



E-ISSN: 2706-8927  
P-ISSN: 2706-8919  
[www.allstudyjournal.com](http://www.allstudyjournal.com)  
IJAAS 2024; 6(5): 01-02  
Received: 01-02-2024  
Accepted: 06-03-2024

**Rituparna Chakraborty Adhikari**  
Assistant Professor,  
Department of English,  
Swami Vivekananda  
University, Kolkata,  
West Bengal, India

## Disnarration and gender in select fiction of Rabindranath Tagore

**Rituparna Chakraborty Adhikari**

DOI: <https://doi.org/10.33545/27068919.2024.v6.i5a.1157>

### Abstract

The present study is centered upon Disnarration and Gender in select fictions of Rabindranath Tagore. There are certain areas of silence in select fiction of Tagore. These silences are often political. Sometimes, these silences are tools of oppression and sometimes these silences speak for themselves. My research intends to focus on theorizing disnarration and Gender and at the same time analyzing select fiction of Tagore from the perspective of gender and disnarration.

**Keywords:** Disnarration, gender, sexuality, Tagore, fiction

### Introductions

Disnarration is a concept introduced by Gerald Prince which refers to the silences in narrative structures. According to Prince, “we know that in certain periods, the representations of certain experiences, the recounting of certain actions (Money, excretion, eating, sexuality) is simply taboo and we are often aware of the unspoken agenda of this or that mode of representation is assessed in certain contexts, more specifically we are not familiar with the category of unnarratable or known-narratable, that which according to a given narrative cannot be narrated or is not worth narrating either because it transgresses a law (Social, authorial, generic, formal) or because it defies the power of a particular narrator or because it falls below the so called threshold of narrativity because it is not sufficiently unusual or problematic.

The disnarrative consists of those passages in a narrative that considers what did not or does not take place. It can fulfil a number of functions. The disnarrated emphasizes the realities of representation as opposed to the representation of realities.

In Tagore’s fictions, we notice the silences. These silences are often political. The silences can be interpreted in two ways. Firstly, it may be an instrument of suppression and secondly, the silences have become eloquent in many respect.

In the novels *Gora* and *Chaturanga*, we see that the man-woman relationship has often been depicted in a rather restrained manner. The relationship between Gora and Sucharita and Sachish and Damini has been weirdly sacrosanct. The spontaneity of the relationships has often been thwarted and we notice a shadow of “Gurubad” in both these novels. The narrative lacks the passion rather forcefully. The relationship between Leelanandaswami and Damini is also very vague. There is no clear indication whether Damini has been sexually exploited by Leelanandaswami or not. The pets of Damini – a vulture, a mongoose may be interpreted as symbols of Damini’s repressed passion.

The incident that took place in the cave also has these silences. There is an indication that a sexual encounter might have taken place between Sachish and Damini in that cave. At the end of the novel, we come to know that Damini developed a chest pain after returning from the cave but through out the novel, there is no foretelling of this disease. There is not a single incident, where we notice Damini to suffer from this chest pain.

It is not very clear what happened to Satish and also what he actually wanted. In the initial chapters of the novel, we find him working for the suffering humanity under the supervision of “Jethamoshai”, but after the demise of “Jethamoshai”, where does that spirit evaporate? What is the difference between staying with a father, who is only concerned with material benefits and staying with a “Guru”, who is leading a luxurious life, taking services from his disciples and talking about “Rasa”, which is nothing but material pleasure?

**Corresponding Author:**  
**Rituparna Chakraborty Adhikari**  
Assistant Professor,  
Department of English,  
Swami Vivekananda  
University, Kolkata,  
West Bengal, India

In the novel *Gora*, we notice a typical silence about the financial carrier of the characters like Binay and Gora. Gora and Binay have completed their masters from Calcutta University, but we see Binay dependent upon his Uncle's allowance for his own living. There is also a typical silence about the fate of that Girls' school initiated by Sucharita and Lalita.

In the novel *Home and the World*, we see that Nikhilesh tries to introduce Bimala with the world in his own way by mentoring her with an English tutor and decorating her in European fashion, but Bimala gets acquainted with the world in her own way. According to Homi K. Bhabha, there is a constant threat of unhomely in the dichotomy of "Home and the World". In this novel, we see Sandip, being the unhomely threatens the stability between the "Home and the World". The abusive languages used by "Mejobouthan" may be interpreted as a symbol of her anguished soul and repressed sexuality and at the same time she becomes the representative of the young widows of the then India.

In *Four Chapters*, we find an incident where Ela's mother threw away a mat because Ela offered it to a Muslim guest. Here, we find a clear indication of a reflection of Macrocosm (World) into Microcosm (Home). The Nationalist Elites like Bankim Chandra, Bhudeb Mukhopadhyay ventured to depict Islam as an "other". In the micro level, it vitiated the minds of common people like Ela's mother. The relationship between Ela and Indranath is also not very clearly narrated. Whether Indranath sends Bratin to kill Ela because of political reason or is it a matter of personal envy is not very clear.

In *The Wreck*, Kamala falls in love with Ramesh as she mistook him for her husband after the unfortunate incident of the boat wreck. But as soon as she comes to know that Ramesh is not her husband, the love disappears. Even his letter, where he addresses her as the dearest seems filthy to her. Is this possible? Can love suddenly disappear? These unanswered questions justify Edward Thompson's observation that "*THE WRECK* shows how the Hindu family, relationships are based not on human feelings but on conventional respect and worship."

## References

1. Gangopadhyay N. Kathakobid Rabindranath [Rabindranath, the story-teller]. Rachanavali Vol. 10. Kolkata: Mitra O Ghosh; c1987.
2. Tagore R. Rabindra Rachanavali, Vol. 7 (Collected Works). Kolkata: West Bengal Government; 1961/1985/1986.
3. Tagore R. Rabindra Rachanavali, Volume 8 (Collected Works). Kolkata: West Bengal Government; c1961.
4. Kripalni K. Rabindranath Tagore, a Biography. London: Oxford University Press; c1962.
5. Kripalni K. Binodini. Translation of Chokher Bali (1903). New Delhi: Sahitya Akademi; c1959.
6. Pearson WW, trans. Gora. Madras: Macmillan; c1910.
7. Prince G. The Disnarrated. Style. 1988;22(1):1-8.