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**Investigating Gour Mohan's Search for Identity and True Self in Rabindranath
Tagore's *Gora***

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Dedication

After giving all my thanks to Allah the Almighty for giving me power and strength and
patience to accomplish this research

I will dedicate my dissertation:

To my parents whom the words cannot be sufficient to express my thankfulness for their
support along my educational career

To my dear brother Yasin

To my lovely sisters, Meriam and Djamila for their help and support

To my cousin Amona

To my best friends Ikram, Asma, and Yosra

Without forgetting my future husband Djihad

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Bellebcir Halima for her support and help from the beginning till the end, I really.....

List of Characters

Gora: he is the main character in the novel. He is an orphan man who was adopted by an Orthodox Hindu family after the death of his mother after giving birth to him. His main concern is devoted to work for his motherland and Hindu society, and he was against any kind of collaboration with Brahmo society.

Krishnadayal: He is the father of Gora, he is liberal and modern man years ago, but with time he returns to be an Orthodox.

Anandamoyi: She is Gora's step mother, she takes care of Gora with lots of love and affection, she has retained her liberal and noble spirit along her life.

Paresh Babu: He is liberal Brahmo who is loved and honoured by all as a leader of his family. He is the foster father to Sucharita, and a Hindu friend's daughter.

Baroda: She is Sucharita's foster mother, Radharani, who has changed her name to Sucharita. She is a traditional Brahmo.

Sucharita: Paresh Babu adopted her after she was born into a Hindu family. She is a lovely young lady with a lot of intelligence. Gora's great nationalistic fervour draws her to him, and she loves him despite his anti-Brahmo beliefs.

Lolita: She is Paresh Babu's younger daughter, who is rebellious and does not follow any social ideals or dogmas. **Satish:** He is the brother of Sucharita and Lolita.

Binoy: He is Gora's friend, although he does not share Gora's social conservatism. Personal relationships are more important to him than ideology.

Harimohini: She is an orthodox Hindu community widow who seeks refuge at Paresh Babu's home.

Paresh Babu: He is a Brahmo Samaj hypocrite who is sympathetic to colonial India's whites.

Abinash: He is an engaged Hindu community member as well as a strong patriot.

Abstract

The current study aims to investigate the search for identity and true self in the postcolonial work of Rabindranath Tagore's "Gora", mainly in the main character Gour Mohan. As a postcolonial character, Gora witnesses some of the doubts and uncertainties based on the constant clash between double identities. Being raised up as a Hindu and his nature as an Irish descendent makes him in a constant balance, especially after he knows he is not a Hindu by birth. This reality turns his life upside down yet answers some of the unanswered questions. There was a hidden psychological conflict between what Gora knows and adheres to strongly that his society helps to plant in him, and what his nature pushes him to do. He asks the question, who am I? Thanks to the British colonial rule. Gora fights the other that he thinks is different. This research is qualitative that is based on the descriptive-analytical method in which approaches such as characterization, postcolonialism of Edward Said and Frans Fanon, in addition to the Freudian theory are applied. The study yields several conclusions. First, the main character Gora concludes that being a Hindu does not mean sticking blindly social rules or being a Hindu by nature. Second, the psychological struggle he lives in is solved the moment he knows his truth. In searching for a specific truth (identity, the individual might find larger truth. Last and not least, to adopt some reformations does not mean total deviation from the main goal, yet bettering and stabilizing your life for the sake of fitting.

Key Words: Edward Said, Frans Fanon, Freud, Gora, identity quest, postcolonial literature, postcolonial theory, self

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General Introduction

Although, Tagore's novel "*Gora*" does not need an introduction to be known. The title in itself held a lot to be explained. This novel is deemed to be postcolonial in the mouth speaker of both Tagore and the whole of India. This story goes beyond a merely fictional story made up of characters acting in a physical material world. The world in which Gora lives is not of innocence as he thinks at the beginning; the first lie that he was non-Hindu and the second lie was his strong fanaticism and patriotism that he believes in that turns out to be the right way (blind).

Many themes in postcolonial literature, and Indian literature is no exception. Indian postcolonial writers, like their indigenous counterparts, explored the idea of being caught between two worlds: one that belongs to oneself and the other that belongs to someone else. Postcolonial writers coined the term "loss of identity" to describe this phenomenon.

Tagore by his choice of his character does not want to criticize India but the Indian system that is based on wrong assumptions, adherences that makes people think narrowly and be in just in many times. He just wants to correct the wrong concept and to correct the idea that to be a true Hindu does not mean all the time to be conservative. These ideas and other are projected via Gora, who was surrounded by different parts that almost were different than him. Many circumstances shaped Gora the way he is, his up raising, religion, and so forth. Gora is the context in which different ideologies are represented concerning topics such as religion, love, education, modernism, colonization and how both the society and Gora look back to them.

The whole (chapter one and two) are designed to fulfil the different aims of the novel. The range was from contextualizing the work by being postcolonial, setting the method to be developed and how to be implemented, whereas the second chapter is the key in the whole chain. It paves the way to the analysis of Gora. The second chapter gives insight on everything in Gora's life that can help in the analysis, such as the themes discussed in the novel, the other

characters, and identify the key aspects in the novel such as identity crisis, self/other and their relation in postcolonial context. Last, the main character Gora will be the focus of the third chapter in which data obtained by the application of characterization, psychoanalysis, Fanon's and Said's ideas, will help to have a clear justification of Gora's behaviour this way and why he changes after his discovery that is the turning point in Gora's life and his ideologies. The researcher concludes that Gora finally feels internal peace, understand more himself, and becomes more open minded and arrives to the idea he is no more himself, he is finally not defined to be a Hindu in his terms but by true Indian. He finally starts seeing himself not of his society but by in the eyes of a true Indian. In other words, he can see himself out of the box.

Although, the numerous critical reviews and researchers that were engaged in the novel Gora, still there are ambiguous and uncovered aspects of the novel "Gora." The present study, then, is no less important than previous works done on Rabindranath Tagore's novel, since not much is said about the novel so far. Thus, the aimed study is a modest addition to the field of Indian literature in specific and literature in general. Now, the choice of Rabindranath Tagore's of the main character "Gora" is ironic in a way, since he is of an Irish descent and upraised as a Hindu. The message between the lines is an ironic message to the Hindus, who pretend patriotically. He shows that a real Hindu should not be by birth, but by nature. It is a right that should be granted even to non-Indians as well.

This research aims to analyse the character's search for identity and true self. Thus, the researcher sought to adopt the psychoanalytical, postcolonial theories, and characterization. The use of characterization will help the researcher to give an overview of all aspects of Gour Mohan. This will further help in the examination of the psyche of the character, the thing that psychoanalysis would later investigate. In addition to the postcolonial theory that is meant to examine a search for identity and the true self of the main character in the postcolonial context based on the results of the previous approaches.

The dissertation tries to answer the following main questions which are:

- 1-What are the characteristics of Indian literature?
- 2-What is the political, historical, and cultural context of the novel?
- 3-Where does the controversial self of Gour Mohan lies in the story?
- 4-How does the novel *Gora* reflect the search for identity and the true self of Gour Mohan?

This research is divided into three chapters, two theoretical chapters, and one practical chapter. The first chapter is mainly devoted to contextualizing the work at hand. It is, then, an attempt to define the genre of the literature this novel belongs to. Also, the first chapter will give some insights into the different methodologies that would be exploited to examine the search for identity in Gour Mohan, the main character. The second chapter is a further exploration of the multiple aspects of the novel “Gora”. For instance, the life of the author, the genre of the novel, common themes, and critical reviews about the novel. While the third chapter is merely devoted to the analysis and close examination of the main character “Gour Mohan”. This chapter is further a psychoanalytical exploration of the main character, his struggles, weaknesses, and conflicts. Of course, the inner conflict of the main character is mirrored in the instability of his sense of identity and true self.

Chapter One: Theoretical Framework

1.1 Introduction

After India got its independence from the British colonizer, people started to perpetuate their struggle to get their own freedom, among them authors, who immortalized their struggle via their writings in order to exhibit their miserable life that was ruined by the colonizer's ideology and conquest. The results of colonialism left Indian societies suffering from many problems, amongst ignorance, homelessness, poverty, self-lost, hunger which later on caused problems on their identities. Consequently, a quest and questioning of identity began by Indians which was the case of those who became between two cultures. And with the emergence of postcolonial literature, writers start writing to expose the hostilities of colonialism, also they write for the purpose of spreading the awareness of their nations through writing literary works. Authors went even further by exposing the colonial discourses and their impact on the psyche of the colonized. The main goal was to depict the realities of the colonies and to educate people about the significance of reclaiming their identity.

The first chapter is divided into two sections. The first section is about the theoretical framework in which the researcher will give a brief synopsis on the Indian literature in general. In this concern, the researcher opens the chapter with identifying the evolution of Indian English literature and how the Indian English novel emerged. Also, it will give an insight and clear understanding of postcolonialism and postcolonial Indian English fiction and its impact and consequences on the shaping of Indian English writings, wherein the researcher defines the concepts of the word colonialism and postcolonialism, ending with the postcolonial literature and Indian English fiction. Whereas the section of methodology is devoted to provide an overview on psychoanalysis, characterization, postcolonial theory, and orientalism of Edward Said.

1.2 Brief Synopsis on Indian Literature.

The complexity of Indian multiculturalism is as important as the Indian literary traditions in the definition and the written of a clear Indian literary history. If the method of identification of literature is only linguistic, then literary historians will certainly be free from various problems. Literature has been, and still recognized by the language that constitutes the literature. No one can deny that there is no problem that is conceivable without language and literature equation (Kumar Das 1). If the one is to talk about literature, language is very crucial to literature.

Indian literature is one of the oldest pieces of works of literature and has become a model for the rest of the world, it has got recognition during the medieval era. The term refers to literary works produced in various Indian languages since ancient times. In ancient times, literary works were once influenced by oral traditions. The earliest ancient form of Indian literature was produced in Sanskrit literature, including the *Rig Vedas*; they are a collection of 18028 Anthems written in Sanskrit Vedic literature and based on Hinduism (Navrati par. 1-2). Vedic writing is the first form of Indian literature.

According to Neira Deve et al, the Vedas were written in Sanskrit. It was referred to as a Vedic age that it was believed that it marked its presence until around 1200 BC. The word Veda is originated from the verb "Vid" which means to know. They are, indeed, religions in narrator and are believed to be the creation of God and the human narrator was only the medium to convey the message (1). Since they are God's creation, they are deemed to be God's words which are the divine voice heard by the riches, the seers, and the prophet of old (Horriwitz 8). To put it simply, the Vedas are divine words that should be cherished by people.

As far as its content is concerned, Indian literature covers all content in the broadest sense of literature, not only religious texts that are survived from the old Indian literature. It includes religious, secular, epic, lyric dramatic poetry, as it contains narrative and scientific

prose. Many other religious sects helped in the production of any literary work, not only Brahmos in the Vedas and Buddhist forms. The other sects were in the forms of myths and legends, ceremonies, polemical writings, sacrificial songs that are deemed to be heroic in old times. Lately, these Sanskrit songs were produced into two epics known as the Mahabharata and the Ramayana. They did not stay oral epics but were written down (Winternitz 1). By writing Mahabharata and Ramayana texts, this would strengthen them.

The eleven Brahmins are a large collection of essays that comment on the Vedas Mantras and stipulate their application in different sacrifices, they are not considered only as theological speculations, but also philosophical, grammatical, etymological, and metric; they are studied while maintaining everyday life. The three Aransas on the other hand, are used to research in hidden places in the forest. These texts could be ritual explorations or allegorical speculations and represent the traditional stage of the exploration of the knowledge contained in the Vedas. After the Aranyakas come to the Upanishad which means to sit down religiously near the teacher to receive guidance, they are metaphysical in their content and help man to find answers to life, death, happiness, and so on (2).

The oral tradition began with both the Sriti and the Vedas texts, both were in Anthem forms; forms to be heard and recited (1). For Neira Dev et al, the Vedas are Samitas collections; joined together and contain hymns, benedictions, sacrificial formulate, and litanies (1). The core message of the Vedas is to honour the gods and to ask for their mercy (kindness). These prayers were driven by man's primary impulse of prosperity and the good life: long life, cattle, etc. By their prayer's men wish their dishes to be fulfilled by the gods (2). There exist other forms of religious texts, such as Sruti and Smriti. Sruti, for the editors, refers to all that is heard and revealed whereas Smriti refers to all that is remembered and recorded from memory and later consolidates into a literary tradition (2).

The two Sanskrit epics, the Ramayana and the Mahabharata are considered as valuable sacred of ancient Indian literature which is kept alive since gloomy centuries. The two epic poems are valued even by foreigners. Even if they are simply regarded as the masterpieces of the most interesting people's genius, their importance is enhanced by the fact that they are fully and truly accepted by people today (Campbell Oman B). Both are considered very long works of literature. Together, their print volume will be no less than five to twenty of the normal size. They embrace a detailed history of wars and adventures, as well as, many stories which are now called fairy tales in the western world and are widely listened to by children. Indeed, epic is the warehouse of Brahmanism in politics and government art. In the universe and religion; in methodology and mysticism; in rituals and daily life (2).

Dramatic literature is a centuries-old literary genre in India. Its origins can be traced back to the Rig Veda, India's oldest literary development and the oldest of the Vedic collections. India has a lot of drama. It has at least one of its key origins in proto-ballad poetry, and it is as ancient as Indian customs. The evolution of Indian dramaturgy can be traced back to the Vedic period. The evolution of Indian dramaturgy can be seen from the Vedic period onwards in epic, puranic, Buddhist, and Jaina literature. It is our responsibility to trace the origins of old Indian epics in it. Drama arose from the dramatic elements of the same ballads, which told tales of gods and demi-gods making sacrifices. Drama, like ballads, provided the necessary foundation for the creation of epics. The dramatic elements of the same ballads in which tales of gods and demi-gods in sacrifices and feasts were narrated derived from the dramatic elements of the same ballads.

Drama in India had begun its journey with the Sanskrit plays. A. L. Basham, a prominent historian, has opined that "the origin of Indian theatre is still obscure. It is certain, however, that even in the Vedic period dramatic performances of some kind were given, and passing references in early resources point to the enactment at festivals of religious legends"

(Basham 434-435). Vedic collections have presented a lurid picture of dramatic theatreland in them are found the Samhita which has fifteen hymns written in a dialogue form, invested with the principle materials for drama. According to the legend, Mahindra and other gods went to Brahma, the Creator, with an entreaty that he creates a pastime that would be shared by all mankind. The Creator took the words from the Rigveda, the music and songs from the Sama Veda, the acting consistency from the Yajur Veda, and the aesthetic flavor from the Yajur Veda. Composed the Natya Veda, which deals with the poetics of theatre, from the Atharva Veda. In Ntyastra, Indian Natya is said to have a unique beginning, a unique function, and is well sealed.

Indian dramatic traditions are preserved in the Ntyastra, the oldest of the texts of drama theory, whose authorship is attributed to Bharata Manu. Ntyastra states that the drama has a divine basis and a near relationship with the holy Vedas. From Ntyastra, we can see that Bharata is not only familiar with the Vedas and their place in the hierarchy of wisdom, but also with the material, substance, and form of each. He has also acknowledged the Vedas' authority, which has effectively enabled him to carve out his theory based on them. In classical India, the Ntyastra of Bharata is the most important work of dramatic theory, which includes dance and music. It is thought to have been written between the years 200 B.C.E. and 200 C.E.

1.3 The Evolution of Indian English Literature

It is not possible to split the English language from India that has 23 official languages, of which there are two thousand regional languages. It can be called the national language because of the colonizer who invest India with a world language that is called English. Indian writing in English is a collection of English novels by the Indian diaspora, which has made a great contribution to Indian Writing in English (Devaki 1).

The beginning of the Indian English Writings is traced back to the mid of the 20th and with the arrival of the British rule in India. Lord Macaulay, is considered to be the founding

father of Indian English Literature. However, Raja Rammohun Roy was the helping hand in the establishment of English in the Indian's mind which had a later influence on their passion for English literary creation. With time, there was a considerable number of writers who emerged and aided with their literary productions the coming young generation of writers (Bhaskar 18). This writing starts with the works of Michael Madhusudan Dutt, pursued by R.K. Narayan, Mulk Raj Anand, and Raja Rao in the 1930s, they are regarded as the pillars of Indian English Writing whom they write in regional language. After this period, the British Raj, the ex-colonized starts to write down to express their miserable life and struggle by using the language of the colonizer (2).

The Indian English literature has recently elicited a broad absorb inside and outside India. According to R.K. Srinivasa Yengar, 1961: "It has taken firm and deep roots in the Indian soil". Even though it started as a hot-house plant. Most works were fiction wherein Indian English writers made their meaningful contributions. For example, Mulk Raj Anand pointed out, "it has come to stay a part of world literature". The growth of the English novel appears to follow a clear pattern and is composed of clear stages of evolution (Bhaskar 1).

1.4 Indian English Novel

The period before the 19th century witnessed the emergence of the Indian writings in English; however, the Indian English Novel did not flourish until the publication of the works of Bankim Chandra Chatterjee, and Lalbehari Day novels. With their publication of the works *Rajmohan's Wife* (1864) and *Govind Samanta* (1874) novels, the Indian English Novel witnessed a thematic variety and linguistic maturity growth. The early Indian English Writings were "imitative and faulty" whereas the writings of Chatterjee and Day were more realistic based on Indian social life and context (Meti 1). According to Vijaya Bhaskar, Chatterjee's novel exhibited a harmonious mixture of Comedy, Romance, and humour.

K.R. Srinivasa Lyenger commented on saying that

Apart from their absorbing story interest Bankim's novels were seen to be in some measure the testaments of a seer's wisdom, a reader did not hesitate to infer from them the Bible of the new patriotism (Bhasker 18).

Compared to the English Indian novels that were characterized by being immature and imitative as well, the recent works were more realistic than before. According to Lyengari: "These early novels have for us today no more than antiquarian or historical interest" (18). The Indian English Writings that were produced after world war one described as being realistic and less idealized. Between the two world wars, the novels are mainly related to contemporary society and are greatly influenced by Gandhian thought and national customs. It is all through this phase that Mulk Raj Anand, R.K. Narayan, and Raja Rao are popularly regarded as the great Trio who framed the Indian English fiction destiny, thus the Indian English Novel gained artistic uniqueness and fullness (18).

According to William Walsh, the Indian English novel of the 1930s started what has now grown to become out to be the Indian's very essential contribution to the Enlightenment English and one peculiarly suitable to their talents. Both *the Untouchable* 1935 and *Colie's* by Anand tackle the issues of class-conscious and caste-ridden Indian society. The novel the *Untouchable* was the first to be written in Dalk English (19). Not only that, the masterpiece of Raja Rao's *The Serpent and the Rope* that was written in the 1960s is among the valuable Indian novels. The novel tackles the East-west struggle to the extent that it is unquestionable due to its spirituality and philosophical nature (19).

Later Indian English fiction appears to be a chary of this type of experimentation involving a general or modified return to historical Indian literary methods. On the opposite, it appears to be seeking to deliver expression to the Indian revel in of the cutting-edge dilemma, even as frankly modelling in self on Western originals any other remarkable creator and one of

the leading personalities of the Gandhian age become K. Abbas who wrote *Inqilab* (1955) (Bhaskar 20)

So, to understand the rise and importance of the Indian English Novel, it is vital to think about its emergence and preservation with traditions. The Indian Novel in English has been divided into three, successive periods along with a/ Novel from 1875 to 1920, b/ A novel from 1920 to 1947, c/ A novel from 1947 onwards, by way of the Indian pupils like Okay. R.S Lyengar (1962), M. Naik (1982), and Meenakshi Mukherjee, concerning the socio-political changes in pre and after freedom from British rule (Meti 1). On the other side, R.K. Rajan classified the Indian English Novel into three major classifications. Early Realism starts from 1864 to 1935. The second classification is Critical Realism between the years 1935 and 1960s. However, modernism starts from 1960 to 1985. The last classification is the New novel that starts from the 1980s onwards. This kind of categorization has its unique bounds because putting a person author in a particular period makes a new issue. In addition to individual writers, there are several literary models and representative values to practice when writing. Therefore, the complete English Novel of the Indian Novel can be grouped into three categories: a/ Traditional social realist novels in pre-independent India, b/ Modern experimental novels after independence, c/ New contemporary novel since 1981 (2).

Before independence, India's intellectuals emphasized national awakening. Particularly, as well as society. Bengal appears to be the origin of the Indian novel in the West. Aristocratic Bengali authors who were the influential Nineteenth-century pioneers in English. Bankim Chandra Chatterjee, Romesh Chandra Dutt, Turu Dutt, and Rabindranath Tagore are just a few examples. Tagore, as well as other writers who addressed the social issues that were within their grasp. These writers were not very western imitators; they were, as Meenakshi Mukherjee (1971: 19) put in "actual descendent of the west". Participation in beliefs and

interactions that are important to the Indian context. In the position of old social ideals, the pioneer novelists attempted to create a new sense of social morality (Meti 2).

Even though novels were written in Regional languages such as Bengali, Hindi, Marathi, and Malayalam, there were no English traditions. Naturally, Leo Tolstoy, Henerie Balzac, and Fyodor DostoWesky's British masterpieces in English translations inspired Indian authors greatly during their productive formative years. The Romantic and old Victorian novels of Dickens and Thackeray had influence. They were not; However, *slavish apes* of western miniatures. On the other side, they attempted to create their novel-writing tradition based on the age-old Indian story-telling tradition. Rajmohan's Wife, Bankin Chandra Chatterjee's only novel in English, laid the groundwork for the first generation of novelists to document India's rich heritage and social transformation. He was followed by both male and female novelists who stressed their personal and private experiences. As a result, old novels were sketchy, local, and far from political events. Early novelists portrayed rural and local life, which was full of superstitions and religious whims, as well as morality and social ills (Meti 2).

1.5 Definition of Postcolonialism

Postcolonialism is considered to be the significant area in the study of literature that examines the literary, social, and cultural legacies of imperial and colonial powers, with an emphasis on the effects of hegemonic dominance and exploitation on colonized. During the 1970s, it was primarily introduced as an area of literary studies. In modern history, as several territorial entities gained independence from colonial control, the term refers to the expression of national, cultural, religious, social, or human identity. The colonization of the world by Europeans began in the sixteenth century and culminated in the twentieth century when more than 80 of the globes were under the rule of some colonial force after the first world war (Mushtaq. et.al 207).

According to McEwan, different scholars defined the term postcolonialism to denote different cultural, economic, and political circumstances of countries that share a history of European colonialism. For this paper, the researcher will use Schwarz's (2005) concept of postcolonialism, which describes it as "a radical theory that interrogates both the history and current legacies of European colonialism [and American imperialism] to reverse them" (Saada 103).

Unlike other literary theories, the concept of postcolonialism remains hazy. It lacks "an originary moment" and "coherent technique." The terms independence period and post-independence period were used immediately after independence. However, the labels "colonial" and "postcolonial" were abruptly coined. The fundamental reason for this was the recognition that the end of colonial control did not result in the kinds of changes that were expected and required to handle new problems, new geographical links, new political structures, and maintain ancient traditions and cultures. It's difficult to come up with a precise description of postcolonialism. Postcolonial studies' proper substance, breadth, and relevance are all subject to debate. Finally, they propose that the theory be called Postcolonialism, and that the conditions it tackles be referred to as Postcoloniality. According to Julia V. Emberley, postcolonialism is a current configuration that signifies a new approach in the investigation of ideological relationships that create the so-called "Third World's" symbolic debt to the "First World." (Elvi 1-2).

The term "postcolonialism" should not be interpreted strictly chronologically, as if it refers to what happened after colonialism. It can be defined as a social, political, economic, and cultural response, representation, and resistance against colonialism. At best, the post in postcolonialism imbues it with the idea of a straightforward historical progression of progressive tendencies. To Ashcroft, "We use the word 'post-colonial' to describe all the culture touched by the imperial process from the moment of colonialism to the current day,"

the authors of *The Empire Writes Back* say. This is due to the fact that preoccupations have remained consistent throughout the historical process triggered by European imperial aggression (2).

From post-WWII to the current day, postcolonialism can be defined as the study of colonial influence and legacy. It investigates the colonial legacy's socio-political, psychological, and political consequences. Darby and Paolini (1994) define post-colonialism as "the pursuit or recovery of a moral and emotional attitude in the face of Western advancement, driven by specialists from developing countries or researchers from the West." (Dizayi 78).

1.6 Postcolonial Literature

The word postcolonial literature refers not only to a period in a country's history and the literature associated with that period but also to a distinct body of literature with shared characteristics, even if it comes from many decolonized countries (Asst et.al 1298). Postcolonial literature comes from all these conditions that are represented in postcolonial writing, which comes from a variety of sources and inspirations. It contains many works among them *Murphy* by Samuel Beckett, *One Hundred Years of Solitude* by Gabriel Garcia Marquez, *Midnight's Children* by Salman Rushdie, *Things fall Apart* by Chinua Achebe, *Season of Migration to the North* by Tayeb Salih. Postcolonial literature is a wide term that includes works by persons from the former colonial world as well as diverse minority diasporas living in the west. Postcolonialism is also a word that has been used to reinterpret western classic literature a range of new and different angles (Quayson par.4).

Postcolonial literature refers to previously colonized and subjugated literature that is produced by people. In another way, it refers to "the body of works produced by colonized people to eliminate the colonizers' influences in their lives". In the mid-twentieth century when

many colonized counties were fighting for independence from colonizers, postcolonial literature arose (Abirami 166).

The use of language in postcolonial works is reviewed differently by postcolonial authors. Some authors emphasize the use of the native language in their writings. These authors are firm believers that their ancient customs, manners, and practices are best reflected in their native tongue. Ngugi Wathiongo; for instance, a Kenyan postcolonial writer who made a good start in the English language. However, Ngugi then stopped writing in English and began writing Gikuyu; a Kenyan language is spoken mainly by the Gikuyu ethnic group (166). By writing in English Ngugi and other postcolonial authors wished to improve an international contact. The colonizers' vocabulary is used by postcolonial English writers to criticize the colonizers and to correct the harm they have caused in the historical, social, cultural, and economic sectors. These authors, on the other hand, tamed the English language to fit and construct native experience. Postcolonial writers such as Raja Rao, Mulk Raj Anand, and Chinua Achebe believe that imperial language must be transformed to fit native readers (167). Although postcolonial Indian writers did not write only in their mother tongue since they were colonized, the language of the colonizer had a great influence on their writings in the language of the colonizer which is the English language.

Literature refers to both the literary contributions of Indian writers writing in English in their homelands and the literary voice of the Indian diaspora. The origins of Indian literary innovation in English can be traced back to the time of the continent's British colonial subjugation. With the emergence of the authors Mulk Raj Anand, Raja Rao, and R. Raja Rao, the novel gained prominence and recognition. K. Narayan, who began their literary career at the turn of the twentieth century, following in the footsteps of their forefather, poet, philosopher, and writer Rabindranath Tagore (Grobin 94). The number, variety, and maturity of Indian novels have all increased significantly. What started as a small plant, has now grown

to a luxuriant size and branched out in different directions. The evolution of the Indian English Novel follows definite trends, and it is not difficult to trace its incremental progression from imitative to rational to psychological to the realistic and experimental stage (R. Patil 2).

The big three Indian writings in English came on the scene in the 1930s, and they were the fathers of the real Indo-English story, though they, unfortunately, depicted village life and the concomitant impact of independence almost all of the time. They could not get away from Gandhi's ideology, which found its way into their creative writing, consciously or unconsciously. However, it is during this period that the researchers come across out-standing novels for the first time, as evidenced by Mulk Raj Anand's *Untouchable* (1935), R.K Narayan's *Swami and Friends*, and Raja Rao's *Kanthapura* (1938) (3).

Some major novelists emerged in the forties. For instance, G.V Dasani's *All About H. Hatterr* (1948) was a significant advance in formal experimentation in the 1940s, and it became a masterpiece of extraordinary artistry. Hatterr's sparkling, perplexing, jumping prose is the first brilliant attempt to transcend the English language's Englishness. It is highly evocative narrative techniques and vocabulary, unprecedented in the history of Indo-Anglian literature, left an indelible impression on the minds of other readers (4).

1.7 The Impact of Colonialism on Individual and Social Identity

Colonialism was unquestionably more traumatizing for colonial subjects than it was for colonisers. Poverty, starvation, sickness, cultural upheaval, economic exploitation, political marginalization, and systematic programs aimed at instilling a sense of social and racial inferiority were all a part of their lives (Alexander par.2). The railways, the press, and the western system of education, as well as clubs and associations, were all introduced under British control, all of which disrupted the existing socio-economic order.

However, the exploitation practices they sparked obliterated India's chances of developing businesses and establishing a sophisticated economic structure. For the benefit of

British businesses and their market in India, British rule gradually decimated India's native industries. Despite its efforts to bind the people it ruled to colonial backwardness, it unleashed new historical forces within the Indian fold by disrupting the established economic and socio-cultural order. It sparked people's yearning for material advancement and improved facilities and living situations. It also sparked an inquisitive attitude in the minds of Indian intellectuals who were exposed to western education. As a reaction to western interpretations of the same, both social reformists and conservatives took a fresh and critical look at their own society and culture (Impact of colonial rule par.3).

In this setting, the colonisers devised a complex system to strike at the core of native confidence by “creating a class of persons Indian in blood and colour, but English in preferences, morals, opinions, and intellect.” After the colonisers had finished bleeding the blood of the natives, they concentrated on replacing the leadership that had accelerated the Indian liberation struggle with one that believed in 'compromise' with them. Delhi's pre-colonial intellectual elites, who saw colonialism as a threat early on, were replaced by a friendlier class of 'scholars.' (British influence Indian culture par.3).

One of the main results of the colonial impact on India's identity, is that people starts to question their existence, and where they belong to because they found their selves lost between two worlds, one is their mother and homeland the “colonized, the other is the of the “colonizer” after the departure of the British rule from India. The colonizer's effect on Indians among them was, poverty, homelessness, and the loss of identity, which is a big problem wherein Indians lost the sense of belonging and starts to adopt the others identity

1.8 An Overview About Psychoanalysis

Psychoanalysis, as a term, refers to both the psychological techniques and a set of techniques. Each of them focuses on the unconscious as a vital reason in a human behaviour. The first psychology to talk about is Sigmund Freud. He is an Austrian psychiatrist, a

neurologist who developed a psychoanalytical technique to cure emotional disorder. In his part, Freud applied all what he learned about psychology to create a psychoanalytical theory. His theory, impact, stresses the important role of the unconscious in the mental life (Lipner and Mural 2)

Psychoanalysis is a unique style of psychotherapy as well as a theoretical framework for human development, psychological functioning, psychopathology, and change processes. Psychoanalysis was the first modern Western psychotherapy system, and most later types of therapy that arose from it were heavily affected by it or developed largely in response to it (J.D. Safran, Gardner par.1). It is a theory and approach for comprehending the growth and functioning of human psychology, particularly the emotions. Psychoanalysis is a theory of human emotional development based on observations and emotional disease treatment. Psychoanalysis and psychoanalytic therapy are talking treatments that look into a person's psychology in order to help them master their emotions. Mental symptoms, bad relationships with others, work, love inhibitions and disruptions, sadness, and low self-esteem are all manifestations of these conflicts. The elaborate complexity of how a person's mind functions is brought to consciousness by a detailed description of what disturbs them and all the associations that this brings to mind (Marcus par.1).

The mind is divided into three metaphorical parts: Id, which acts on an unconscious level and is primarily concerned with innate drives and desires. According to Freud, the id is comprised of two basic instincts: Eros, or the survival instinct, which pushes us to engage in life-sustaining activities, and Thanatos, or the death instinct, which drives destructive, aggressive, and violent conduct. Ego: The ego serves as a conduit for the id as well as a check on it, attempting to meet the I want d's in a socially acceptable manner. It is the most connected to reality and develops in childhood; According to McLeod, Superego: The superego is the part

of the mind that houses morals and higher values, prompting us to act in socially and ethically acceptable ways (Ackerman par.2).

Freud's model of the human mind was perhaps his most influential concept. His approach splits the mind into three levels, or regions: Conscious: This is where our present ideas, feelings, and focus live; Preconscious: This is where our current thoughts, feelings, and focus live; Unconscious: This is where our current thoughts, feelings, and concentration reside; Unconscious everything we can recall or recover from our memory is stored in the preconscious (also known as the subconscious). According to McLeod Unconscious, a repository of the processes that drive our behaviour, including primordial and instinctual urges, exists at the deepest level of our minds. Later, Freud proposed a more structured mental model that could coexist with his initial concepts of consciousness and unconsciousness (par.1). Psychoanalysis is founded on the idea of unconscious mental representations that develop throughout time. Intense and conflicted emotions are prevalent in these mental representations of self and others. Wishes, accompanying anxieties, and attitudes that structure compromises among them are all part of the conflicting emotions. Temperament and experience both alter these representations (Marcus par.2).

1.9 Characterization in Tagore's Novel

According to Martin, there exist various scholars such as Vladimir Propp who has highlighted the importance of characters for the narrative line as a vital component. In contrast, less work has been initiated or done on the concept of characterization. Despite the fact that the two are inseparable (Bellebcir 21), indeed much work on the concept of "characterization" was found in drama. In trying to understand the characters, readers are obliged to articulate such cognitive techniques known as schemata. Thus, understanding the characters is a difficult task.

Martin has defined the concept of characterization stylistically speaking. He states that

When I speak of characterization I am speaking of stylistics and narrative techniques of the representation of human features, actions, intentions, desires and traits in the novel form and how these interact with reader's cognitive strategies for recognizing and developing knowledge (or the feeling of knowledge) about other people. The implication of this approach is that strategies of reading real people are similar to strategies used for reading fictional character. (Bellebcir 22)

In this quotation, Matin highlights two vital levels of the defining the characterization's nature. For him, characterization is both a normative and stylistic representation. In this sense, the techniques that the reader implement in approaching other character can be implemented to read fictional character. According to Mimouzi, characterization, as a term coined, is a literary device meant to explain and exhibit details and information about the tale via characters. The writer, first initiates his introduction of his characters by introducing superficially, then s/he moves to talk about their behaviour. The last step includes many stages. Firstly, the writer focuses on the process of his character's thoughts. The more the writer reveals the line of thoughts of his character, the more readers have a clear idea and gets in contact with character. Finally, the interaction between characters is the most important part of characterization. The evaluation of characterization; indeed, lies on the character's reaction to each other (Bellebcir 22-23).

Francis Bacon has asserted that; since the creator of a tale of a text is the author, s/he will be able to use an expansion of strategies to assist readers to get realize the characters within the story and what the characters are like. Characterization is a name for the methods a writer uses to reveal a person's values, feelings, desires, and so forth. To readers, when revealing an

individual's developments, a writer can do so with the usage of direct characterization or indirect characterization.

1.10 Postcolonial Theory

Both Chiles and Fowler believe that the word "post" refers to the period and events after the colonial intervention, thus historically speaking, refers to both the period before and colonialism (184). Therefore, one of the key subfields of colonialism is called (colonial discourse analysis). This field of study examines the production and reproduction of discourses produced by colonialism. In addition, it helps to understand how conciliarism deconstructs habits in minds by analysing colonial representation of colonized people as well seeking to provide an insight on how colonialism was practiced of both culturally and materially and how ideologies that justify colonialism were encoded into-consciousness (184).

Both Lazar S Rukundwa and Andries G Van Aarde see the postcolonial concept is constructed from the colonial reviews of folks who engaged in liberation struggles around the world and particularly within the tricontinental international locations in Africa, South and Southeast Asia, and Latin the US. The formation of postcolonial theory 1190 HTS 63 (three) 2007. It bears witness to steady cultural forces for representation. It permits people emerging from socio-political and financial domination to reclaim their negotiation space for fairness. In a dislocated way of life, the postcolonial principle does not declare struggle on the beyond, but demanding situations the result of beyond that are exploitative (1189).

In so doing, the postcolonial concept is dealt with the psychology of both the colonized and the colonizer within the manner of decolonization. Those engaged in and people tormented by colonization and imperialism are consciously brought to a level of obligation because the cultural revolution refuses to endure a state of subjugation. Postcolonial theory increases self-focus which revolutionaries the minds of the colonized and the colonizer to build a brand-new society wherein liberty and equity succeed (1190).

1.11 Orientalism

According to Magnier, the roots of Orientalism are discovered inside the centre ages and Renaissance inside the interactions of pre-cutting-edge Europe (In particular France) with the orient, through the primary European explorations and crusades and changed into used as a creative have an impact on in currents such as Baroque and Rococo till the end of the eightieth century (2).

The term Orientalism was first coined by Edward Said in his book usually referring to two different form of cultural representation; the westerner and non-westerner (Wolf Reyze, Robins et.al 73). In his book intitled Orientalism, Said “traces back the history of orientalist discourses in literature, the arts and all the documents from the eighteenth century onward (73). The work of Said is drowned upon the concept of Faucult discourse. According to Chiles and Fowler discourse, is deemed to be a semantic field. The structure of this discourse defines what should be said about such an object. For Said, indeed, the object that Faucult talked about is the “Orient”. Edward Said highlighted that: “The basic structuring of Orientalism is an anthological and epistemological distinction made between the “Orient” and (most of the time) ‘The oxidant’” (Chiles and Fowler 162). Under this binary opposition, there lies other sub binaries. Whether explicitly or implicitly, the opposite of the “Oxidant” is the “Orient”. If the “Oxidant” seen as masculine, the “Orient” is definitely feminine, etc (Chiles and Fowler 162).

For Said, Orientalism is seen as a discourse that enable the production of the “Orient” as Europe’s “Other” so that Europe projects its sense of identity. Thus, is this respect, Orientalism produces both the “Orient” and “Europe” as well. The second part of Said’s book is linked to colonialism. Said argues that since Orientalism is a body of thoughts about the “Orient”, then it speaks openly on the rise of hegemony and power that are given to the justification of European supremacy. Said is heavily influenced by Gramsi’s ideas which helped him to exhibit how colonial powers function and are justified. The colonial power is

both soft and hard. Not only that, in one hand, it is material and visible, invisible and unconscious on the other hand. As proposed by Ngugi Wa Theongo *Colonizing the Mind* (Chiles and Fowler 194). In other words, Ngugi Wa Theongo refers to the colonial power by the term and its function as colonizing the mind.

There are several explanations and contentions among theorists about identity creation and crises in the postcolonial era, but all agree that the existence and intricacy of the issue are the major outcome and explicit consequences of colonialism. Let's start with Fanon, whose sense of self-identity was based on the colonized and the colonizers' tumultuous historical relationship. His arguments identified the impact of imperialism's harsh legacy on the colonized's identity construction, as suggested by Richards (2011): that liberation is insufficient to remove colonialism's impact and restore the experience of identity (Dizayi 80). Fanon contends that "a black man thinks himself to become whiter by using the white man's lingo, by adopting upon himself the world of the other" in order to combat the problem of colonial effect. As a result, throughout the struggle against colonization, blacks, burdened by their mediocrity, try to show unmistakable proof that they are on par with whites, and "need to demonstrate to white men, no matter what, the wealth of their thought, the corresponding estimation of their understanding." (81).

This type of black men's behaviour, which resembles that of the colonizer, is a result of the colonial impact on their awareness, which was plainly influenced by the white man's meticulous technique to summarize and implement the colonial belief system of power and superiority. On the other hand, to make the colonized ignorant to the true distinguishing evidence that divides them and to offer them a justified appraisal as humans, rather than as a white impersonation, thus worthless. Fanon's main thesis is that the white man, or colonizer, actively strengthens the knowledge of the black man, or colonized, by reinforcing their discourse during colonization, which devalues the colonized with a definite end goal in mind:

to highlight how unequal they are. The colonized, or blacks, are forced to "assume that they are by nature irrational and uneducated, lacking ethical traits; thus, they require education and civilization to be delivered to them." In general, Fanon's *Black Skin, White Masks* analyses colonialism's indoctrination and uncovers the effects it had on colonized people's knowledge, as well as the resultant chaos and loss of identity (81).

In *Orientalism*, Said expands his position of dividing the world into two binaries: Orient and Occident, East and West, similar to Fanon's theory of colonists' power dominance and its impact on the colonized culturally, financially, psychologically, and driving their prevalence. While Fanon's arguments mostly address the psychoanalytic zone, Said was more interested in political speech. Said explains the connection between colonial powers and colonized individuals and countries by constructing his argument with respect to Foucaultian theory on power and knowledge. As Ashcroft and Aluhwalia (1991) argue, his central issue of identity development is the colonized's ability to resist, to reinvent oneself as an anti-imperialist subject, and that this diversion of the self should be contextualized in light of the fact that it is identity development that creates binaries, and people are what they make themselves, regardless of the circumstances (81-82).

Said's identity perspective arises through the binary relationship between West and East, which he refers to as "Eurocentric." He focuses on the notion that "identity is provided by Western dominion." He sees reality as being defined by those who wield power, in the same manner that the West's knowledge and power, or colonizers' authority, empowers them to analyse and organize colonized information on the basis that this allows them to characterize knowledge with their power (81). As a result of this, they see the colonizers as unequalled. As a result, the central premise of Said's argument is that colonial folks are established and connected to the colonizer's belief system methods, and that this logic has had a significant impact on the colonized. The colonized are unable to recognize themselves outside of this

Orientalist approach since identity is envisioned and organized within the confines of Western or Occidental knowledge. As a result, Said's concept of identity development is linked to this logic, which focuses on the East's identity. This argument, as established by Said beginning with the publishing of *Orientalism* and in various works speculating on the relevance of resistance in the postcolonial period, hinges on the colonized opposing the power of the West, rejecting forced identity and the formation of one of their own (82).

1.11 Self, Other, and Otherness

The term “self” refers to “the psychological or cultural conception of a given individual’s identity or sense of human particularity (89). Thus, the concept of the self indicates a psychological or a cultural identification of oneself. However, otherness refers to “the state of existence of being other or different from established norms and social groups; the distinction that one made between one’s self and others, particularly, in terms of sexual, ethnic, relational sense of difference” (Wolf Reyze and Robins 74). It is mentioned in the text of Luce Irigarai that the other always refers to woman in masculine societies.

If the term other is used in everyday context, it would cause no problem because simply it would refer to all what is different than us and our norms and practices that governs our lives as humans in such a community. However, in other context, the concept “Other” have an underlying representation. The “Other”, indeed, does not directly refer to the opposite self. However, their existence is confusing. Both “exist in a complex relation that undermines any simplistic conception of self-other, inside outside or centre margin” the other is not meant to be changeable or stable entity. However, it refers to all what we hate, dislike and fear most. In other words, “the other is contract it is moreover, a historically and culturally specific construction that is determined by discursive practices that shape us into what we are. In part, the consolidation of our sense of self can be achieved via the distinguishment of ourselves from those different then us (Chiles and Fowler 164).

The complex relationship between the self and the other is the core of psychology and psychoanalysis of Freud and Lacan. Moreover, the individual defines himself via the other. Thus, the relation between the self and the other is hierarchal in nature. To say it simply, "the self-whether it is considered as male, white, European or hytrosexual-is constructed as positive term. Conversely, the other-be it female, black or European or homosexual-is construction as its negative reflection. This reflection is responsible for.

In his writings, Frantz Fanon advances the concept of the Other as a crucial topic in postcolonial studies. The Other is the "not me" to him, and he is the Other. As a result, an effort has been made in this study to bring such thoughts to the forefront. The goal of this research is to look at how literature depicts the Other. It demonstrates how an imperialist may maintain power over the Other in a colonial context, namely, that the Other must be seen as distinct from the Self, and so the imperialist must preserve sufficient identity with the Other in order to value control over it. By definition, the Other lacks identity, propriety, purity, and literality. He is the unfamiliar, uncanny, unauthorized, inappropriate, and improper in this sense: the one who does not belong to a group, does not speak a certain language, and does not share the same customs; he is the foreign, uncanny, unauthorized, inappropriate, and improper (Al-Saidi 98).

The formalistic method (binary opposition) is used to grasp the concept of the Self and the Other, which is a key concept that helps us understand how meanings are moulded, created, or reinforced in a text. The imagined binary distinction between civilized and savage has sustained and legitimized Western power structures favouring "civilized" white men, according to binary opposition, which is the notion of contrast between two mutually exclusive categories. The presence of 'binaries' in a text "acts to build often powerful layers of meaning that work to preserve and reinforce a society or culture's prevailing ideology," according to the author. The focus is brought into some of the ideas related to consciousness under this concept, where the concept of "Self" lies at the heart of subjective consciousness (98).

According to Ashcroft, Griffiths and Tiffin. 2002, the idea of Otherness considers the world to be "split into mutually excluding opposites: if the Self is orderly, logical, masculine, and good, then the Other is chaotic, irrational, feminine, and evil". ...the colonial presence is constantly ambiguous, oscillating between its appearance as original and authoritative and its articulation as repetition and difference. This ambiguity distinguishes the bounds of colonial positionality—the divide of self and other—and the question of colonial power—the distinction of colonizer and colonized—from both Hegelian master-slave dialectic and phenomenological projections of 'otherness.' "Self" and "other," "Powerful" and "powerless," "Torturer" and "tortured," "Civilized" and "savage," "Superior" and "inferior," "Human" and "subhuman," "First World" and "third world," "White" and "black," "Colonizer" and "colonized," (Kehinde, Ayobami.p.108) "Self" and "other". One colonist believed that the white races' dominance dictated that "black males must forever remain cheap labour and slaves." According to Fanon (1963), When one understands Lacan's mechanism, there can be no doubt that the genuine other of the white man is and will continue to be the black man. On the other hand, only the white man perceives the other as the not-self - that is, the unidentified, inassimilable – on the level of body image (96).

The production of the Other, according to Loomba, is contingent on the construction of the Self; the insider (the White European male-Self) is ultimately reliant on the outsider (the black African male-Other). The colonizer's perception that he is "the enemy within," the one on whom truth is imposed, gives rise to the concept of the Other. This reality is a confession of guilt that the Empire exploits to invade and isolate people (98). To Suomela-Salmi & Dervin; Staszak; Woodward, the concept of "Othering" is intertwined with the concept of "Othering," which describes how an individual or a group of people is objectified, differentiated, simplified, exoticized, or created in relation to the Self. A binary of "Us" and "Them" socially constructed

on the perceptions (typically negative) of any social identity (e.g., racial, geographic, language,) (Linares par.2).

An identity crisis is a stage of development in which a person's sense of self or place in the world is questioned. The concept is based on the work of developmental psychologist Erik Erikson, who felt that one of the most fundamental problems that humans experience is the construction of identity. An identity crisis, according to Erikson, is a period of intense self-analysis and study of various perspectives on oneself. While forming a sense of self is an important element of adolescence, Erikson did not believe that identity development and growth were limited to this period (Cherry par.1-2). Identity crisis seems an ordinary phase in one's life.

1.12 Conclusion

The conclusion that can be drawn from the chapter is that, despite the fact that post colonialism has an ambiguous and broad definition, the essence of it is concerned with the reason for and methods by which one culture dominates and oppresses another culture in many domains such as politically, socially, and economically. In relation to the colonizer and the colonized dichotomy, the postcolonial theory denotes the colonial process of examining what concerns the colonizer and colonized dichotomy. This approach put an emphasis on the importance of defining all areas of colonized life, including identity, race, and culture. So, diaspora emerge from those colonized people, with the ultimate purpose of achieving self-esteem and individuality.

Chapter one was devoted to give a background of the Indian literature in general focusing on how the colonization plays an important role in shaping writings from Indian writings to Indian English writings in a postcolonial context. While the second section was devoted to methodology which is about the theories used to carry on the study focusing on characterization that will help later on in the analysis of the main character; his identity and self with the help of Freudian psychoanalysis in a postcolonial context.

Chapter Two: Overview on the Novel *Gora*

2.1 Introduction

Tagore wrote a novel entitled “Gora” in which he puzzled the whole world with it. It is a kind of novels worth study of its rich elements and complex. The reader is kept attracted to in every corner, very entertaining each time, there is a story within a story. It does not narrate a simple story of a young boy named Gora, that the novel holds its name, it is rather a story of every postcolonial young boy and girl generation. It narrates the dichotomies and contradictions in one’s self and other. It narrates the Indian caste system, it narrates motherhood, leadership, fanaticism nationalists. It is a social system of traditions (melting pot). If anyone wants to understand the Indian (works), he just reads *Gora* to understand. This chapter is as equal in importance like the other.

As a postcolonial novel *Gora* narrates openly the hostilities of the colonizer and its impact on the colonized both physically and mentally. It stems ideologies of double and despair Gora fights strongly these ideas, yet he felt that because he is of an Irish origin, as if he is fighting himself. At the. All other characters played an important role in shaping Gour Mohan’s life. This chapter, indeed, is devoted to explain the pre-mentioned elements that are related to Gora.

2.2 Overview on Rabindranath Tagore

Since Rabindranath Tagore is the writer of the Novel *Gora*, there has to first introduce the author and the main ideologies related to his life and that are mirrored in his novel. Thus, this researcher will thoroughly investigate the life of the author looking for crucial clues and insights that might help later on in the analysis of *Gora*.

2.2.1 Introduction of the Author and His Works

Rabindranath Tagore was born in 1861 and die in 1941. He was the youngest son of Debendranath Tagore, the leader of Brahma Samaj. He was schooled at home and although being sent to England for official schooling at the age of seventeen, he did not complete his studies there. He oversaw the family estates in his later years, in addition to his many-faceted literary endeavours, a project that brought him close to common humanity and piquet his interest in social changes. At Shantiniketan, Gandhi also founded an experimental school where he tried out his Upanishadic educational beliefs. He was a passionate friend of Gandhi, the political father of modern India, he participated in the movement of the Indian national on occasion, though in his own non-sentimental and imaginative style. Tagore was knighted in 1915 by the British government, but he resigned the honour a few years later in protest of British policy in India (The complete works par.1).

Rabindranath Tagore, a Nobel laureate in literature in 1913, his songs are now the national anthems of two countries, and he is revered as a larger-than-life legend in his native Bengal and India. Tagore had a legendary reputation in his day and the 20th century as a poet, novelist, short story writer, playwright, dance drama writer, songwriter and composer, artist, nationalist, internationalist educator, and social thinker. But since his death, public opinions on Rabindranath Tagore has become more complex, with sharply critical voices seeking distance on a space to emerge from under his shadow, as well as the fossilization of boring phrases or images that have stereotyped him into obsolescence since his time, new national and global

challenges have arisen, seeking solutions based on a framework of thought that has evolved own classifications and constellations (Banerji 1).

Tagore was considerably more than a significant force in contemporary Bengali literature and the first Indian to achieve such widespread renown as a writer in contemporary times. His best poetry and fiction, much of which has yet to be translated into English are full of power, universality, and literary significance. His Bengali articles and lectures boundedly illustrate his constant attitude on the future course of India: first, India must select her destiny; and second, India must not be afraid to grow in the contemporary age. Instead of living in the past, we must create a new cultural synthesis that incorporates the best of both East and West. Tagore opens up pathways of insight to both past and present history when studied in the social and political conditions of his day (Logo, Warwick 3).

The following account of Tagore's life and work is based on Bengal's editions of his works. As a result, work is always described by its Bengali title, and Bengali names are always spelled in Bengali. For example, "Gitanjali" (song offerings) refers to the original Bengali work; but "Gitanjali" (The original Bengali work) refers to a series of devotional songs released in English in 1913. Tagore's literary works have also been translated from Bengali originals, with only a few exceptions (most notably Tagore's translation of select poems) where an English translation exists (Tagore 12-13).

According to Kripalani, 1962, Tagore was a multi-faceted genius who excelled in particularly every type of writings, including poetry, fiction, theatre, letters, lectures, and essays. He was also an actor and director, and when he became 67 years old, he developed a new passion for a completely another kind of artistic expression, painting (Quayum 2). The issue handled by Rabindranath Tagore's works and postcolonial literature has striking connections. Tagore has been regarded as a one-of-a-kind postcolonial thinker who handles

issues from a fresh perspective. Tagore has even labelled a postcolonial thinker by Edward Said (Ahmed par.2).

2.2.2 Works of Rabindranath Tagore

India's postcolonial discourse has made numerous attempts to incorporate Tagore into his field, and its arguments are not weak. The researcher can examine this topic by looking at two of Tagore's famous novels, *The Home and The World* (1916) and *Four Chapters* (1934), both of which are set against the backdrop of political upheavals. The two protagonists of the novels embody the happenings. The events that occur during their British colonizers' captivity, within the Indian liberation movement, the dialogue spanning cultural, political, social, and economic topics that the thinking of people throughout those periods in the main focus in both works (3).

Tagore left alone postcolonialism, cannot be appropriated by a single discourse. When closely investigated, his work goes beyond postcolonial theory. In his book *Empire, Nationalism, and the postcolonial world: Rabindranath Tagore's writings on history, politics, and society*, published in 2011, Michael Collins contends that postcolonial historiography has the field to give Tagore the academic respect he deserves (4).

2.2.3 Genres

Tagore is regarded as one of India's greatest authors and artists. His undeniable abilities shifted in several areas. As a poet, lyricist, novelist, short story writer, painter, musician, educator, and social thinker, he made a name for himself. His deep commitment to humanism was a common thread that ran across all of these varied and demanding pursuits. Humanism is a phrase with multiple connotations that emphasizes the primacy of human beings, their thoughts, and acts, as well as their freedom and feelings of agency. This, on the other hand, has mainly been disseminated around the world as a European concept with global applicability.

Tagore's humanism is notable in that it emphasizes the fact that humanism is many things rather than one (Singisala 55).

2.2.4 Tagore's Philosophies

There are two sides to his philosophy of life: one is that he is a Vedantic, a thinker who draws inspiration from the Upanishads, and the other is that he is an advocate of theism that is similar to if not identical to Christianity. Tagore favours the former viewpoints. "To me, the Upanishads' verses and Buddha's teaching have always been spiritual things, endowed with boundless vital growth; and I have used them, both in my own life and in my preaching, as being instinctive with individual meaning for me, as well as for others, and awaiting their confirmation my special testimony, which must have its value for the reason of its individuality. This school regards Rabindranath's life philosophy as nothing more than India's most wisdom repeated to fit the demands of modern times. His writings are a commentary on the Upanishads by a person of his generation on whom the present age has had an influence. They reflect the spirit of ancient India. His idealism is a true product of India's past, and his philosophy is entirely Indian in both origin and devotes opponent (Radhakrishnan 2-3).

According to Dr. Coomaraswami, "The art of Rabindranath is entirely Indian in spirit and form", The alternative opinion holds that Tagore, like previous Hindu regenerators, freely took from Christianity and western teaching and weaved these alien parts into the warp of this own faith (4). All concerns and disagreements would be put to rest with an objective presentation of Rabindranath's viewpoints. In none of his texts find a comprehensive of his philosophy of life. Sadhana, too, is a collection of sermons, mystic songs, and possibly meditations. It is more a soul sigh than a reasoned metaphysical exposition and more of an atmosphere than a philosophical theory. However, Indians sense that the air is infused with a specific view of reality, the reader may read about his soul's reaction to the environment, as well as his attitude about life, in his work (6).

In the colonial context, the perspectives of the colonizer and the colonized become crucial. Not only will there be a colonized perspective on their suffering as a result of the colonizer's postcolonial translation texts, but there will also be colonizer influence on the colonized people, which will influence their literary texts output. These two aspects can be found in *Gitanjali* since the two authors, Rabindranath Tagore and W.B. Yeats, both come from conquest countries and were affected by colonizer ideology. They may live in a colonial country that was colonized by the British, but that does not mean they agree with what the British did to their country. They are attempting to study the British language and culture to modernize them. In this scenario, it is vital to identify the aspects offered by Andre Lefevere such as poetic, patronage, and ideology, to translate *Gitanjali*. Postcolonial translation theory, which focuses on the rewriting process, contains these features. By using this idea, the author compares Tagore and Yeats' ideology and discovers that they are both colonizers and colonized (Kawuryan par.1).

2.3 Summary of the Novel

Gora like all of Tagore's previous works has a fairly simple plot. Tagore on the other hand employed a broader canvas in Gora. It centres and grows around the four main characters' love themes. Gora, Sucharita, Binoy, and Lalita are four of Gora's friends. The work depicts how love and religion, patriotism, serves one's own country and people, and religion is all at odds with one another. Gora is centred on two key movements: Brahma-Hindu disputes and the emergence of nationalism in the second half of the nineteenth century (Rajagopalan 11).

Anandamoyi's life is turned upside down the day she adopts Gora. Anandamoyi is troubled by the condition between her love for a kid and her religious loyalty. Anandamoyi opposes that portion of her faith that tries to build barriers between human beings based on petty limited domestic boundaries of caste, race, and relinquishment because she is childless (11).

From 1907 through 1909, Rabindranath Tagore's celebrated novel *Gora* was serialized in Bengali. In 1910, the work was published as a book. The novel has been translated into English multiple times. *Gora* (1910) is Tagore's longest and fifth novel. In the history of Bengal fiction, it is a seminal work. Few presuppositions underpin nationalist thinking like this one. It has an epic scope and covers the social, cultural, religious, and practical life of Bengal's urban middle class in the nineteenth century. It depicts Bengal under British rule as a large, dynamic setting, with a fragmented populace attempting to imagine a growing nation (Saleh 93). The novel is an eponymous protagonist who is born to Irish parents and has strong Hindu beliefs. He lives in Bengal in the nineteenth century. *Gora* is a devout Hindu who defines himself in opposition to British colonial culture and approaches his nationalist identity through organized religion. He is a man who adheres to a revivalist Hindu worldview (93).

The main character *Gora* grows up to become a devout Hindu, and his image of Indian nationalism is shared by his beliefs. *Gora* visits the house of Brahmo girls Sucharita and Lalita to keep an eye on his close buddy Binoy, who frequently visits them. *Gora* finds himself in an emotional struggle with his country and the people over his life for a woman of another faith. Binoy's love for Lalita is given in parallel to *Gora* and Sucharita's love tale. Tagore uses these two fascinate love stories to highlight the fanaticism of both Hindus and Brahmos. Anandamoyi, who represents Hinduism, and Paresh Babu, who represents Brahmos, are depicted as individuals who rise above petty conflicts and boundaries (Rajagopalan 12).

Gora's greatness as a novel stems from a variety of factors. We come across a passionate argument in favour of companionate marriage, which is founded on the freedom to choose love, and express one's sentiments. *Gora* and Sucharita's relationship, and even more significantly, Binoy and Lalita's is modelled on human and humane connection leading to self. Knowledge, rather than a fight of the sexes-*Gora*, like *Pride and Prejudice* is about the matching of socially incompatible couples. While the sexual tension is entertaining, the reader is more impressed

by Sucharita and Lalita's strength and uniqueness, as well as the moral support they receive from their guardian Paresh Babu. Whether it's Sucharita's defiance of Haran Babu's forceful marriage proposal or Lalita's rash-launch-journey with Binoy, is a guardian who protects and cherishes his girl-children with love but not indulgence. He, like his creature, believes in the complete and unrestricted manifestation of one's potential and does not stifle his girl-desires (Gosh par.5).

Gora is one of Rabindranath Tagore's most ambitious compositions, defining an individual's search for himself. The tale is set in colonial Bengal society in Kolkata, which was divided into two religious' groups: Orthodox Hindus and Modernized and Liberal Brahmos. In 1910, the work was first released as a book. *Gora* as a novel is still significant today even after a century, because of its intricate representation of caste, class, race, and religious themes. *Gora* has remained a significant element of the self-understanding of the educated Bengal until today. It is a text that Bengal intellectual impulse continuously Pont to the test. It is, without a doubt a literary watershed moment in the ongoing process of national envisioning (Roy 385-386).

Gou Mohan or Gora, the novel's protagonist, is from an Orthodox family of Hindus. His father was slain during the sepoy Mutiny, and his mother, who was originally Irish, died the day after his father died Krishnadayal and Anandamoyi, Gora's forte parents, take after her with a lot of love and compassion. Gora was a high-spirited, active, and self-assured young man, yet he was also an orthodox Hindu and a devout Indian partier. He warned his buddy Binoy Bhushan Chatterjee not to associated with Brahmos, but he not only become close to a Brahmo family, but he also married a Brahmo girl named Lolita much too Gora's dismay, who was adamantly opposed to inter-community marriages (introducing the novel par1 Tagor Gora).

The tale begins on a light note, with a young man named Binoy being hit by the pains of love after hearing a Baul singer and falling in love with a lovely young girl named Sucharita almost instantly. They turn out to be neighbours, and a strange sequence of circumstances turns

Binoy into a close friend of Sucharita's younger brother, allowing him free access to her home and social circle. Binoy desires to hang his lady love in a life-long promise of delight and delight, with the sincere devotion of an impassioned lover (Sarkar par.3).

They soon discovered that they belong to a different community. Binoy practices Hinduism and worships idols, but Sucharita practices Brahma Samaj and does not believe in idol worship. Binoy's entrance into her home raises many suspicions in Hindu and Buddhist society, implying that Brahma people are affected by Christianity (Indian authors par.2). Gora (Gour Mohan) the protagonist of the story, a tall, broad-shouldered, fair-skinned man who mostly resembles a foreigner among dark-skinned Bengali people, is the one who is most irritated by Binoy making close with the Brahma family. He is a devout Hindu who places his faith in Hinduism above all else. He is a well-educated Hindu who believes in Hinduism's ancient customs and believes that India only achieves independence by bringing together the scattered Hindu Samaj. He has a clear religious view, which he spreads by traveling from the village to Hamlet (par.3).

Gora was a Brahma Samaj member before becoming a Hindu. When the British derided Hindu culture, Gora appears to recognize that he needed to concentrate first on pushing the British out of India, and only subsequently on a specific religion. He planned to bring all people together under the banner of Hinduism because he believed that Hinduism belonged to the country, and that being Hindu gave him a sense of belonging to his homeland (Tagore par.2).

Binoy visits Paresh Babu's home one day and engages in conversation with his family. Gora, who was sent there by his father to enquire about Paresh Babu, also visits him. Soon, the orthodox Brahma Haran Babu and the Orthodox Hindu Gora are debating nationality and Hinduism (par.6). Gora and Haran Babu leave shortly after this argument, followed by Binoy. Gora is now refusing to speak to Binoy about his plans to see Paresh Babu. However, Gora decided that he and Binoy are excellent friends after few days and refuses to allow his friend

out of his grip for fear of becoming a Brahmo. Mohan, Gora's brother approaches Binoy and asks him to marry Sashimukhi, Mohim's daughter. Binoy is initially apprehensive about this because Sashi is still young and he has known her since she was a child (par 6-7).

Gora and Binoy then pay another visit to Paresh Babu. Paresh Babu, on the other hand, is unavailable, leaving them in the company of Sucharita. Gora, an orthodox Hindu, believes he should not recognize ladies and hence sits in quiet. Haran Babu arrives soon after, and after a squabble with Gora over the British magistrate, he storms away. Gora now sees Sucharita as a clever, cultured, demure, and strong woman, rather than as an arrogant lady (as she has been conditioned to believe) (par.8).

Gora refuses to confess that he has affection for Sucharita. So, he and his religious followers go on religious pilgrimage the next day. Meanwhile, Paresh Babu's family drags Binoy to perform a play for the British magistrate. Gora also visits the same location at this time to speak to the magistrate about the deplorable conditions in a couple of the villages he has visited. The magistrate, on the other hand, refuses to listen. Gora is arrested one day while assisting a few local youngsters in resisting the repressive police. Gora wants to stay, but Binoy wants to bail him out. Binoy refuses to perform the play, citing the magistrates' difference and instead boards the first boat back to Calcutta. Lolita, too, leaves her family and joins Binoy, much to his astonishment, because she now has a great deal of regard for Lolita. Binoy is taken back by this act of rebellion and develops affection for the rebellious Lolita (par.9).

Binoy and Lolita encounter Barodashundari's Orthodox sister, Harimohini when they return to Calcutta. Harimohini has also moved in with Paresh Babu and his family. During this period, the Brahmos lash out at Paresh Babu for taking Harimohini in and surrounding Hindu tradition. Harimohini's behaviour is limited by Parodashundari to maintain her reputation. Harimohini, depressed, is finally forced to reside in an attic room with her ideals. After hearing Harimohini's story, Sucharita develops a strong affection for her and decided to keep her

company. Finally, Harimohini, who can no longer stand Barodashundari's brutality, vows to leave. Sucharita, on the other hand, refuses to let this happen, and instead transported her and Satish to nearly house that Paresh Babu has given her and settles in. Sucharita is warned by Barodashundari not to return too often (Goldiness par.13).

The Samaj starts mocking Paresh Babu and his family, and Brodashundari seeks assistance from Haran Babu. Haran Babu, on the other hand, is already angry since Sucharita declines to marry him. Binoy and Lolita meanwhile, were spotted on a riverboat together. Binoy now realizes that marrying Lolita is the only way can aid his family and Lolita. Barodashundari, on the other hand, insists that Binoy first become a Brahmo. Binoy reluctantly agrees to this stipulation, but then retracts it, claiming that he cannot become a Brahmo or marry under the Brahmo terms. When Gora returns from prison and learns from Binoy's predicament, he becomes engaged and informs Binoy that unless he agrees to marry him, they would never speak to each other again. He informs Lolita that she does not have to change her beliefs and that he will go seek Paresh Babu for his permission to marry a Hindu (par.14-15).

In the meantime, Gora makes one final attempt to prevent the marriage by traveling to Sucharita. Harimohini has been looking at Sucharita with veiled scorn all this time because she is still a Brahmo and not a Hindu. As a result, she is ecstatic when Gora seeks out Sucharita's company and preaches about religion to her. Harimohini's viewpoint changes; however, when she notices that Sucharita has grown emotionally connected to Gora and that he is telling her that India cannot be whole without the participation of its women, and the women are crucial in building society. When Haran Babu comes to visit Sucharita one day, he informs her that she is no longer a Brahmo but a Hindu, with Gora as her genu, and she refuses to accept this. She goes to Paresh Babu to tell him about her predicament, and he gradually reassures her that she does not need to decide whether she is a Hindu or not and that she should think about it later when she is more relaxed. Meanwhile, Binoy and Lolita have selected a date for their

wedding. Parish Babu warns him that if he decides to through with the marriage, he will be nearly expelled from society. Harimohini, out of ideas, travels to Gora, who, after much persuading, prepares a letter stating that it is the responsibility of women to marry and engage in housework. Gora's father tells him throughout the novel that he is not their son, but rather a foundling during the sepoy Mutiny (par.16-23).

2.4. Gora as a Post-Colonial Novel

Tagore was writing and living in a radically changing world by the early 1900s. And the task he set for himself in 1912 ran counter to the ideological trajectory of the British. Indian colonial relationship in the first half of the twentieth century. With the growth of anti-colonial nationalism among India's intellectuals and a more oppressive British response, the opportunity for interaction between colonizers and colonized, Britons and Indians, was rapidly shrinking. This was precisely why Tagore thought his task was so vital. Tagore felt that a major part of his calling in life remained unanswered at the age of 50, and over the next three, he exposed himself to a public sphere of ideas and intellectual exchange that extended far beyond the confines of his home city of Calcutta, into the colonial metropole's cultural heartland, and beyond (Collins 16).

Rabindranath Tagore's fictional world encapsulates a vision of India entangled in a web of rival ideologies, the questioning of the old moral norms, and conflict between reformist and revivalist forces. He aspires to build a new civilization based on the fusion of East and West, as well as common cultural and ethical norms. Gora, a novel by Tagore attempts to refocus and renegotiate India's national identity. It depicts the evolution of the Indian society as a succession of steps along an epochal route that leads from colonial India to postcolonial India (Elvi par.2). A critics trover through different literary realms, postcolonial texts and cultures take different resonance. The function of the postcolonial writer is to serve as a reminder of

colonialism and its impact on the colonized. Writers seek to reclaim their past to express their current Indian identity in the light of postcolonialism (Elvi 70).

Close reading to Tagore's work *Gora* reveals the exemplification of his vision of a new, syncretistic India that rises beyond Caste, community, and race to finish in secularism as the nation's and individual's identity. Furthermore, paints a vivid image of Bengali household life as well as the social, political, and cultural upheavals that happened in the nineteenth and twentieth centuries, which finally established the ideals of a modern postcolonial Indian society. In all of his works, Tagore's main aim was for society to move away from antiquated rituals and routines and toward a creative vitality based on respect for human potentials such as individual responsibility, self-improvement, stem self-discipline, and personal integrity (72).

Gora can be classified as a postcolonial novel because of its historical context and contemporary context. On the one side, the story reveals the dialectic between intense nationalism and the revival of traditional Hinduism, and on the other, globalism and progressive reformation. The fictional characters of *Gora* are all caught up in the contradiction of a culture in transition, just like the Bengalis of their day (74). The process of retrieving the past, whether in its earliest or some arts it rarely designated later form, has proven immensely enticing to modern India. Critics, according to Ashcroft, Griffiths, and Tiffin. It has been proposed that such a recovery will be most successful in traditional aesthetic conceptions that are subjected to modification and alliteration. They can be discovered and kept alive not via academic research, but via being used and sculpted (75). The story depicts a scene from the Indians' struggle in the nineteenth and early twentieth-century India. As a result, the novel could be described and considered as an Indian renaissance mirror (78).

Rabindranath Tagore is a prophet and a visionary who foresees a postcolonial India, it is reasonable to see him as a postcolonial reformist. In the process, he develops authentic Indian identity, Proclaims the supremacy of Indian culture and religion, the proper awareness of

national heritage, and the conflict of value in changing the life of style that suits modern India rather than traditional India. During the changeover, Tagore attempted to represent the many vibrations of the Indian soul in his writings, which he continued to do in post-independence India. In huge and telling portions of his writings, his true belief in India's desperate need to be emancipated from colonial, traditional, cultural, and civilization tyranny has been articulated profoundly and eloquently. The most visible manifestation of his postcolonial beliefs may be seen in his novels, which were less well-known than his poetry (Elvi 3).

The issue handled by Tagore's works and postcolonial literature has striking connections. Tagore has been regarded as a one-of-a-kind postcolonial thinker who handled from a fresh perspective. Tagore has even been labelled a postcolonial thinker by Edward Said (Ahmed par.2).

2.5 Common Themes

Gora (1909) is Tagore's fifth and largest novel, written in chronological sequence. From 1907 to 1909, it was serializing in *Prabhu* a literary journal. It may be analyzed and interpreted on various levels because it is a complicated novel. Friendship, motherhood love, prejudice, woman emancipation, the play of fate, nation and nationalism, religion, spirituality, time, and space are just a few many subjects that Tagore explores. "Gora is more than a mere novel; it is an epic of India in transition during a pivotal era of modern history when the social conscience and intellectual consciousness of the emerging intelligentsia were through a huge churning". Says Krishna Kripalani. Kripalani also illustrates that, no other book analyses the complexity of Indian social life, with its teeming paradoxes, or the characters of Indian nationalism, which derives its origins from renaissance Hinduism and spreads out its arms towards universal humanism, as masterfully as this one does (Nakul Kundra par.1).

2.5.1 Colonization

Any colonial control involves a systematic and relentless assault on the colonized race's culture and heritage. As a result, colonized people's nationalist consciousness frequently strives to imitate the colonial masters' macho masculinity to build a nationalist self. In the framework of Indian colonial history, we witness comparable patterns of development. With his psychoanalytic, Fanon created his notion of the colonized forming to other "...alterity for the black man is not the black man, but the white man". Fanon's remark applies to the Indian colonial contest as well. The colonizer's civilization's "higher" standard created a sense of "lack" among Indian subjects who learned about western civilization through colonial schooling. Homi. K. Bhabha pinpoints the act of mimicking that colonial subjects in India engaged in. As a result, a desire for emulation becomes entwined with a wish to reject the colonizer's civilization. Ambivalence and uncertainty arose as a result of this nationalist self-formation's anti-colonial discourses on hybridity in India, anti-colonial sentiments mirrored imperial idioms to some extent (Roy 387).

2.5.2 The Self and the Other and Identity Crisis of Gora Mohan

The story of Gora (literally, a white guy) is set in Bengal, a land of the dark-skinned people of the "Indian subcontinent". This central character "Gora" preaches Hinduism from the beginning to almost the end of the narrative, yet his following of rituals appears discordant due to Irish ancestry. According to Kipling Rudyard who discovers the truth about his origin at the end of the tale, his claim to being a Brahmin is called into question. Throughout the narrative, he appears to be living in a virtual-real world that is not his. On the wider canvas of the native country, which is known as "the white man's burden," the microcosm of his identity struggle may be seen. Bengal (or the Indian subcontinent) and the protagonist are colonial-era exemplars of hybridity (Homi k. Bhabha). As a result, the story is a voyage in quest of personal and national identity. First and foremost, it is about Gora's genuine self-emerging. Second, it

is an attempt to concretize the motherland's Indianness, which has been harmed by foreign domination (Nakul Kundra par.2).

The concept of identity is the most studied and crucial problem in postcolonial studies. Since the end of world war two, theorists and critics have given significant study to the collapse of postcolonial identities, explaining this formation and crisis. Theorists have also presented a variety of viewpoints and arguments on identity configurations related to the decolonization process and colonialism's consequences. As suggested by the theorists, the period, and the way of the edge where the identity is broken down, the growth of this identification, and the pinpointing the importance of identity and its crises alter. Identity is given significance in postcolonial times because of colonialism's long period of depressed nations, during which new nations, liberated communities, and individuals sought to reclaim their lost identities. Because it is linked to the existence of the "other", the relevance of identity is not found in dictionaries. Fanon began his psychoanalytic exploration of the colonized individual's bewilderment and loss of identity by examining the influence colonialism had on colonial subjects and their reaction to colonialism (Dizayi 85).

Since Gour Mohan in Tagore's novel lives in a postcolonial context.....to suffer from a loss of identity or what is called "identity crisis". At the beginning, it is not apparent that he has such a struggle, yet in some situations he questions some of the existing caste that he strongly believes in, especially after his discovery. Gora is put between two extremes, what he believes in (Indian caste system) and which he adheres to strongly and what he really is (his true identity as an Irish). His blind follow of religion and caste leaves him lost. And by rejecting the other which is the colonizer, he is in a way refusing his true; however, he is unconscious about it. For both Fanon and Said, the identity of the colonized shaped by the colonizer, and each time the colonized tries to fit in by either accepting the other or just does not accept the

other which is the case of Gour Mohan. There is a constant struggle between the self and the other in Gora's psyche that is resolved only at the end when the secret of his truth is revealed.

2.5.3 The Clash of Cultures and the Role of Religion

The work also reflects Bengal's traditional culture, including its Orthodoxy and superstition, on a cultural level. The renaissance and reformation were carried out by the Brahmo Samaj, which was founded on August 20, 1828, by Raja Ram Mohan Roy. The old culture was being supplanted by a new culture that was influenced by the West. Through the character of Harimohini, Tagore as a reformist exposes the miserable condition of the unhappy widow and the problem of Bengali women. The old Bengali culture did not allow for the freedom of love marriages. The tale depicts the difficulties that the daughters of Paresh Babu face in their marriage. For the young girls, the only option was marriage. In India, the majority of weddings are arranged, which leads to dowry and commercialization. Marriages were not founded on lover's freedom. Sucharita was supposed to marry Haran, but towards the end of the book, she has willingly wedded Gora. As a result, the novel's tone is one of free will, and the moral's atmosphere is one of social freedom in Rabindranath Tagore's magnificent work (Hingu par.6).

Tagore's faith is founded on man's divinization and humanization. "Humanization of God does not only imply that God is the God of mankind; it also means that God is the God in every human being," he added when clarifying the meaning of the term. The essence of religion, according to Tagore, is humanity. It's as though they are two sides of the same coin. The goal of religion is to awaken the latent essence of divinity in man. Religion, according to Tagore, should always be a unifying factor rather than a divisive force. True religion is one that recognized the unity of all people rather than their religious distinctions. The realization of one's essence is true religion. Tagore was a sceptic of all religious institutions and practices,

whether Hinduism, Islam, or Christianity, organized faith, according to Tagore, impede communal harmony (Manjula 92).

Tagore was born during the transition from the medieval to the modern era in India. He was brought up in a religiously changed environment. The new awakening was defined by a critical view of the past and new ambitions for the future. Faith and beliefs were replaced by reason and faith. Science triumphed over superstition. Progress and a thirst for reform replaced immorality.... The traditional interpretation of the sastras was challenged, a new idea about morality and religion reshaped Orthodox beliefs and practices. Tagore's religion is not renunciation, nor is it an escape from worldly obligations and responsibilities. It is not asceticism that seeks refuge in heaven's orderly serenity. True religion, according to Tagore, is the rhythm of life, joy, action; and existence. The abandonment of asceticism does not imply an acceptance of hedonism, as Naravane stated in his introduction to Tagore. It is not possible to become a slave to pleasure by seeing the world as joyous. Self-realization is achieved through striking a delicate balance between desire renunciation. Tagore's faith was a joyful acceptance of life. Man's highest grandeur, according to Tagore, consists of rising above defeat and disillusionment, not in abandoning the world (Manjula 93/95).

2.6 Brief Analysis of the Characters

2.6.1 Gora and Binoy

Gora is the protagonist of this narrative story. He was the son of an Irish man and an English woman, and he was an orthodox Brahmin lad. Gora's father died shortly after he was born, hence he was in Anandamoyi and Krishna Dayal's residence. Anandamoyi and Krishna Dayal adopted him as their son. He was raised as a nice, well-informed, and disciplined Brahmin Lad. His college instructors dubbed him "the snow mountain" because of his high complexion. Even though his father was adopted, he adored them. He admired and appreciated all women. He was a devout Hindu who knew everything there was to know about the faith,

both major and small. He was entirely enslaved by his cast, and he constantly extolled the benefits of the caste system in this work. He was devoted to his mother land. He despised those who supported the English rule in India and those who followed the English. He courageously confronted the English Magistrate. For the English officer's harsh treatment of the underprivileged Indian lad. Sucharita fell in love with him because of his boldness. (Tanuvasdev par .1-4).

Binoy is supposed to be a foil to Gora. Gora and Binoy, in particular, are extra characters who contrast with one another. Both of these protagonists have a distinguishing feature based on their outlook. Both are sincere friends who place a great emphasis on one friendship. Both are idealists who are passionate about serving Mother India. Gora is the protagonist, but Binoy is a new character in this story. Binoy is a young peasant boy. He has a gentle and intellectual demeanour. He has the appearance of a show rather than a strong and unique character. He resembled the moon by the side of the sun when he is put beside Gora. Binoy is gentle, supposed to be clear since childhood, but Binoy is cleverer than Gora. He is a significantly more typical Bengali young man than Gora. He was an orphan and Gora was the only Englishman, who took a care of Binoy. He is a shrewd and astute individual. (premagupta par .2).

2.6.2 Anandamoyi

To Gora Anandamoyi, the daughter of a scholarly Banaras scholar rejects "the tradition of several generations" and chooses to be an outcast in her own home for the love of Gora, whom she considers as a God's gift to her because she is childless. Without yielding to Gora's persuasion, she accepts responsibility for Binoy's marriage to Lolita, which is also opposed by rigorous secretariat Brahmos (Rani 40). The joyous one, Anandamoyi, becomes the centre of humankind. She does everything she can to make Gora's life as comfortable as possible in that family, where he was only in pain of death. She left as if she was the sole bearer of the burden

of love. Her practice had always been to silently adjust all of her fears within herself (Singisala 57). Gora was raised by Anandamoyi, Gora's mother with a lot of love and affection. Throughout her life, she maintained her liberal and Nobel character (Bhattacharjee par 3).

2.6.3 Lolita and Sucharita

Lolita is Tagore's creation's dynamic, energetic, rationalistic, and autonomous nature. An individualist, a believer in freedom, and a defender of truth are portrayed as being far closer to humanity's core values. Through protest is her preferred mode of expression, life is a real reality for her. Women's hood, tradition, and religion are unable to bind her splint of individualism and free thinking (Singisala 57). Lolita is Paresh Babu's younger daughter, not is rebellious and does not follow any social ideals or dogmas. (Bhattacharjee par 7). But when it comes to Sucharita, she was born into a Hindu family before being adopted by Paresh Babu. She is a lovely young lady with a lot of intelligence. Gora's great nationalistic fervour draws her to him, and she loves him despite his anti- Brahmo beliefs (par.6).

After meeting Gora, a Binoy, Sucharita begins her liberal education. She then rebels against Haran's narrow dogmatic view and haughty manner, as he is considered in Brahmo circles as the source of Sucharita's financial support. She is adamant about not marrying him. When Gora is in jail, she is a source of comfort and peace for Anandamoyi. Sucharita's entanglement with Gora bears a divine imprint and unique purpose for fate strangely guides her. She emphases with him when he speaks about the motherland ends its people with great conviction, faith, and courage. She is so unconcerned with sectarianism that she promotes it. Lolita and Binoy get married. Paresh Babu thinks highly of her. Gora is shown a fresh side of reality by Sucharita (Singisala 57).

2.7 Gora's Discovery of his True Identity

Tagore's novel *Gora* is like any postcolonial novel that was written in a postcolonial context. Its aim is to expose the hidden and apparent colonial contexts that the colonized live

in and Gour Mohan is not of a special case. Among the left colonial heritage is the psychological instability that most if not all characters suffer from. The case of Gora was not that apparent but there are some clues in the novel that help the reader to notice his instability. Gora lives in a true Indian atmosphere and family that he thinks; however, the reader feels some doubts about his own caste system that he adheres to strongly. Now with the big reveal of his true identity as non-Indian, the whole life of Gour Mohan became upside down; yet he can at least find solutions to some of the pending issues.

Gora's journey and his contact with people widens the sense of his insecurity and uncertainty about certain customs and traditions. These uncertainties and doubts find resolution when he knows that he is not of an Indian origin but of an Irish one. It was that moment that Gora starts linking about his doubts and his individual identity. It was that exact moment that he feels less chuckled by his society's traditions. He; then; can find stability and balance that he seeks for. He becomes sure that being an Irish does not mean that he cannot be an Indian, in fact a true Indian.

After Gora knows the truth about himself, there is a kind of a flash back to the things he used to do and his fanaticism. He finally slower the pace and starts to become more logical and open-minded. Gora's fight against the British rule to serve his identity enlarges to become a fight of a noble cause. The fight that Gora initiates as a small case becomes a seek for social identity which is how to be a True Indian.

Among the many misassumptions that Gora has to reconsider in his life is his fanaticism given that that he belongs to the Brahmin. The conservative ideas that Gora used to believe in before his self-discovery was that in order to be a real Indian, you have to stick to traditions and what the society says. However, he questions the pre-existing traditions of his society and considers most of them misleading. The second misconception that love opposes what we believe in. As if there are certain things that should be given the priority over the other. Gora

always thinks that loving Sucharita would lead him to diverge of his main goal which is defending his country.

2.8 Conclusion

The researcher concludes from this chapter the strong relation between the elements of the novel, ranging from the plot summary, characters, interactions which add to the postcolonial context. May be Gour Mohan is not the only postcolonial character to be studied, yet he is of a special case. The richness of Tagore's novel *Gora* is the way to narrate the story, the ups and down of the characters, their struggles, internal and external one. It is the vivid dynamic depiction that makes the sense of identity lost and questioning and doubt that makes the reader feel every moment of Gour Mohan's struggle. If he is an Indian, the reader is with him, the reader lives the story moment by moment not neglecting a single detail of it. The novel keeps the reader attached to its events and what is going on, especially the struggle and the rising questions in Gora's head about his status and self.

Chapter Three: The Analysis of Gour Mohan in *Gora*

3.1 Introduction

Through the novel of his that is entitled *Gora*, Tagore wants to represent the realities that people are really living in a postcolonial context. And since the novel is deemed to be the novel of the character, Rabindranath Tagore genially with his style and plot can narrate the sorrows, doubts, conflicts and uncertainties in everyday life. This chapter indeed is merely a considerable account of the character of Gora. The selection of the main character of the analysis was done for the sake of gaining a considerable amount of data on the Indian way of life; the strengths and weaknesses.

Besides, Gora is the linking chain that through the reader can understand the Indian caste system. It is through the representation of Gora that the reader can understand what is the case of being in between; of being certain and then you doubt the strong believes that you used to adhere to. The analysis on the main character also will provide the other with two facets and angles of truths (two extremes) and how these two extremes can work together if the character finds a balance to. All data will be obtained with the help of the application of the psychoanalytical, characterization and postcolonial approaches.

3.2 Gora's Ordinary Life

The story opens with talking about a young boy who is raised in a Hindu family. His name is Gour Mohan. Gora is an orphan young man adopted by a Hindu family of Paresh Babu, and Anandamoyi. He gains a great love from his step mother. As the story goes, Gour Mohan, and often known as Gora, comes from a traditional Hindu household. His father is slain during the Sepoy Mutiny, and his mother, who is originally Irish, yet she dies the day after his father's death. Krishnadayal and Anandamoyi, Gora's foster parents take after he with a lot of love and compassion. In this respect, Gora does not know the love of his biological parents, but he witnesses the love of his foster mother Anandamoyi. Gora grows up to be a man of decisions, strong, worth being and an advocate of Hinduism.

Despite the young age of Gora, he grows up to be a true Hindu and a man that any mother can be proud of. This is the case of Gora. Gora is fuelled of his mother's love and his father's strength, yet he struggles affection and being sensitive, thinking that feelings are points weakness to men. This is why, the reader notices that he initiates a journey running from his feelings to Sucharita. He feels that he will surrender to his feelings and forgets that noble cause, thus he will deviate of his main goal and purpose which is fighting the colonizer Britain and implementing order and following the order and traditions of India in general and his section in specific. He never thinks about what he wants but what hi section and society want; this is why he cannot find a psychological balance. He gives priority to society on the expense of himself.

Gora's physical description goes hand in hand with his strong ideas. His face is disproportionately huge and powerful. He didn't have any brows at all. His lips were really tiny. He possessed a powerful body and the physical attributes of an Englishman.

3.2.1 Gora's Education

When Krishnadayal adopts Gora, he considers making him a priest in the first place. Anandamoyi, on the other hand, objects the plan of her husband, thus Krishnadayal have gone through the thread ritual out of love for Gora, in order for Gora to be considered a hallowed Brahmin. His education is handled by Anandamoyi. Binoy's conversation with Gora about India's independence and the status of women in India demonstrates that he is a wise man. He uses to write articles for the newspaper, which Sucharita enjoys reading. He is a devout Hindu who has studied Hindu rites and Shastras extensively. He can speak authoritatively about religious matters.

3.2.2 Gora's Personality

Gora is Tagore's most striking literary character; he embodies Bengal's nationalist and idealistic youth towards the end of the nineteenth century. He has a very strong Indian voice and persona. He only wants to say one thing: "India is a Hindu country." He is a nationalist who is violent. Gora has a distinct personality. His lecturers even refer to him as the swine mountain since he is excessively white. He is also self-assured, orthodox, and uncompromising. His incredible willpower makes him arrogant and intolerant. Gora respects his father Krishnadayal, but his mind revolts against his ways, and he is about to cut ties with him, but Anandamoyi intervenes and always attempts to reunite them.

Gora is a high-spirited, active, and self-assured young man, yet he is also an Orthodox Hindu and a devout Indian patriot. He warns his buddy Binoy Bhusan Chatterjee not to associate with the Brahmos, but he does not only become close to Brahmo family, but he also marries a Brahmo girl named Lolita. Much to Gora's disrooy, who is adamantly opposed to inter-community marriages. Gora despises Binoy's interaction with the Brahmo family and pushes him to cut ties with them. Binoy, on the other hand, continues to visit Paresh Babu's

house and finally falls in love with Paresh Babu's daughter, Lolita, who reciprocates his sentiments.

3.3 Gora's Ideologies

3.3.1 Gora as an Advocate of Hinduism

Gora is a novel explores and proposes solutions to present social issues relating to Hinduism. Gora is the most Orthodox Hindu in the group. Gora, as an ideologue, is a follower of Hinduism's noble doctrines. Like many young men in college, he is somewhat agnostic when it comes to topics of religion in his early career. He, in fact, uses to make fun of the knowledgeable pandits that comes to Krishnadayal's house, but when he encounters an elderly and well-versed pandit, he mistakes him for the founder of Vedanta philosophy. It provides him the accurate impression of Hinduism's magnificence. Gora eventually rises to prominence as a staunch supporter of Hinduism. Tagore affirms that Gora is considered as "An Orthodox Hindu. Once, Gora refuses a cup of tea that a Brahma girl provides. He goes further by dressing like Bengali farmers in rough clothes and began to place caste-marks on his forehead and body as an Orthodox Bengali and tradition-bound young man. He becomes an Orthodox Bengali to his bones.

3.3.2 His View on Love, Women and Caste System

Gora Tagore has exposed numerous present societal issues and atrocities associated to Hinduism and its foe Brahmanism in his best novel. Some critics have referred to the novel as a novel of ideas that captures the essence of the time period. It is mostly concerned with the caste system. Gora is fairly traditional when it comes to the caste system. He and Krishnadayal debate the benefits of being born into a Brahmin household. He believes that the caste system is the most rational manner of dividing labour and the intellectual realm. A Brahmin is a devotee of spiritual knowledge's greatest objectives. Gora claims that 'The Brahmin class is the class of the superman,'¹ He was a strong supporter of Hindu culture, custom, ceremonies, and

rituals. After being released from jail on the banks of the holy Ganges, he conducts the ceremony of penance there. While, Gora is passionate about his fanatic Brahmin ideologies, yet he shows reluctant and refusal to affections and issues related to love which is the case of his love to Sucharita.

Sucharita is a lovely young lady with a religious bent. Paresh Babu is her father's. Gora is a lover of India at first, and no girl can hold his attention. Nonetheless, he becomes haunted by the memory of Sucharita in jail. As a result, he progressively begins to imitate Sucharita's personality, manners, and thoughts. She, too, is smitten by him. When Gora discovers that he is an Irish by birth, he seeks Paresh Babu's blessing for his marriage with Sucharita, who is dressed in silk.

Gora the protagonist, is a staunch believer in caste-system. He and Krishnadayal debate the benefits of being born into a Brahmin household. He believes that the caste-system is the most efficient way of dividing labour and intellectual activity. One of the groups, led by Gora, is a devout Hindu. He is the Hindu patriot society's chairperson. Gora discovers that the English official share completely robbed and exploited people. The caste-system, dowry system, widowhood problem, and other social concerns are all prevalent in Indian society. Marriages were not founded on love's freedom. Gora abruptly turns to Brahmin, believing that it is his senses that provided him a sense of his motherland. Gora represents the novel's most patriotic character. He had pledged to serve mother India as a great nationalistic hero. He remains a loyal servant to his country as the novel's protagonist.

3.3.4 Nationalism

Gora establishes the image and mood of a strong freedom fighter even after English Magistrate Brownlow condemns him to one month in prison for meddling with the police. He became an out spoken nationalist. Gora is a devout Hindu Brahmin boy who worships twice a day, morning and evening, and watches what he eats. He no longer drinks from his mother's

room because she employs a Christian maid. Gour Mohan's main mother in his life is to work for his country and his Hindu society. As an Orthodox Brahmin, he is against any kind of contact with the Brahman society. He swears to serve his country as a faithful servant as a pure Indian and Brahmin

Gora is adamant about living a solidarity life devoting himself to the cause of religion, and adhering to the Brahman life style. He wishes to remain untainted by earthly desires and to be unaffected by happiness or grief. He imagines himself as a Brahman in India, destined to worship the Divine spirit on behalf of the country. In the story, it unfolds that Gora watches the pain of the poor and the injustice perpetrated by colonial rules. When Gora visits the village of Ghoshpara, he discovers that Calcutta students are being punished by being lashed. Gora is also sentenced for one month in prison for interfering with police authorities. This character rises to prominence as a true nationalist hero who battles for India's independence. The partition of Bengal Lord Curzon caused unrest in Bengal at the time it caused a ruckus in Bengal, and Gora is portrayed as a patriot who travels to Bengal's countryside and assists the Indian peasants during their difficult times.

Gora, the protagonist of the eponymous novel, forges an identity based on neo-Hindu conservatism, which he believes embodies true Indian nationalism. He grows into a devout follower and practitioner of traditional Hinduism in all its extreme ritualistic and caste-based manifestations. It appears that Gora who is educated in England, is at first a Brahmo sympathizer. He becomes interested in neo-Hindu conservatism after hearing an English missionary denounce Hindu religion and society. For Gora, being a conservative Hindu is the same as being a patriotic and nationalist. Gora locates his Bharatvarsha in its former "grandeur", classical knowledge and spirituality among other things. The story goes beyond the two opposing groups, Brahmin, and Brahmo Samaj. Each of them has different ideologies

and way of life, and to explain them clearly. Tagore uses his main character named “Gora” to explain the conflicts between them.

For him, the vibrant metropolis of Kolkata appears to be a mirage, He is an unwavering patriot who has full regard for everything Swadeshi. The one goal he has set for himself is to create the same respect in the hearts of the unpatriotic who have been weakened by slavery’s venom. Gora patriotic fervor is expressed through his allegiance Hindu conservatism, which puts him in an odd position due to the circumstances of his birth and the fact that he is aware of his biological identity. Though Gora oratory and conviction in his aim have impacted his general Binoy to the point that he can easily defend his friend’s position on his interpretation of Bharatvarsha, he does not miss Gora’s uneasy arrogance contrast to Paresh Babu, the Brahmo father figure.

3.4 Identity and Discovery Issues and Conflicts

Gora's identity is not revealed to him until the end of the novel, but it is revealed to the reader right away. As a result, the quality of irony is built into the story from the beginning. The name 'Gora' is a metaphor for the shady dealings. Gora, as he is known among his friends, takes up traditionalism as a weapon against the Englishman. As a result, he establishes his identity by using his caste and religion as a righteous entity, a symbol of his anti-English Indianism. He embraces his religion as a cult and his faith as a ritual to signify his rejection of the West and everything it stands for.

Gora has committed Brahmacharya in order to work the ultimate sacrifice for his religion and country. Gora tries to keep Binoy from interacting with the Brahmo, but he has feelings for Sucharita and is drawn to her. When Gora’s father Krishnadayal dies, the traditional views that he has cherished his entire life were gradually eroding. Gora’s perspective on life shifts as a result of a series of experiences. The realization of his freshly born love for Sucharita, the shock he had when his birth was revealed, his contempt of the Brahmo

community, and lastly the neglect he displayed towards his mother. And by losing all the Caste-born of his life, he reaches all the blessedness that he seeks for. The two characters Lolita and Binoy; also, Sucharita and Gora get married and Gora at the end hails her step mother “Anandamoyi”, as an image to his mother India.

Gora’s path from ignorance to knowledge is depicted in the story. He begins his trip by connecting nationalism with religion in his “pedagogic” understanding of Indian nationhood. But his encounter with the real Bharatvarsha, rural India, and the relation of his biological identity teach about the nation’s “performative” elements, which is the true temporal aspect. While in Kolkata, he adheres to the Hindu concept of purity in touch and eating. He refuses to eat at Paresh Babu’s residence and refuses to eat meals prepared by his adopted mother Anandamoyi. Since he employs a Christian maid named Cachhmia. He does, however, take food from a barber who has adopted a Muslim youngster for whom he had previously chastised him for that “sinful deed”. Gora has the option of eating his supper in the home of an unfair and filthy Brahmin tehsildar named Madhab Chatujje. However, he returns to the barber’s house on foot after a long journey:

The Lord has made them human; they think in many different ways, act in many different ways. Follow many different beliefs and customs, but underlying all this is a basic humanity; within all this is something that belongs to me, to Bharatvarsha, ... the Hindu faith has tried to nurture people of many attitudes, many views; in other words, the Hindu faith alone has acknowledged people as human being, not as members of some group.(Gora 378-379)

Gora is a character who is both contradictory. In one hand, he wants to be a part of the suffering masses by willingly going to jail and sharing their plight; on the other hand, he wants to do penance after being released from jail since he believes his time there has rendered him

unclean. Untouchability is something he practices and believes in. He is not, however, blind to Hinduism's all-encompassing humanism and appreciation of variety. He informs Sucharita, in defense of Hinduism against Brahmo-ism:

The Lord has made them human; they think in many different ways, act in many different ways. Follow many different beliefs and customs, but underlying all this is a basic humanity; within all this is something that belongs to me, to Bharatvarsha, ... the Hindu faith has tried to nurture people of many attitudes, many views; in other words, the Hindu faith alone has acknowledged people as human being, not as members of some group.(Gora 378-379)

Gora uncovers the degree of the affliction the rural people were under ceremonial and societal constraints on them in the name of religion and traditions in the following round of his rendezvous in rural Bengal after his jail stint. 'The funeral of their parents was a larger cause of suffering for their children than their parents' death.' Gora's attempt to understand his Bharatvarsha through the lens of orthodox Hinduism is shattered when he discovers that the dharma, which is intended to provide "everyone power, energy, and wellbeing in the form of service, love, compassion, and self-sacrifice, was not in evidence." Religious practices, he observes, "only drew boundaries, divided people, and tormented them." Gora's opinion has changed after seeing the true living conditions of people in the "performative" side of orthodox Hinduism. Introduce 'The Gora, who had been hesitant to loosen any limits in an educated culture, suddenly fought the restrictions in this place.' 'Gora 463,' according to Gora. Gora is also able to recognize and respect the Muslim villagers' religious links, whereas the Hindus were divided along caste lines.

Gora is unable to reconcile this truth with his assumed notion of the Hindu community as a whole and the image of his Bharatvarsha, even after gaining practical knowledge of the

crushing influence of religious dogma on the lives of ordinary people. He intends to do penance and become a Brahmin in order to purify himself. The ostensible penance is also intended to raise Gora's public prestige among erudite Hindu priests and other visitors. Gora's adoptive father Krishnadayal, on the other hand, is opposed to penance and has hinted to Gora that he will not be able to become a Brahmin without explaining why. The possibility of having his death rites conducted by Gora, the religious zealot who is neither his biological son nor a Brahmin by birth, troubled Krishnadayal. Krishnadayal, who is a very staunch adherent to rituals, considers this a highly sinful prospect and sends for Gora to reveal the secret of his birth, which has been kept hidden from him until now. In the novel, this is the peripeteia, or reversal of circumstances in Gora's life.

Gora's entire being is thrown into an existential crisis when it is revealed that he is an orphan foundling adopted by Anandamoyi and Krishnadayal during the 1857 Mutiny (India's first battle of independence) and that his parents were Irish. Gora now feels a sense of achievement in his earlier endeavours become a true Indian: 'Today I have become an Indian – Bharatvarshia. In me there is no hostility towards any community, Hindu, Muslim or Christian. Today, I belong to every community of this Bharatvarsha, I accept everybody's food as mine' (Gora 506).

Gora also acknowledges the importance of women in his Bharatvarsha by letting Sucharita to hold his hands before Poreshbabu initiates him into his new Bharatvarsha image. Gora announces his adoptive mother Anandamoyi as a manifestation of his Bharatvarsha, who as a mother figure embraces everyone, all and sundry, with her love and affection in the novel's epilogue. Through his work Gora, Tagore envisioned a heterogeneous image of India. Gora and Sucharita, Lolita and Binoy represent not only Hinduism and Brahmoism, but also East and West, tradition and modernization, superstition and science, in their union. Gora, the main

character, and his transformation from narrow Hindu nationalism to a vast concept of universalism mirror Tagore's own mental process.

3.5 Colonial Impact in *Gora*

It's vital to remember that readers are dealing with a text that arise from a complicated colonial encounter. This encounter was both debilitating and energizing in an irrevocable manner. Colonization cannot be understood solely as the start of commercial exploitation processes. Cultural aggressiveness is usually a necessary corollary. Civilizations are destroyed as a result of it. It strips colonial peoples of their conventional belief systems, cultural practices, and ceremonial anchors. It shatters their self-esteem. The colonization of minds occurs as a result of the loss of 'self' under colonialism, when humanity is reduced to a monologue. “

This colonialism colonizes minds in addition to bodies,” Ashis Nandy writes, “and it releases forces within the colonized societies to permanently alter their cultural priorities.” The colonial 'encounter' with the West—its knowledge and culture—spawned a class of Europhone intellectuals whose 'bilingualism' brought with it the painful realization of their lost 'selves,' necessitating an urgent need for 'self-fashioning' in order to formulate some sort of anti-colonial nationalist consciousness. In the case of India, the circumstance of 'bilingualism' of the western-educated intellectual class under British rule played a significant role in the formation of nationalist consciousness. In his thesis, *British Orientalism and the Bengal Renaissance*, David Kopf states:

The Orientalists served as conduits between the regional elite and contemporary Europe's dynamic civilization. They aided in the professionalization of the Bengali intelligentsia and contributed to the establishment of a new Indian middle class...They both historicized the Indian past and inspired a sense of history in the Indian intellectual. (15)

Gora is a novel set during the colonial period that focuses on the resulting identity dilemma. "The reality of colonial oppression with its racist overtones," writes Lakshmi Subramanian in "Rabindranath Tagore and the Problem of Self Esteem in Colonial India." The splitting of his mind was caused by its shattering cultural attractiveness and the impact it had on the western educated middle-class Indian. After the terrible meeting, he emerged unsure, ambivalent, and emancipated. "Colonisation cannot be understood solely as the start of a process of economic exploitation." The shattering cultural attraction of it, as well as the influence it had on the western educated middle-class Indian, drove him to split his mind. He emerged confused, ambivalent, and emancipated from the dreadful encounter.

The colonial interaction with the west, with its knowledge and culture give rise to a class of Europhone intellectuals who experience a loss of self and identity crisis. This problem, which arises as a result of the "East-West encounter," becomes one of the key themes in "Gora." Gora's perception of colonialism's encompassing oppression leads him to believe that the universal ideal of modernity would be realized when colonial hierarchy rejects marginalization and identifies with those who are oppressed by colonialism. Consider the standing of middle-class women who portray some type of modernity within the colonial hierarchy in this regard.

The chapter of Sucharita and Lolita can be linked to the question of modernity, yet it is clear then even this space is restricted. They criticize Gora orthodox Hindu views in the novel and considered themselves fortunate to live a more relaxed life. Lolita not only defies her family's expectations of womanhood, but also refuses to attend the luncheon held by the magistrate who sentenced Gora to prison. When Gora's true identity is exposed, he becomes a really modern man who is no longer bound by Hinduism's Orthodoxy and conservation. As Gora states: "Today I am truly an Indian". He says, becoming a liberal cosmopolitan. In my opinion, there is no conflict between Hindus, Muslim, and Christians. Every caste in India is now my caste, and every cuisine is my cuisine" (300).

There is a psychological balance that Gour Mohan looks for, but he cannot find because of his mental instability. According to Freud, the unconscious covers the largest part of the human psyche, this is why this part constitutes of most undesirable, embarrassing or unhealthy memories or facts that the individual tries to hide. It is the case of Gour Mohan. As an example, when he tries to hide his feelings to Sucharita thinking that they oppose the social rules and traditions. In applying the theory of the unconscious, the researcher finds that Gora's Id is his doubts that he tries to hide, his sexual drives, affections and wild freedom he wants to himself. This is why, the one finds that when Gour Mohan knows that he is a non-Hindu, he feels a psychological relief and catharsis. He feels that he is no longer bound one hundred percent to his society. Although, he shows and exhibits patriotic spirits, he wanders why he has certain doubts about them. Each time he does certain rituals, he has that inner speech with himself. For Gour Mohan, the psychological chackles and responsibilities he has to be are considered to be social ties to him and his freedom, although he does them with strong conviction.

The colonizer also plays a major role in the construction of these doubts. For Gour Mohan, the colonizer means the other and the other is always feared. When Gora sticks still to his conviction, he is afraid of any kind of change. The change that might loosen his social status in society. Again, Gora here bears much consideration to the Indian society and suppressing his individual freedoms. In his attempt to seek his own Indian identity, Gour Mohan closes all the doors to any sense of reformation. This psychological fear stems from his narrow thinking that change means radical deviation from the social norms, the thing that he does not tolerate.

Gour Mohan is also frightened from the idea of being weak. The Indian society hates weak men. The social status is related to strong men whose decisions never change. It is the case of Gour Mohan, religious tolerance means acceptance and acceptance means weakness means identity loss. Every thing is accepted and tolerated, only one thing which is the colonizer.

The binaries of the self/other, east/west are deeply rooted in the novel. It seems that the binary of self/other lies in Gour Mohan himself and can be projected in the two sections of Brahmosamaj and Brahmin which are two different groups. One group does not tolerate Christianity or other religious sections and the other is the opposite. Brahmosamaj has modern views, yet the Brahmin has fanatic ideas. In his fight against the colonizer, Gou Mohan seems not interested in the Brahmosamaj section and he identifies them with the colonizer. For him, they are not true Hindus because they are tolerant and prefer to fit in the new world. It seems that Gora is fighting and contradicting himself sometimes.

Not far from that, Gora's identification of identity is quantifiable. It is related to how much you can give to your country. However, his discovery changes his ideologies and widens his scope. Thanks to the reality he knows that he can find psychological balance between what he wants and what his society wants. He is finally in a status where he can feel relieve by giving no priority over the other. This is why, the analysis shows that Gora shifts from his giving no importance to affection and love to accepting them willingly. This is why at the end he marries his love Sucharita. He can, in this respect, to balance between his id and superego without of course deviating from his main goal which is defending his country.

When the id and the super-ego fight, it is always on the expense of the ego which is the stable zone. This stable zone can be felt when Gora embarks on his physical journey to KALKUTA. This journey is meant to be a run of his feelings, yet it turns to be a reconciliation of one's self and truth. It is this journey that helps Gour Mohan to find the lost self he seeks for. It is this journey that links between the ole fanatic Gora and the present tolerant one. Indeed, Gour Mohan finds both the answers and psychological stability. To put it simply, each time Gora widens his views and seeks universality, the more he reaches balance and the more he becomes closes to stabilize his balance, thus his ego wins.

Leaving the maternal home of Gora gives Gora a sense of psychological autonomy. Gora is always autonomous, yet this time this freedom is driven by other purposes. The journey to Kolkata holds unexpected surprises. This journey helps Gour Mohan to identify his true self in his own terms without referring to others, and this time also; his ego wins. The religious chuckles that he gets rid of them also is another victory over his super-ego. At the end of the novel and based on Gora's behaviour and speech, the reader can deduce the mental change that he goes through. Leaving his house and going through hardships, first his jail and other things are crucial to arrive to his phase of complete transformation. In stabilizing his psyche, Gour Mohan has to go via these hardships to value what is worth to be valued and through what is not.

When the one goes via hardships and hostilities, s/he starts re considering things and re-ordering his or her priorities in a way that fits the recurrent situation. When Gora marries Sucharita, he finds the part that completes him. It is with his marriage to Sucharita that Gora only is united with his other part. This, act provides a ground for his maturation.

It is worth to mention that Gora finds internal tolerance. The peace he looks for, yet he does not find. When Gora becomes willing to tolerate others, he finds internal tolerance in turn. Internal tolerance is a way of accepting the different and never comparing to others. It is in this sense that Gora becomes universal. The status that Gora arrives to is established with small and huge things. Gora is finally thinking outside the box. This idea does not exist at the beginning of the novel. Both Irina Valeryevna Belashevaa, and Nina Fedorovna Petrova defined internal tolerance

as a subject's conscious allowance of something that he/she does not approve of; it is a voluntary conscious refusal to set the obstacles for the disapproved "other" upon the condition that the subject has an opportunity to resist and has the resources to interfere with the

“other’s” free self-expression. Tolerance acts both as a factor of interpersonal relationships reliability and as a resource of intrapersonal stability and stressors resistance.” (3369)

Self-resistance is achieved via internal tolerance. It is a celebration of one’s own freedom and connect with the psychological make up. All in all, Gora’s psychological make up mature he shows acceptance to the other.

3.6 Conclusion

This chapter moves step by step via Gora's life explaining the different changes; ups and downs. The chapter results in three main results. The first, Gora, as a postcolonial, character lives a partial self-loss and question of identity. The second result is related to Gora's discovery. After Gora discovers that he is not Hindu in birth, but of an Irish descent, this fact widens more his doubts and the unbalance that he sometimes feels in. The discovery also helps in giving a balance to his life by providing some answers to some unsolved issues and questions. The truth that Gora known lately widens his view to the world and gives his other possibilities and absolute freedom on his own life and decisions. Last and not least, Gora concludes that being an Irish does not mean that you cannot be a true Hindu. A true Hindu is not the one that adheres blindly to traditions without questioning them, but the one that moves from a selfish way of thinking to find a sense in the whole universe. In other terms, Gora transcends from the phase where he followed blindly social rules to the phase where he has to think openly to find not his individual identity but the universal identity. His journey helps him to find balance and to try to fit in this universe without forgetting the roots as well.

General Conclusion

Post-colonial contexts are always rich of themes related to identity, the self and the other and Tagore's novel *Gora* is the case. *Gora*, as a post-colonial novel, explores many themes related to identity crisis and self-loss. Gour Mohan, the main character of the novel, exhibits postcolonial doubts and uncertainties although he is born and raised in an Indian society. In fact, he is fuelled with traditions and Indian customs. Living in a post-colonial context, Gour Mohan shows unbalances and insecurities caused first by the colonizer and second by his self-doubts. Each time, he fights the colonizer, he is half happy. This is why, from time to time, we find some questions arise from nowhere.

Both first and second chapters are deemed to be the framework of the thesis. The first chapter is devoted to contextualize the work by providing a brief history of the Indian literature, its characteristics and the genre that the novel of *Gora* belongs to. Besides, the researcher attempts to provide the methodologies that were followed during the process of analysis. Data are obtained from the application of characterization, post-colonialism and.

Whereas the second chapter provided the key elements that makes the novel of Tagore post-colonial ranging from the setting, the characters and moving to common themes that discussed in the novel. The novel is a post-colonial in the sense that it discusses themes of identity, colonialism, universality, nationalism, patriotism, and so forth. Without forgetting, the key element in our work who is Rabindranath Tagore, the novelist. The researcher, indeed, helps to contextualize the post-colonial view of our work. The second chapter is then an initiation of the analysis of the third chapter.

The questions that are asked are answered in the third chapter. With the application of characterization, post-colonialism and psychoanalysis on the main character Gour Mohan, the reader finally understands the process of colonialism, how does it work and how it creates doubts about one's identity. The analysis provides our major results. First, Gour Mohan lives

in-betweenness. He witnesses self-loss and self-discovery. After his discovery, he concludes that he is a Hindu by nature without being a Hindu in nature. Besides, Gour Mohan starts thinking that reformation does not mean a radical change but bettering the situation and that fanaticism does not make the person a real Hindu. Last and not least, showing tolerance with other religions does not mean forgetting the roots of one self.

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Résumé

La présente étude vise à enquêter sur la recherche de l'identité et du vrai soi dans le travail postcolonial de « Gora » de Rabindranath Tagore, principalement dans le personnage principal Gora. En tant que personnage postcolonial, Gora est témoin de certains des doutes et incertitudes liés au conflit constant entre les doubles identités. Être élevé en tant qu'hindou et sa nature en tant que descendant irlandais le place dans un équilibre constant, surtout après qu'il sait qu'il n'est pas hindu de naissance. Cette réalité bouleverse sa vie tout en répondant à certaines des questions sans réponse. Il y avait un conflit psychologique caché entre ce que Gora sait et adhère fortement à ce que sa société aide à semer en lui, et ce que sa nature le pousse à faire. Il pose sa question, qui suis-je ? Grâce à la domination coloniale britannique. Le combat de Gora est de l'autre qu'il pense qu'il est totalement différent. Cette recherche est de nature qualitative qui est basée sur une méthode descriptive-analytique dans laquelle des approches telles que la caractérisation, le postcolonialisme d'Edward Said et Frantz Fanon, en plus de la théorie freudienne sont appliquées. L'étude apporte un certain nombre de conclusions. Premièrement, le personnage principal Gora conclut qu'être hindou ne signifie pas respecter aveuglément les règles sociales ou être hindou par nature. Deuxièmement, la lutte psychologique dans laquelle il vit est résolue au moment où il connaît sa vérité. En recherchant une vérité spécifique (identité, l'individu peut trouver une vérité plus large. Enfin et surtout, adopter certaines réformes ne signifie pas s'écarter totalement de l'objectif principal, tout en améliorant et en stabilisant votre vie pour le plaisir de vous adapter.

Mots clés : Edward Said, Frantz Fanon, Freud, Gora, quête identitaire, littérature postcoloniale, théorie postcoloniale, soi

المخلص

تهدف الدراسة الحالية إلى التحقيق في البحث عن الهوية والذات الحقيقية في عمل ما بعد الاستعمار لرابندرانات طاغور "غورا"، بشكل رئيسي في الشخصية الرئيسية غورا. كشخصية ما بعد الاستعمار، شهد غورا بعض الشكوك القائمة على الصدام المستمر بين الهويات المزدوج. نشأته على أنه هندوسي وطبيعته باعتباره سليلًا إيرلنديًا يجعله في توازن دائم، خاصة بعد أن يعرف أنه ليس هندوسيًا بالولادة يقلب هذا الواقع حياته رأسًا على عقب ولكنه يجيب على بعض الأسئلة التي لم تتم الإجابة عليها. كان هناك صراع نفسي خفي بين ما يعرفه "غورا" ويلتزم به بقوة والذي مجتمعه يساعده على زرع فيه، وما تدفعه طبيعته إليه. يسأله يسأل من أنا؟ بفضل الحكم الاستعماري البريطاني. قتال غورا هو مع الآخر الذي يعتقد أنه مختلف تمامًا. هذا البحث نوعي بطبيعته يقوم على المنهج الوصفي التحليلي حيث يتم تطبيق مناهج مثل التوصيف وما بعد الاستعمار لإدوارد سعيد وفرانس فانون بالإضافة إلى النظرية الفرويدية. تسفر الدراسة عن عدد من الاستنتاجات. أولاً، تخلص الشخصية الرئيسية غورا إلى أن كونك هندوسيًا لا يعني التمسك بالقواعد الاجتماعية العمياء أو كونك هندوسيًا بطبيعته. ثانيًا، يتم حل الصراع النفسي الذي يعيش فيه بمجرد أن يعرف حقيقته. في البحث عن حقيقة محددة (الهوية، قد يجد الفرد حقيقة أكبر. أخيرًا وليس آخرًا، لا يعني تبني بعض الإصلاحات انحرافًا تامًا عن الهدف الرئيسي، بل يعني تحسين حياتك واستقرارها من أجل الملاءمة.

الكلمات المفتاحية: إدوارد سعيد، فرانس فانون، فرويد، غورا، بحث الهوية، أدب ما بعد الاستعمار، نظرية ما بعد الاستعمار، الذات.