social conventionality. Amid his *shilaidaha* years, his sonnets went up against a melodious quality, speaking by means of the maner *manus* (the *Bāuls'* "man inside the heart") or contemplating upon the *jivan devata* ("living God inside"). This figure along these lines looked for association with godlikeness through intrigue to nature and the passionate interplay of human dramatization. Tagore utilized such procedures in his *Bhānusimha* sonnets (which account the romanticism among *Radha* and *Krishna*), which he more than once updated through the span of seventy years.

DISCUSSION

Most scholars trust Bengali culture formally begun somewhere close to 2300 B.C. what's more, 1500 B.C. in the Indus Valley, close advanced Pakistan. Be that as it may, numerous Hindus contend that their confidence is ageless and has dependably existed.

In contrast to different religions, Bengali culture has nobody originator however is rather a combination of different convictions.

Around 1500 B.C., the Indo-Aryan individuals migrated to the Indus Valley, and their language and culture mixed with that of the indigenous individuals living in the area. There's some discussion over who impacted who all the more amid this time.

The period when the Vedas were formed ended up known as the "Vedic Period" and endured from around 1500 B.C. to 500 B.C. Rituals, for example, forfeits and reciting, were normal in the Vedic Period.

The Epic, Puranic and Classic Periods occurred between 500 B.C. also, 500 A.D. Hindus started to stress the love of divinities, particularly Vishnu, Shiva and Devi.

The idea of dharma was presented in new messages, and different beliefs, for example, Buddhism and Jainism, spread quickly.

The Medieval Period of Bengali culture kept going from around 500 to 1500 A.D. New messages developed, and writer holy people recorded their spiritual estimations amid this time.

In the seventh century, Muslim Arabs started attacking regions in India. Amid parts of the Muslim Period, which kept going from around 1200 to 1757, Hindus were confined from revering their divinities, and a few sanctuaries were decimated. Holy people communicated their commitment through verse and melodies.

Bengali love, which is known as "puja," normally happens in the Mandir (sanctuary). Supporters of Bengali culture can visit the Mandir whenever they please.

Hindus can likewise revere at home, and many have an extraordinary holy place devoted to specific divine beings and goddesses.

The giving of contributions is a critical piece of Bengali love. It's a typical practice to introduce endowments, for example, blossoms or oils, to a divine being or goddess.

Furthermore, numerous Hindus take journeys to sanctuaries and other sacrosanct locales in India.

Bengali culture the religion of about one billion individuals for the most part of South Asian provenance or plummet, is famously hard to characterize or even to portray with precision and completeness. Like all unpredictable and antiquated

religious traditions, it is problematic to talk about Bengali culture as though it were one solid religion instead of only a name for a wide range of traditions. The combination of religious traditions protected under this umbrella incorporates a dumbfounding exhibit of writings, convictions, practices, and orders—so disparate an accumulation that some advanced scholars have scrutinized the authenticity of falsely bringing together them. As indicated by these scholars, one can't generally talk about a solitary Bengali culture however, best case scenario just an assortment of Hinduisms.

Bengali culture might be an extraordinary model, yet it is not really remarkable in such manner. Also, as is valid in different religions, in Bengali culture reasonable solidarity can be recognized inside this assorted variety.

CONCLUSION

Bengali culture has incalculably affected Indian culture. To be sure, some cutting edge religious patriots in India would contend that Indian and Bengali culture and history are synonymous, in spite of the fact that this chooses not to see to the gigantic commitment of Muslims and other people who are, under for all intents and purposes any definition, not Hindus. By and by, in essentially all territories of Indian culture and culture, including social structure, craftsmanship, music, engineering, writing, and government, Bengali culture has left its engraving, to such an extent that India can't generally be comprehended without some comprehension of its larger part religion.

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