

Tribhuvan University

Cultural Appropriation in Rabindranath Tagore's *Gora*

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Declaration

I hereby declare that this thesis is my original work. It contains no material which has been accepted for the award of any other degree in any institution. To the best of my knowledge and belief, this thesis contains no material previously published anywhere.

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Jay Ram Paudel

April 2024

Letter of Approval

This thesis entitled “Cultural Appropriation in Rabindranath Tagore’s *Gora*” submitted to the Central Department of English, Tribhuvan University, by Jay Ram Paudel has been approved by the following members of the research committee.

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Abstract

Rabindranath Tagore's *Gora* exposes the cultural appropriation of Gaurmohan in India as he loves to realize that the whole of the Indian subcontinent is his mother. Tagore's 1910 novel, captures the spirit of revolt and freedom against tyranny of British Imperialism. This South Asian novel portrays the protagonist Gora as an emblem of internationalism. Precisely, *Gora* centers on Gourmohan's transition from Hindu revivalism to universal brotherhood, from nationalism to internationalism, from acceptance of right Brahmoism and Hinduism to the religion of a man. In Tagore's fiction, son of Irish parents, Gora stands the Hindu Fundamentalism. In other words, Tagore's *Gora* points out a perpetual conflict between the orthodox Hindu and liberal humanist values. The two fundamentalist groups, the Hindu and the Brahmo communities convert themselves to modernist liberated humanist circles. As a creative writer, Gora has secured a humanitarian and liberal space in postcolonial study. This research work examines how Tagore treats the foreign culture as own in the novel, *Gora*. Liberalism is the ideology of the Britishers. The methodology is concerned with emancipation. It frees from caste, creed, and traditions with human human-centric approach. The transformation from orthodox Hinduism and nationalism of Gora into humanism or universalism asserts to have the essence of cultural appropriation in the novel, *Gora*.

Keywords: Appropriation, Imperialism, Internationalism, Orthodox, Liberalism, Postcolonial, Humanism

Table of Contents

	Page No.
Declaration	i
Letter of Approval	ii
Acknowledgments	iii
Table of Contents	v
Chapter I. Quest for Identity in the Colonial Era	1
Chapter II. <i>Gora</i> in the Postcolonial World	10
Critical Responses	11
Cultural Appropriation	22
Departure	28
Chapter III. Cultural Appropriation in <i>Gora</i>	29
Chapter IV. Cultural Appropriation in Postcolonial World	54
Works Cited	60

Chapter I. Quest for Identity in the Colonial Era

The culture and history of the colonized tribes are being systematically attacked by colonial powers. The colonized race loses its sense of “self” as a result of actions of superior authority. The colonized people's nationalist consciousness responds the frequent attempting to imitate the actions of the colonial masters in the process of forming a nationalist self. Similar patterns of development can be observed in the history of Indian colonialism. I have selected Rabindranath Tagore’s *Gora* to examine the cultural appropriation of the character in the setting of colonial India. The idea of the “ideal” national self is a major influence on how this novel's main character is conceived. However, the author challenges the prevailing notions associated with the concept of the nationalist self continually adhering to the dialogic principle throughout the text. A recurring pattern like India's colonial interactions with the British in regard to the problem of the formation of the national character.

Tagore’s *Gora* can be approached in the theoretical frame of postcolonialism. This story goes beyond merely a fictional one. Gora lives in the two worlds: the non-Hindu and the strong fanaticism, and patriotism. Tagore's work of art depicts the condition of people in many contexts, particularly in Indian society. Following the rule of separatism, they formed a group under the name of their caste and their customs due to the status of Indian society. Indian society of the eighteenth and nineteenth centuries is depicted in the novel. Tagore also showed how Hinduism has controlled the status of humanity in many contexts in these works. Towards the end of the book, the main character eventually comes to terms with himself when his mother tells him the truth about his birth. Gora had a strong commitment to believe in Hinduism. So this study has explored how appropriation of modernity is applied in the text. This study shows how the characters are moving in different situations with the

subject of caste and customs with the name of two different religions: Hinduism and Brahma Samaj.

Despite various critical assessments and study projects that have been undertaken, there are still many more critical issues and unresolved elements in *Gora*. Tagore's novel has stated that the current study with no less significant than earlier ones. So, this study adds new knowledge to both the field of literature in general and Indian literature in particular. Gora is of Irish ancestry and is raised as a Hindu, Tagore's choice of the title character, *Gora* is ironic in a certain sense. Irony is used to convey a message to Hindus who act patriotically on the surface.

This study aims to examine the character's quest for self-identity, authenticity, and cultural appropriation. The study has adopted postcolonial theories and characterization. The study will facilitate the investigation of the appropriation of the Postcolonial World in Rabindranath Tagore's *Gora*. A search for identity, the genuine self, and cultural appropriation of the main character in the postcolonial environment is also examined.

Tagore was the youngest child of Hindu philosopher Debendranath, and he was born into a rich Tagore family. His father accepted Brahma Samaj to change the Hindu way of life. Along with his writing ambitions, he also took steps to gain his father's trust in handling the family business. His duties allowed him to spend time in the country and exposed him to the customs, culture, traditions, and suffering of the common people.

One of the best writers and painters from India was Rabindranath Tagore. His undeniable talents were directed in several directions. His work as a poet, lyricist, novelist, short story writer, painter, musician, teacher, and social theorist set him apart. He had a strong devotion to humanism, which served as an important unifying

factor among all these varied and difficult pursuits. “Humanism” has a variety of interpretations that aim to emphasize the importance of people, their ideas and deeds, their freedom, and their feeling of agency. Nonetheless, this has primarily become a global phenomenon because it is a European idea that has gained acceptance on a global scale.

As their resolve grew, they lost track of their Hindu or Brahma identities and simply kept in mind that they were two human beings. Lolita says something to that effect. Binoy rebels against his friend Gora's ardent Hinduism and informs him forcefully that society's domination over Man is condemnable. Gora, however, does not agree with Binoy's position. He sneers at Binoy's statements, claiming that society is a powerful force that cannot be easily broken. Gora's remarks are sharp, they just bounce back. With complete confidence, Binoy's alert personality responds to Gora's harsh words.

Paresh Babu dislikes the idea of men being divided into different groups based on their caste, religion, or sect. Tagore depicts the consequences of Western liberalism on the caste-based Hindu culture. He demonstrates how the Hindu society fractures under this strong influence into two groups: those who slavishly adopt Western ideologies and completely reject their Indian heritage and others who, in opposition to this mentality, adhere tenaciously and blindly to orthodox traditions.

Being a man of keen foresight and forward-looking vision, the author does not lose sight of the truth underlying this perplexity or the path out of this knot even as he presents the cases of both parties fairly and impartially. The conflict between the two groups is led by Gora, a strong nationalist who rejects anything foreign and accepts everything Indigenous, and Haran, a narrow-minded Brahma who is a typical example of the anglicized Bengalis who find nothing positive in their own culture.

Gora becomes extremely ritualistic and has a strong pollution complex. He constantly bathes in the Ganges, engages in morning and evening ceremonial worship, and takes special care of what he touches and consumes.

As his mother employs a Christian housekeeper and forbids his buddy and fellow crusader Binoy from eating in her apartment, he quits even drinking water there. Gora truly believes that upholding our own traditions and beliefs is the greatest way to combat both domestic and foreign criticism of Hinduism. He sees it as his duty to uphold castes, rituals, and superstitions in struggling Hinduism to the point of being an unquestioning zealot. The genuine blend of goodness and beauty may be seen in Paresh Babu.

The greatest bravery to swim against the current of society, or “the samaj,” and stand by his daughter, who is finally abandoned by the entire family and society, comes from the beauty of his heart. He is the unspoken representation of the kindness of the human soul, holding steadfastly to humanity all the while. Gora isolates himself from other men and stays in his den of philosophy and belief. In the end, he realizes his faux decorum and comes clean in front of Paresh Babu.

Lolita is regarded as Tagore's creation's dynamic, vivacious, logical, and autonomous character. It is said that an individualist, a supporter of freedom, and a defender of the truth are closer to fundamental human values. Even if the protest is how she expresses herself, life is a tangible reality to her. Her ideals of independence and free thought cannot be imprisoned by restrictions like women, tradition, or religion. The truly happy one, Ananda Moyi, becomes the center of humanity. She does everything she can to make Gora's existence in that home when he was only there because of suffering, as easy as she can. She believed that she alone bore the whole weight of love. It had always been her nature to adjust and suppress all her

anxieties within herself unspokenly.

The power to move forward, however, came from love for Anandamoyi. When he realizes that Anandamoyi is very different from what he had anticipated, Binoy is still in a state of shock. Binoy is taken aback by Anandamoyi's progressive view of marriage, which holds that hearts, not minds, should govern such a decision. With his sharp judgment, Gora strikes out as a mysterious guy. Lolita is a reference in Binoy's account of his unavoidable circumstances. A heated argument breaks out. In his quest for personal fulfillment and realization, Gora represents his man. Although depicting Gora as an adherent of traditional religion, Tagore was careful to remember that he was just a man and more of a humanist than a more complex figure. Gora, whose worldview looks so strict and abstract, believes that women play a significant role in the development of civilization. After being acquainted with Gora and Binoy, Sucharita begins her liberal education. She then rebels against Haran, who is regarded in Brahma circles as the potential financier of Sucharita, for his limited dogmatic outlook and haughty demeanor. He is not allowed to wed her. When Gora is in jail, Anandamoyi might get comfort and peace from her.

She serves as Lolita's friend, mentor, and philosopher. She holds Paresh Babu, her godfather, preceptor, friend, and mentor, with the highest regard. Sucharita and Gora are intertwined for a reason that bears the imprint of god and has a distinct purpose, and fate mysteriously guides her. She has a strong gut feeling that her relationship with Gora is not like other relationships between people of different sexes. She first perceives Gora as being orthodox, superstitious, and haughty. But, she empathizes when she hears him speak about the motherland and its people with great conviction, faith, and courage. She eventually gains an understanding of him.

The Brahma values that Gora supports are criticized. She supports the union

of Lolita and Binoy since she is so free from the limited sectarian viewpoint. She is valued by Paresh Babu. Gora is shown a brand-new facet of reality by Sucharita. While he converses or debates with her, he experiences intellectual pleasure. He experiences a mental battle as well, but it's not the same as Sucharita's. Between the higher ideals of patriotism and the natural human desire for love, there is friction. But when he learns that Sucharita is the embodiment of everything that was beautiful and pure, caring, and righteous in the houses of his country, the two are atoned for.

He now understands others outside of his society, such as Sucharita and Paresh Babu, after being a bigot up until that point. Tradition and modernity are united as Gora and Sucharita get married. It represents a kind of love that knows no boundaries of caste, community, race, or nation. Lolita, who was motivated by Gora's sense of nationalism and patriotism, was unable to accept Gora's wrongful detention by the magistrate in whose home they were to perform a play. She consequently decides not to participate in the performance and tells Binoy not to let anyone influence him. Lolita possesses the same non-sectarian outlook, logical reasoning, and willpower as her father, but she outperforms him in terms of courage.

Lolita holds her father in the highest regard and will not tolerate anyone who makes an effort to minimize him. She is also inspired by Binoy's non-sectarian, liberal view, patriotism, and spirit of nationalism, and she is unable to put up with Paresh Babu's fanatical, haughty manner. He receives a severe snub and is kept at a distance by her. She does not think that religion will prevent her from marrying Binoy. She determines that Binoy does not require initiation into the Brahmo Samaj. She rips the initiation paper from Binoy that her mother had obtained. Lolita does not adhere to the conventional notion that men and women perform different roles in society. She opens a school to serve the community through educating, but Brahmo-Hindu

tensions prevent her from doing so. Her motive behind this movement is to enrich her own country.

Anandamoyi's sense of reason prevents her from becoming a mother who only understands how to adore her child and never criticizes. Because Gora is so important to her, she is not oblivious to her flaws. She never agrees with his fanatical religious views and often issues warnings to him. We can better comprehend Anandamoyi by contrasting her with Paresh Babu. Both have a liberal, secular worldview and a compassionate understanding of the individuals they interact with daily. They are free of extremism, have clear thinking, and calm minds. Both serve as a mentor and philosopher to their respective wards.

Given her limited perspective, she despises Lolita and Binoy's intimacy and labels it "shameless intimacy" since she sees it as Christian-style behavior. Even the highly regarded Anandamoyi is not exempt from her insults. She charges her with accepting Sucharita's assistance for Lolita and Binoy's wedding preparations. Barodasndari has a redeeming quality in her character despite belonging to the group of narrow-minded sectarianism. Her actions are haughty as a typical Brahmo spokesperson attempting to assert her superiority over Hindus. Above all of this, she demonstrates a measure of humanity by working with her husband to raise Sucharita and her brother Satish as foster children while keeping it a secret from others around her.

The intellectual and literary figure, Rabindranath Tagore was awarded the Nobel Prize in Literature in 1913, making him the first non-European recipient of the honor. Known for his enormous and diverse aptitude, Tagore was also a composer, philosopher, painter, educator, and social reformer. He is recognized as a national hero in India and gained popularity all over the world. Similarly my interest in

conducting research in South Asian texts to inspire how European culture dominates Eastern culture, I chose *Gora* for my dissertation. The study aids in the exploration of postcolonial societies and strategies for assimilating foreign values into local cultures. It also demonstrates how localized global culture has become. This study paper can serve as a guide for researchers who want to examine contemporary concerns in South Asian literature and how foreign rituals affect native culture. This essay can help readers gain an understanding of how European cultural dominance can impact native culture and distance local people from their actual selves or nature.

Postcolonial literature consists of literary writings and texts that talk about the colonial relationship between the colonizers and the colonized. These texts often focus on the de-colonization of a region through its search for independence through literary works of art from the colonizers. Post-colonialism additionally serves as an opposite to the ideologies and attitudes in colonial literature which aims at glorifying the violent actions of imperialism. The practice of using objects or elements from a minority culture in a way that reinforces oppression or feeds stereotypes without acknowledging its original importance or the originator is known as “cultural appropriation.” It also includes the illegal and unauthorized appropriation of components of their culture. This research paper takes the theoretical insights from the postcolonial studies. To achieve this logical discussion of the theme of postcolonialism and modernity, the researcher is going to use the theoretical perspectives of Gayatri Chakraborty Spivak, Edward Said, and Homi K Bhaba.

The union of *Gora* and *Sucharita* is the union of tradition and modernity. The love represents universal love with no barriers of caste, community, race, and nation. Similarly, *Lolita*, influenced by *Gora*'s ideal of patriotism and spirit of nationalism could not tolerate the unjustified arrest of *Gora* by the magistrate, in whose house they

are to enact a play. She holds her father's non-sectarian appearance, logical thinking, and willpower. The wife of dogmatic person, Krishna Dayal, Anandamoyi is not a docile woman. Unlike her husband, she is a liberal and independent person. She believes that the adopted son, Gora has some aims to fulfill in his life. He breaks away from the traditions and opposes the whole society. Every character in this book serves as the author's vehicle for expressing the idea of appropriation and in turn it gives Indian customs more weight. The philosophy has expanded not just to India but to every country in the world.

Chapter II. *Gora* in the Postcolonial World

As a worldwide popular novel of contemporary India, Tagore's *Gora* narrates the story of an Irish child growing up in India. Gora is an Ireland-born infant whose father is killed in war and whose mother dies after childbirth. A Hindu mother adopts him. Gora is nurtured in this devout Brahmin family, where he practices Hindu customs and culture. So, the protagonist thinks he is a Brahmin even though he is an Irish child. His interaction with the Brahmo family strengthens his conviction that modern India can only be salvaged by going back to its Hindu roots. This is in contrast to the Brahmo family's ideas, who reject god and the caste system in favor of living a life that combines love and respect for India and in turn helps India to make a livable place with universal principles.

As he grows up, he nurtures a group of devotees of young Brahmin men who have common beliefs and feelings conflicted by modernism and Westernization. As the novel moves, it reveals the struggles of the educated class of India in the nineteenth and early twentieth centuries. Through *Gora*, Tagore raises relevant concerns of the society that are manifested through his characters. Gora is always positive and dreams continually of a just India. He develops feelings of love towards Sucharita and is dissatisfied with Binoy who is inclined towards Brahmos instead of Hinduism. Binoy and Lolita are another love story within the novel. These events make Gora learn hatred for the caste system and respect for his own mother.

At the same time, Gora acknowledges trust towards Poresh Babu and his grand maturity. Tagore implies that females must get equality and at the same time he delivers the message that traditional religion must be followed. Thus, Tagore is able to mix the orthodox with the progressive in a non-offensive way. *Gora* is a complex epic produced around the turn of the 20th century with complex subplots. In the

novel, the characters engage in intricate debates, reflections, and arguments.

He tries to hide his feelings for Sucharita though he is in love with her. Lolita, a friend of hers, develops feelings for Gora's friend Binoy. Gora is upset when Binoy, a fellow Hindu, decides to give up Hinduism in order to adopt the new Brahma Samaj religion and become a Brahmos. Brahmos aspires to create a new India that embraces all people equally and is freed as well as liberating for all. They are opposed to the tyranny of India's traditions and religious practices.

Critical Responses

Gora is blended with intellectual discussion on politics and religion and has a profound awareness of human emotions. The hot-button issue of social reform in the years before independence is linked with the sweet-and-sour romance of young hearts, which makes for an intriguing read. *Gora* had lengthy discussions of religion, culture, and independence, yet I still found it to be quite engaging in relation to the adoption of foreign culture by native traditions. Since it was written in the first decade of the twentieth century, the concept of Indian independence seems to be in its core heart. Numerous soliloquies are devoted to Gora's understanding of true India, and in a sense, these describe Tagore's own ideals, set against the sour reality of a battered society. Gora's global philosophy of an unquenchable quest for the human mind to discover its real calling is what keeps it relevant even today. Despite the fact that we live in a sovereign nation, the expansion of counter-culture undermines the true meaning of life.

Tagore had written *Gora* in 1907 when India was under the control of the British regime. The novel captures the contemporary scenario of the country which is still relevant in the present time. It portrays multiple aspects of social life in India in the colonial period. At the time of writing, the Bengali society was divided into

orthodox societies: Hindus and Brahmos. Tagore's nationalism is seen in *Gora* as he wants to firmly hold customs and beliefs to save Hinduism. Regarding this, different critics and writers have expressed their opinions in many diverse perspectives.

The novel presents a society engineered on the basis of division among people to make the Hindu society integrated however social exploitation and oppression drive the society towards hatred and disintegration. The scholar Bhanu Bhakta Sharma Kandelin his research article views Rabindra Nath Tagore promoted nationalism through caste division in the novel *Gora*. He mentions,

Caste in Hindu culture has been a medium of oppression of a certain group of people in the name of the auspicious customs and practices of the system. It is because the downtrodden group of people has been forced to undergo the injustice of untouchability and other inhuman practices. *Gora*, the protagonist of the novel *Gora* written by Rabindranath Tagore follows Hindu caste rituals very strictly, but he wants the oppressed people to be treated to enjoy social freedom and justice. (53)

The research examines oppression and domination as means of liberation to generate patriotism in the hearts of people. The writer, Bishnu aspires to know how one can assist in strengthening social integration by giving respect to others and delivering to people justice amid differences. Even though difference is inevitable, if we handle it properly, we can unite our society. The study points out that the caste system can be exercised to promote nationalism by celebrating differences and respecting others.

In many of the minority diasporas residing in the West and authors from the former colonial world are included in the broad domain of postcolonial literature. The term “postcolonialism” has also been applied to the reinterpretation of a variety of fresh and novel perspectives on classic Western literature. Postcolonial literature refers

to previously colonized and subjugated literature that is produced by people. While talking about postcolonialism the intellectual V.S. Abirami said that Postcolonial literature 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 countries were fighting for independence from colonizers, postcolonial literature arose (166). Postcolonial literature emerged in the middle of the 20th century when many colonized countries fought for their independence from conquerors and emperors. The body of works produced by colonized people to eliminate the colonizers' influences in their lives.

Many critics questioned the representation of India from the perspective of Westerners on the base of culture, tradition, spirituality, casteism, and nationality. They believe that the colonial force attacked the Indian culture and tradition intentionally and systematically to dismantle the harmonious society and after that to rule easily upon the country. This reduction of India within the frame of colonial view proceeded after the conquest of Bengal by the East India Company. In this regard, Dipankar Roy Visva-Bharati states:

Colonization can never be merely viewed as the unleashing of processes of economic exploitation. It always has cultural aggression as its necessary corollary. It destroys civilizations. It empties the colonized subjects of all their traditional belief-systems, cultural practices, and ritualistic moorings. It undermines their very sense of self. (386)

According to Dipankar Roy, the colonial force all over the colonized populations stood as exploiter for their benefit. They are involved in the exploitation of natural resources and maintain their hegemony over them. Maintaining the domination and ruling over them over a long period of time is a challenging task. For this, the British

colonizers imply the rule of breaking the bond between the people. First, they attack the culture and tradition and break the harmonious relation of people. This act of separation produces the consequence of total loss or at least maiming of the sense of 'self' for the colonized people.

The concept of India as a fragmented nation is fabricated and garnished by colonialism to rule over it. The study of the fragmented nation has provided a key to the understanding of India and the Nationalism and patriotism of people for many researchers and scholars. to dismantle the colonial force and to maintain social harmony and sovereignty Tagore appeals for cultural unity among the people, according to the researcher, Dr. Bhushan Vitthal Tagad. As He claims, “Tagore not only emphasizes the value of humanism in life and the cultural unity of India surpassing caste, sect, and religion but also points out the dangers faced by the national awakening in the country in the 20th century” (78). Dr. Bhusan reflects on natural and realistic issues to deal with chaos of the Indian Society in the novel, Gora. He highlights that the novelist exposes the socio-religious culture of Bengal during the late half of the 19th century to dig out the root cause of colonialism. Tagore reveals some bitter truths and cruel customs of the lives and society and indirectly suggests forsaking the hideous tradition and stick on own culture to fight against the bad consequences of colonial force.

The text is observed from different perspectives. observing and exploring it from a new perspective, Asish Nandy says that we are faced with a peculiar form of psycho-existential conflict at the core of the nationalist “self-fashioning” that seems to be intractable. The universalist, nationalist consciousness has also borrowed heavily from Western value systems, as has the essentialist national “person,” which is fashioned in the traditions of Western, outwardly virile masculinity. He views that

factors unleashed by post-Enlightenment Europe to propagate the all-encompassing spirit of 'reason' and the unitary model of nation-state resulted in absolutizing the 'West'. The colonial experience only helped to institutionalize this kind of Western consciousness as the mainstream which engulfed all other dissenting voices. This helped the Western 'Subject' to construct the 'Oriental as Other. In this regard, Nandy refers:

Colonialism replaced the normal ethnocentric stereotype of the inscrutable Oriental by the pathological stereotype of the strange, primal but predictable Oriental—religious but superstitious, clever but devious, chaotically violent but effeminately cowardly. . . the cultural arrogance of post-Enlightenment Europe (which) sought to define not only the 'true' West but also the 'true' East. (19)

The East's first response to Western education was a method to create a counter-masculine self. Its construction was covered in the prior part. Nandy's philosophy of the existence of the other-West and the other-India. Nandy recognizes vestiges of some Apollonian characteristics in Western civilization, which were manifested through the benevolent, tolerant impulses of Christianity. However, they were overpowered by the colonialism of the West.

Cultural anthropologists and social scientists define nationalism as an ideology that works on the grounds of aboriginal land inhabited by local community members practicing native rituals, culture, tradition, and religion. Profound love to own land corresponds to the socio-cultural practices of a particular community. While talking about socio-cultural aspects, the discourse of multiculturalism comes to the floor as a response to managing cultural diversity in the country. The philosophy of multiculturalism boycotts the notion of cultural hegemony deconstructs the concept of

cultural supremacy and accepts other cultures as opined by the writer Sajidul Islam.

He argues:

In a way, multiculturalism deconstructs the concept of national culture which is a sacrosanct quasi-religious construct. Multiculturalism as a policy allows minority cultural groups to practice their culture, at the same time, being committed to their national identity. Though multiculturalism emerged as a policy to manage cultural diversity in countries with immigrant populations and is fraught with racism because of the association of its inception with the influx of non-white immigrants from Asian and African ex-colonies of European countries, it is also relevant for modern nation-states with a long history of internal cultural diversity. (353)

While looking at the novel, *Gora* from the perspective of multicultural, the critic says that modern nations do not consider cultural identity as a representation of national identity. The present paper points out that Tagore's novel *Gora* problematizes the case of Indian nationalism. Tagore neglects the commitment of conservative Hinduism as a prerequisite to Indian nationalism giving the way for India to be placed as a multicultural independent modern state.

Gora negates the idea of nationhood and identity both structurally and ideologically. Instead of accepting the concept of ideal readers, it rejects and disapproves the existence of it. Exploring the new avenue of the novel from the perspective of dissolution, Supriya Chaudhuri observes:

The works of fiction which address themselves to the question of nationhood, instead, seem to locate in that idea a radical possibility of self-dissolution or un-making. Instead of confirming, through allegory, the mythical identity of the nation with the way in which it has been imagined, literature casts that

identity into doubt. (99)

Chaudhuri opens a new perspective looking at the text from the perspective of a radical dissolution or disintegration of the concept of nation and narrative.

Furthermore, the term nativities is equivalent to the confinement of the nation as an imagined entity. The novel presents both self and nation fictionally as holding the burden of history and thus it creates doubt. The fable produces disbelief not only upon their birth of origin but also upon the 'reality' of their being. So, their identity is in doubt. Rabindranath Tagore brings the value of tradition and culture to correct the societal domination and corruption in the literature. Through the novel, he tries to draw the attention of his people to the value of religion and rituals. Being a legendary writer and social reformer, he advocates for sagacity and perseverance.

The creation is always created within time and space. It is not created in a void; however, it is always invented relying upon historical, cultural, and social context. Due to the digital market and overwhelming migration of people from different regions have made new repertoire and cultural performances. This has invented the new avenue of music and established the cultural appropriation in music and choral singing. As Jose Rivera postulates, "At the same time that vocal groups seek to diversify the music that they share and perform, discussions about cultural appropriation are more and more common in the cultural mainstream. Prominent pop artists are even exploring the topic lyrically in the music they create" (59). Being a choral singer is an exciting and petrifying job. People of new generations are excited to adopt new things from other music and musicians. They try to remix their older music with newer ones to give the audience a new test. While doing this, they are opting for cultural appropriation. Cultural appropriation is a new term and it is an adaptation of the art, symbols, or elements of a less powerful culture ignoring the

context or history of that material. Though the topics are profound and vast, the new artists are introducing cultural appropriation in their lyrics and music as well. The variety of creative material available to performers is extraordinary. The creative groups are actively keen to aspire new ways and connect with new emerging audiences. This refers to young people who are willing to give new tastes departing from traditional choral groups.

Eco criticism is a discipline of literary studies that emphasizes an earth-oriented approach to literary studies other than a human-based approach. This study supports for a thorough and deep understanding of the eco-critical practice through major global issues like environmental pollution, deforestation, etc. According to B. Jeyanthi Nature is intertwined and inseparable in Tagore's work of arts. He added that Eco-feminism and eco-criticism are the positive impacts of postcolonialism. It includes human beings, both animate and inanimate things. Any literary work gets eternity when it deals with the aesthetic value of Nature. As B. Jeyanthi says,

Tagore proves himself as an eminent eco-feminist and a writer of eco-criticism. He is the pioneer of the literary analysis rooted in a culture of ecological thinking which paves the way for moral and social commitment.

Tagore's characters grow with Nature, mature with Nature and eventually swinging in the arms of the Mother Nature. (34-35)

The critic looks at the literary works of Rabindranath Tagore from the eye of ecocriticism. According to him, unlike human-based approaches, eco-criticism focuses on earth-oriented approaches to literary studies. Tagore's work of art highlights a full and in-depth comprehension of eco-critical practice through significant global challenges including environmental degradation, deforestation, and ozone depletion. The novel explores Tagore's portrayal of the interconnectedness and

inseparability of nature and humanity in his literary works. The benefits of post-colonialism include eco-feminism and eco-criticism. It covers both living and non-living things. The critic feels that if a literary work highlights the splendor of nature, it will live forever. Because of how the writer presents nature at its best, then he succeeds in making their own position. In a similar vein, Tagores' works of art are full of natural symbols.

The confrontation with the West, its knowledge, and its culture gave rise to a class of Europhone intellectuals in the colonies and colonizers. Their discrimination of “bilingualism” brings with it the painful realization of their lost identity and calls for an urgent need for “self-fashioning” in order to discover some kind of anticolonial nationalist consciousness that the writer wants to achieve. Under British control, the intellectual class with Western education experienced a condition known as “bilingualism,” which played a vital role in the gradual development of nationalist consciousness in India. Also, David Kopf puts:

The Orientalists served as avenues linking the regional elite with the dynamic civilization of contemporary Europe. They contributed to the formation of a new Indian middle class and assisted in the professionalization of the Bengali intelligentsia...They both historicized the Indian past and stimulated a consciousness of history in the Indian intellectual. It was they who transmitted a new sense of identity to Bengalis. (275)

The regional aristocracy was connected to the vibrant European civilization through the Orientalists. They helped the Bengali intelligentsia become professionally trained and they helped create a new middle class in Indian territory. They both historicalized Indian history and sparked the Indian intellectual's interest in the past. They were responsible for giving Bengalis a fresh sense of identity. This gave rise to

suppression in the society.

The novel's emergence in Bengali society as a literary genre hinted at the key elements of cultural nationalism in nineteenth-century Bengal. The novels' subjects emerge from indigenous aspects despite adopting the structure from the West. While talking about the Bengali literature, Rajat Kanta Ray writes:

The Bengal Renaissance ... was the product of a characteristically home-grown blend of Western and traditional elements that was strikingly depicted in the Bengali fiction of the age. The Renaissance and its fiction drew sustenance from a deeply indigenous realization of the nature of man, the nature of woman, and the dynamics of their interaction in a changing society which nonetheless remained firmly rooted in its identity. (67-68)

Ray studying the Bengali writings says that it is easy to infer the Bengali novels depicted both an internal and exterior picture of Indian culture. These novels shared characteristics with its English rulers that were different from conventional religion, language, tradition, history, and emotion. Tagore's core concept of humanism has roots in the Upanishad. According to him the spirit and tradition are deep in the hearts of the people.

Kalyan Chatterjee looks at the text from a paradoxical viewpoint. He tries to blame the extremists; however, the Englishman Gora tries to reform the reformist views. According to him, "*Gora* (1909-10) is one of the first novels in India to present a full-blown dialectic of ideas with its implied historical context of the swadeshi movement of that decade" (227). A nationalist movement called, the Swadeshi movement of that era, is implied in *Gora*, one of the earliest books in India to portray a full-fledged dialectic of ideas. Looking at the text from a contradictory angle, Kalyan Chatterjee makes an effort to pin the Englishman's actions on the extreme

level. Thus, Gora works to change the reformist viewpoints of colonial rulers.

Amid foreign inspiration and the reformist agenda, the novelist tries to merge the East and the West. He mixes liberalism and conservatism. The novel *Gora* tells the psychological story of the protagonist. It is the story of the mind of the character, Gora who is neither Hindu nor Indian sticks to Hindu orthodox. According to Mridula Garg,

Gora, however, is unique because it chronicles a rare journey of mind. The journey ended where it began: in the idea of pride in one's country and culture. In between lay a vast territory of intolerance, narrow-mindedness, and confusion, which had to be traversed to turn an imperfectly perceived goal into a meaningful worldview. (129)

Gora is a diehard nationalist and stubborn Hindu. Though he was not born into a Hindu and Indian family, he devoted his life to the identification of nationhood with Hindu orthodoxy.

Both Chiles and Fowler believe that the word “post” refers to the period and events after the colonial intervention and, 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 analyzing the colonial representation of colonized people as well as seeking to provide an insight into how colonialism was practiced both culturally and materially and how ideologies that justify colonialism were encoded into consciousness (184). *Gora* is regarded as one of Rabindranath Tagore's finest works of literature. This literature tantalizes readers, critics, and philosophers from throughout the world, not just Indian readers,

to broaden their horizons of knowledge. Numerous academics and critics have investigated the text's different problems in depth. This book's main character is a young, traditional Hindu male. He takes a stance in opposition to British colonial culture. He fights the British occupation of India by using organized religion as a weapon. In order to explore a new understanding of cultural appropriation in the literature, the conflict between the old and new is rather intriguing. The research topic is novel, and none of the researchers had previously investigated it. This new knowledge will provide space and add to the horizon of knowledge.

Cultural Appropriation

Researchers and critics employ the tactic of appropriation to undermine the claims and truths of conquerors in postcolonial texts. In order to challenge the hegemony of the upper class, postcolonial authors and critics use the terminology and vocabulary of the colonizers while analyzing reality. The Aboriginals might undermine the submissive status thanks to the appropriation of tribal agency. They employ the tactic of appropriation to undermine the claims and truths of conquerors in postcolonial texts. The inappropriate or unacknowledged adoption of a cultural component or components by members of a different cultural component or identity is known as cultural appropriation. Particularly contentious situations arise when individuals from dominant cultures appropriate elements of minority cultures.

Cultural appropriation is particularly controversial since, in the contemporary world, individuals from rich and powerful majority cultures often appropriate from disadvantaged indigenous and minority cultures. Cultural appropriation is seen as inherently bound up with the oppression of minority cultures. Nevertheless, in this paper, I have argued that cultural appropriation is often defensible on both aesthetic and moral grounds. In the context of the arts, at least, even appropriation from

indigenous cultures is often unobjectionable. The term appropriation has been defined and used in various ways as there are many classifications and definitions of the term. Among many, Marcus Boon clears the concept by defining it in two different but related meanings. According to him appropriation is “taking something and making or claiming it as one's own, or using as if it was one's” (2). He clears the term by saying that appropriation is a method or process to take other ideas or concepts and use them as our own. Secondly, he uses the term appropriation as anything that “is proper to a situation a person - that which is “appropriate” (2). His definition illustrates the term as something that is suitable under a certain situation or condition of a particular person. From the above definition, it is clear that the term appropriation symbolizes the ideas or concepts of other cultures that are taken as our own concepts or ideas.

Unlike other authors, two authors, Louis Makowski and Joseph M. Ostroy look at the term appropriation from the discipline of Economics. They look at the term associating it with the price or theory of value. According to them “appropriation is a generic description of an individual's efforts to extract gains from others” (26). Makowski and Ostroy observe appropriation from the concept of competitive theory and accept the term as a means to gain benefit from others. Under certain circumstances, every individual shares his/her knowledge with others. While sharing knowledge with others, the individual must be well capable of gaining knowledge from the boss or other persons with whom the knowledge is shared. So, appropriation is a way of gaining profits for both parties.

Society is moving towards an interracial community. These new movements help produce an intercultural domain as both races appropriate one other cultural heritage and rituals. This incorporation of mixed-race cultural identity brings intercultural appropriation. In addition, literature plays an important role in mixing

cultural appropriation and free speech. To show how the literature plays the role of connectivity of interracial ethnic culture, Emily Lutenski views:

Literature has certainly played a central role in debates linking - rightfully or wrongfully - cultural appropriation and free speech. But despite controversies focused on literature, such as those involving the Brisbane Writers Festival or The Best American Poetry, literature's imaginative practices also provide alternative templates for Cultural Exchange. (10-11)

Lutenski opines that literary creation performs a crucial role in linking two different cultures, ideologies, and thoughts. Though the literature provides the pros and cons regarding the debate, it certainly enriches the way for cultural exchange. The exchange of culture is vital to adopt both cultures of inter-ethnicity and inter-racial communities. This adaptation of culture helps to appropriate one another culture and, in turn, it promotes cultural appropriation. This appropriation is aided by literature through cultural exchange.

The critical investment of language in the analysis of appropriation makes the subject ironic. This ambiguity is created because the performance of language within the frame of the artworks was not taken into consideration during the time or in later writing. The photograph or picture is presented in both perceptual and cultural ways. This presentation of art in two ways illustrates the painting as a product without having aesthetic value. As he writes,

This densely referential image points not only to Longo's act of appropriation but also to Hollywood's own recycling of visual tropes and clichés, alluding to the narrative overlaps and appropriations inherent in the contemporary culture from which the picture artists emerged. This cinematic frame serves to further highlight the presence of language in Pictures as it returns the viewer's

attention to the text in the form of the scripted narrative arc and the inherently linguistic mechanisms that define the movement of films. (44)

Longo's work arts were inspired by multimedia theatre and they were engaged with performance. At the time of the pictures, he was the keeper and kept observing the performance in the kitchen, an alternate place. This image is rife with allusions, not just to Longo's act of appropriation but also to Hollywood's own recycling of visual clichés and tropes. It also makes references to narrative overlaps and appropriations that were part of the modern milieu from which the picture artists originated. The author of the article delivers the message that the oppressor uses cultural appropriation through the medium of terror. The death of a boy by two white men reveals the condition of marginal people. The picture exhibits the justice system of the society where no one stands up on the side of an oppressed group. If at the same time one opens the terror and brutality upon the suppressed group to a world where they are not considered human.

Dipankar Roy, any colonial rule and rulers engage in a systematic and brutal invasion of the culture and heritage of the colonized and marginal group... This action often results in a total loss and damages the sense of 'self' for the colonized people. To justify the reason behind it, Roy includes:

Colonization can never be merely viewed as the unleashing of processes of economic exploitation. It always has cultural aggression as its necessary corollary. It destroys civilizations. It empties the colonized subjects of all their traditional belief-systems, cultural practices, and ritualistic moorings. It undermines their very sense of self. The loss of 'self' under colonialism— when humanity is reduced to a monologue— results in the colonization of minds. (2)

The problematic aspect of colonialism in the society and perpetual

encroachment of local and native culture by hegemonic culture. At the same time, the nationalist consciousness of the colonized people replicating the colonial masters fuels the domination of native culture and heritage sites. The 'encounter' with the West—its knowledge and culture gave rise to a foreign culture over the national culture. In the Indian context, the condition of 'bilingualism' of the Western culture under British rule was greatly instrumental in the construction of nationalist consciousness.

Several well-known theorists, such as James Young, Edward Said, and Bell Hooks, have written about cultural appropriation. The nexus of race, gender, and cultural appropriation has been extensively discussed by bell hooks, while Edward Said's book *Orientalism* explores how Western cultures have historically taken and corrupted beliefs about the Middle East. In his work "The Texture of Memory," James Young investigates how cultural appropriation has affected how the Holocaust is remembered and seen. The discussion regarding the intricacies of cultural appropriation and its effects on minority cultures has expanded thanks to the contributions of these scholars and others.

Ashis Nandy explicates construction of the nationalist self. At one point Nandy indicates to an unequal power relations of the colonizer and the colonized. In the colonial culture, identification with the aggressor bound the rulers and the ruled in an unbreakable dyadic relationship" (19). Since Gora predates Gandhi's "self-fashioning" methods, it is crucial for our current goal to take a quick look at Gandhi's maneuvers since they may reveal the "constructed" nature of the "nationalist" self. Nandy refers to Gandhi's contrasts of the antagonistic impulses that Tagore referred to as "classical universalism" with its manifestation as "folk-based, critical traditionalism." It is therefore very interesting to note that the process of creating a

folky, rural Indian “self” positioned at the center of traditional organic community and simultaneously “provincializing” the western epistemology of “nation-state” and “citizen subjects” is largely based on other, alternative “West” cultures that perhaps the “West” itself has forgotten about.

It is crucial for our current goal to take a quick look at Gandhi's maneuvers because they may reveal the “constructed” nature of the “nationalist” self. Although Gora precedes Gandhi's techniques of “self-fashioning,” it is nevertheless vital to do so because it could further our understanding of the current objective. According to Nandy,

Gandhi's partiality for some of the Christian hymns and Biblical texts was more than the symbolic gesture of a Hindu towards a minority religion in India. . . some of the recessive elements of Christianity were perfectly congruent with elements of Hindu and Buddhist world-views and that the battle he was fighting for the minds of men was actually a universal battle to rediscover the softer side of human nature, the so-called non-masculine self of man relegated to the forgotten zones of the Western self-concept. (21)

In Nandy's perception, Gandhi had borrowed his idea of nonviolence not from the sacred texts of India. It appears that exposing the “marginalized” components of the hegemonic culture of the colonizer is how the counter-hegemonic discourse of the colonized is expressed. This leads us back to Rabindranath Tagore since Tagore belonged to the religious movement known as “Brahmoism,” which was constructed heavily on Western philosophical concepts such as “organized religion,” “sacred texts,” “monotheism,” and “patriarchal godhead.”

Departure

Gora has drawn the attention of various scholars and critics. The worldwide renowned literature opens the multidimensional approaches to the researchers. On the side of this, many intellectuals perform the writing creativity, using different theoretical and methodological insights. I have reviewed some vital and eye-catching critics who explore the different trajectories of *Gora*. However, now the researchers have used the theoretical knowledge of appropriation to explore new avenues of the knowledge. The cultural appropriation in Rabindranath's *Gora* adds new knowledge to the text. So, the pristine research departs itself from other critics' and scholars' work.

Chapter III. Cultural Appropriation in Gora

There is cultural appropriation in *Gora*. Scholars and critics employ the cultural appropriation approach to challenge the assertions and historical realities of conquerors in postcolonial works. To undermine the hegemony of the colonizers, postcolonial writers and critics evaluate reality while utilizing terminology and vocabulary from the colonizers. The aboriginals may pose a danger to the stance of submission as a result of the seizure of tribal agency. James O. Young views that “the assessment of an act of cultural appropriation needs to take into account how something is regarded in its original culture” (3). The critic focuses on taking into consideration accepting others' cultures instead of the original culture. *Gora* is positioned first as a prominent figure who has lost the sense of his own supremacy (that he was born with a special mission, that he is not equal to others, and that he is the protector of Hinduism). Anandamoyi is given the knowledge of Gora's Christian ancestry, and as a result, she believes that she has a pure private meaning: that all of Gora's attempts to become an ideal Hindu will be ineffective.

The type of Western consciousness, which absorbed all other dissenting voices, was only further legitimized by the colonial experience. This made it necessary for the newly created Western “Subject” to create the “Oriental-Other.” Colonialism replaced the typical ethnocentric stereotype of the mysterious Oriental with the pathological stereotype of the strange, primal, but predictable Oriental—religious but superstitious, cunning but devious, chaotically violent but effeminately cowardly. The cultural arrogance of post-Enlightenment Europe (which) sought to define not only the “true” West but also the “true” East. The Eastern world immediately responded with a furious disavowal, especially those Eastern classes that had acquired Western education.

Gora's western ancestry is understood by the reader to be a metaphor for the cultural constraints that all colonized people must endure. In pursuit of a stable signified, Gora is looking for sincere expressions of patriotism and his true personality. The fact that Gora's arrival at a stable subjectivity and genuine patriotism is delayed is evidence of the character's position. The inter-subjective conceptions of Gora's nature that are disclosed in the text influence what the characters in the text do and are, in turn. Examples of colonized people arriving at “subjectivity” about the “desire of the Other” are Binoy's conceptions of Gora's nature, Anandamoyi's, and Sucharita's of Binoy,

Our scriptures say Know thyself— for knowledge is liberation. I can tell you that my friend Gora is India's self-knowledge incarnate. While the minds of all the rest of us are scattered in different directions by every trifling attraction, or by the temptation of novelty, he is the one man who stands firm amidst all distractions, uttering in a voice of thunder the mantram: “Know thyself”. (60)

Voracious reader acknowledges Gora's Western ancestry to be an allegory for the cultural limitations that all colonized people must deal with. The protagonist, Gora aspires to honest displays of patriotism and reveals his true self in search of a stable signified. Gora's position in the story as a migratory signifier free to travel is demonstrated by the fact that her arrival to a stable subjectivity and real patriotism is belated. The connected subjective perceptions of Gora's attitude are made explicit in the text and, in turn, have an impact on what the text's characters perform. Know thyself is for knowledge is freedom as the scriptures reveal. India's embodiment of self-knowledge is the company of Gora. He is the only one who remains steadfast in the face of all distractions, repeating the philosophy of the mantra “Know thyself”

with a thunderous voice whereas the minds of the rest of us are drawn in different directions by every little appeal or the love of novelty.

With a focus on the negative impacts of hegemonic rule and exploitation on colonized people, postcolonialism is considered an important topic in the study of literature that aspires to the literary, social, and cultural legacies of imperial and colonial powers. Philosophy was primarily introduced as a field of literary studies in the 1970s. Later it is used in the expression of national, cultural, religious, social, or human identity in the present time. The colonization of the world by Europeans began in the sixteenth century and came to an end in the twentieth century. According to Gora, religion and culture are the bases of one's survival. For him, one must be rooted in his traditional customs and values. He does not like Hindus following other cultures and forgetting one's identity. He happens to dislike Binoy's behavior when he finds Binoy following the rituals of Brahma Samaj. Being envious, Gora tells:

“And then? Curse you! Son of a Brahman, you will end up in the dumping ground for dead cattle, with no way to preserve your purity, lost like a sailor with a broken compass. You will imagine then that docking your ship at port is a narrow-minded malpractice, that merely drifts without practice. I say you should go. Why keep us in suspense too, with one foot over the precipice?”

(10)

Gora thinks Hinduism is the major religion. Gora thinks that in case any of his companions go against the practice of Hinduism they will be suffering in Hell. He does not want his friend Binoy to assimilate with the Brahma Samaj. His discontent and hatred can be seen toward it. It indicates how far Gora is attached to Hinduism and he hates the Brahma Religion.

Gora seems biased toward the servant called Lachhmia, the Khristani maid of

his mother who had taken care of him during his childhood. Gora's attitude towards the lower caste Hindus is full of prejudice. His mother Anandmoyi assures him to saying that if Lachhmiya ca not see him she may die as her love and affections is dearer than the material prosperity. Anandamoyi does not believe in any sort of traditional orthodoxy for this says to Gora:

But do you know that I threw orthodoxy to the winds when you were still a bebe arms? The moment you clasp an infant to your heart, you realize that, nobody is born into a caste. Ever since I realized that, I knew for sure that if I despised someone for being a Christian or a low caste person, Ishwor would snatch you away from me as well. May you continue to occupy my lap, light up my home, and I'll accept drinking water from every caste in the world! (16)

Untouchability was prevalent in the past, but she has forsaken such old traditions at the present. The above ideas incorporate with shift of old to the modern concept even on the ground of humanity. Anandamoyi presents herself as a liberal Hindu as she accepts all people from different castes and does not show any discrimination on moral grounds. She is the real epitome of humanity and liberalism although she was rigid in her early days.

The concept of a "national" community and the inherent casteism in it is most severely caused by the divide-and-rule philosophy of Britishers. This occurs as a result of significant internal splitting that takes place within the process of transformation that can be seen in Gora's consciousness rather than the collision of two contradicting consciousnesses. The divided form of India as an imagined community is uttered in the text by Gora:

But there is a true India, rich and full, and unless we take our stand there we shall not be able to draw upon the sap of life either by our intellect or by our

heart. Therefore, I say, forget everything— book-learning, the illusion of titles, the temptations of servile livelihood; renounce the attractions of all these and let us launch the ship towards its post. . . . I at least can never forget the true and complete image of India. (18)

India is a really rich and wealthy country and we need a perspective to understand the nation. We cannot access the notion with our brain or our heart only. This split, according to Homi K. Bhabha, is a division between the “pedagogical” and the “performative” in the process of creating the nation as storytelling. To understand the division between the officially narrated nation and the nation's empirical life, one must emphasize one brief instance of quiet that is present inside the text's narrative structure.

In the text, Gora rejects the supremacy of the Brahmins or caste system. Meeting with Anadamoyio says that her learnings and knowledge have come through Gora, including how truthful man is to himself and how fake the issues that cause disputes amongst people. Does she question what distinguishes traditional Hindus from Brahmos, my son? Answering this she says we all are god's children and god brings men and women together. At the same time, she points out that Gora too believes in no caste. Anandamoyi mentions,

“Whatever I have learnt comes from Gora all the same!— how true man is himself and how false the things about which quarrels divide man from man. What after all is the difference, my son, between Brahmo and orthodox Hindu? There is no caste in men’s hearts— there God brings men together and there He Himself comes to them. (183)

Everything I know comes from Gora, including how truthful man is to himself and how fake the things that cause disputes to separate people from one another. What,

in the end, distinguishes an orthodox Hindu from a Brahmo? In men's souls, there is no caste; God unites mankind there, and He also approaches them there.

The domination and oppression of the colonizers over the colonized was extreme in practice. The exploitation was seen in every sector. Colonialism is not a present phenomenon but traces a long history since ancient times so it predates modernity. Global history is replete with instances of one society progressively enlarging by assimilating neighboring areas and placing its people on recently captured land. It became feasible to transport large populations across the ocean and sustain political power despite geographic dispersion. On this, Mahim tells Gora:

‘Our new boss at the office has a face like a greyhound. He’s a very nasty man,’ Mahim declared. ‘He calls the clerks baboons. If someone’s mother dies, he does not want to them leave of absence, dismissing it as a lie. Bengali can never draw their full month’s salary, because he riddles their claim with a hundred fines. A newspaper carried a letter about him, and the bastard has concluded it was my doing. (23-24)

The rude nature of the official is prevalent in society. Indians are highly suppressed as they are neglected in their work and everyday life. The colonizers scolded the Indian employees and even were denied to provide their basic requirements when they were in excessive need. They are not provided with leave even when their parents die. The officials would discard their request saying it is not true and even the natives have to pay extra charges to get their genuine salary. They have to pay some hundred rupees extra to get their monthly payment. The line “Our new office boss looks like a greyhound,” reveals the dominating and unpleasant nature of the powerful ruler. It also reveals the rude personality of the boss toward coworkers.

Furthermore, the attack on Hindu and Hinduism was started by the colonizers'

newspaper. The Hindu culture was dominated by publishing a newspaper article. 'At this time, an English missionary happened to publish a newspaper article attacking Hindu religion and society, and challenging the people of the country to a public debate' (28). Gora although he denounces the shastras and the popular superstitions opposes the attack of the foreigners on their identity. Gora begins his protest through the columns of the newspaper. To show his dissatisfaction Gora begins to write an English book titled *Hindooism*. Self-esteem, and the glory of recognition are primary concerns of every individual in their life. As there happens to conspire anyone to be dominated, such a person does not get offended. As a result, s/he appears to resist them. If such anarchism is not protested barbarism prevails in the society. Anarchism brings chaos and it raises the power of the colonizers and the colonized have to be suppressed or oppressed within themselves.

During this time, an English missionary just so happened to publish a newspaper piece denouncing Hinduism and society and pushing the people of the nation to a public debate. Although Gora personally rejects the shastras and common beliefs, he opposes the foreigners' assault on local identity. Through the newspaper's columns, Gora starts to voice his disapproval. Gora starts writing the English book named *Hindooism* as a means of expressing his dissatisfaction and unhappiness. Every person's main concerns in life are their self-worth, values, and the glory of acknowledgment. As long as no one is being intentionally oppressed, no one is outraged. As a result, it seems like s/he is resisting them. Barbarism rules the society if such anarchism is not opposed. Anarchism creates disorder, increases the power of the colonizers, and forces the colonized to repress or oppress themselves.

Gora does not accept the foreign invasion of his caste and culture. He determines to protest against the colonial attitude of the colonizers. He is not tolerant

when he finds the natives suffering from the policies of the foreigners. Indians always long for independence beyond anything else. They all reject the colonizer's action of colonizing them and make them into slaves. They reject the notions and philosophies of making them 'others'. They therefore realize that the Indians cannot possibly accept the decision issued by those colonizers and they should go against the philosophy of colonizers. In terms of religion, customs, rituals, or civilization, people like Gora are not prepared to adopt other people's servitude but rather ready to sacrifice their lives for independence. In this regard, Gora admits:

'We shall not allow our own country to be placed in the dock in a foreign court and judged like a criminal by a foreign law!' he declared. 'We shall earn neither shame nor glory in judging ourselves minutely by British ideals. We shall not feel ashamed in the least, either inwardly or before others, of the rituals, beliefs, scriptures and customs of our birthplace. We shall shield our country and ourselves from humiliation, boldly and proudly accepting all that our nation has to offer.' (28)

Independence is the ultimate desire of the Indian people. None of them want to be enslaved by the Britishers. They dislike other's policies and doctrines. So, they realize that the verdict declared by those colonizers can not be acceptable at all for the Indians. People like Gora are not ready to adopt other's slavery in terms of religion, customs, rituals, or civilization. The time has gone away, the colonized are aware of the situation that can never be in their favor. They understand that in the way of supporting the colonized, the colonizers are exploiting them politically, culturally, and economically. The consciousness of the people has risen so to continue their Raj will not be so easy as earlier. The native's mind is obsessed with the feeling of patriotism and nationalism. Their mind and heart are directed with loyalty just for the nation not

for the colonizers and their unwanted culture. It shows that the natives can give their lives for the sake of their nation and nationality. They do not want to be routed under the British Raj any longer. They are ready to sacrifice their life to bring their sovereignty back from the hands of the colonizers.

Krishnadayal, the father of Gora, is a rigid and traditional type of person who follows the orthodoxical rituals and customs of Hinduism. His love for Gora is unfathomable as he is always ready to provide a portion of their property to Gora like his other children. But he warns Anandmoyi saying that if Gora marries a non-Hindu woman Krishnadayal wo not let him do the Brahmin rituals during Gora's wedding.

At this, Krishnadayal says:

'No shall not disown him completely. I'll leave the state to him. In time, it may yield him thousand rupees a year. Now it's his marriage that poses a problem. Whatever I may have done earlier, I cannot let him marry according to Hindu rites into a Brahmin family now. Too bad if it makes you unhappy.'

(32)

It deals with the orthodoxical nature of Krishnadayal, who gives importance to creed, religion, and rituals. Krishnadayal does not want Gora to marry a Hindu woman since he belongs to Irish parents. Although, Krishnadayal loves Gora, a Hindu man a person from another religion should not marry a Hindu lady. This is why Krishnadayal does not mind on the matter of property but he is very rigid and stern in the matter of culture and tradition of Hinduism. It presents the situation of the postcolonial period of India where most of the people were seen following their tradition and culture that is deeply rooted in their mind and heart.

When Anandmoyi does not accept the opinion presented by Krishnadayal, he wants to assure her with a remark. 'That is a long story. You are a woman. Such

things are beyond your comprehension. But you do understand do not you, that there is something called a community, which you should respect?' (33) It highlights the underestimation of women by a man. Patriarchy is still prevalent in the postcolonial Indian society. Men always try to keep the women within the four walls of the houses. In the eyes of the males, the females do not possess any sort of comprehensive understanding of the society.

There is still a dominating tendency for women from the side of the males. Males always think that women are not so trustworthy and they lack conscience about world and the society's norms and values. Males think that women always have to respect all the policies made by the males. But Anandamoyi looks at rebellions as she states:

'I have no need to understand such things. I only understand that having reared Gora as my son, if I now pretend to be orthodox, my faith will certainly be lost, whether the community remains or not. It is out of respect for religion that I have never concealed anything. I let everyone know that I do not follow any restrictions, and suffer everyone's contempt in silence. There's only one thing I have concealed, and for that I live in constant fear of what Thakur might do to me someday. Look, I think we should tell Gora everything. After that, let destiny take its course.' (34)

Religions, traditions, customs, and cultures all are social constructions. They do not any facts or truth like humanity does have. Truth never hides nor does it fear any particular rules and rulers. A true person is greater than all those social bonds.

There is no meaning in following such virtues that are full of dogmatic and conservative practices. That's why such things should be figured out and the reality has to be revealed discarding all those superstitious restrictions. On the other hand,

Gora, Binoy, and his friends formed a group named 'Bharavarsa' to protect their Sanatan Hinduism and protest against the colonizers. Poreshbabu, a liberal Hindu of Brahmo Samaj is a kind of revolutionary character in the novel. He liberates himself from all the orthodox rituals of Hinduism and sees the world from the lens of equality. He was willing to meet Poreshbabu as he was impressed by his character. After this Binoy began to think:

'For civility's sake, I must visit Poreshbabu's house.' But he seemed to hear Gora's voice warn him on behalf of their own group's version of Bharatvarsa: 'It's not acceptable for you to frequent their house. Watch out!' At every step, Binoy had followed many restrictions imposed by their group's image of Bharatvarsa. He had often hesitated but had obeyed, all the same. Today, his heart rose in rebellion. He began to feel that Bharatvarsa was only a figure of negation. (37)

The society has been divided into two different religions. One is orthodox while the other is quite flexible and liberal. Hinduism represents traditional conservatives and the Brahmo Samaj is just opposite of the Hinduism. Hindu followers are envious of the Brahmo Samaj.

The Hindu followers like Gora do not want anybody to assimilate with the Brahmo followers. It shows that all the Hindus regarded the Brahmo people are like their enemies. There is nothing similar to these two different groups. That's why Gora as the representative of Hinduism does not understand the followers of the Brahmo Samaj. However, Binoy does not trust in such unfair and inhuman behavior of Gora. For him, human civility and behavior with humanity determine the truth and other things are secondary. Binoy does not discriminate against anyone as he wants to liberate himself from all sorts of traditional faiths and customs. For this, he asks for a

glass of water from the Krishtani maid of Anandamoyi stating:

‘Go Lachhmia, fetch me a glass of water!’

Binoy gulped down the water Lachhmia brought him.

With loving care, Anandamoyi mashed the rice on her own thala and served portions of it to Binoy on another thala. He began to devour the morsels as if he had been famished for days. (38)

When any human being comes out of the conservative thoughts and beliefs of the society, there does not exist any social evils with anyone. Such men do not segregate nor misbehave with others. They find all equal despite of their religious or cultural identities. They worship to the sense of humanity.

Presenting such character of two of the major protagonists the author wants to show the secularity and lack of discrimination in the postcolonial Indian society. But at the same time, the bitter truth is that postcolonial Indian society suffered from a sense of untouchability even with the inhuman practice of the Sati system. Sucharita argues with Binoy if the caste system is a good thing for society. She questions if caste discrimination is a good thing.' At this, Binoy tells:

'Caste discrimination is neither good nor bad, Binoy declared. 'In other words, it is good in some situations, bad in others. If you asked me whether the hand is a good thing, I would reply that it's best judged about the rest of the body. If you asked, is the hand good for flying? I would reply in the negative; likewise, wings are not good for grasping things, either.' (42)

Untouchability is the most prevalent system of the then-Indian society. The society was divided into two parts. One was Brahmo and the other was the Hinduism.

The Brahmo represented some of the Indian people with the support of the Britishers. This religion of Brahmos appeared on behalf of reforming Hinduism. Since

there was the involvement of the Britishers, they wanted to dominate Hinduism. The Hinduism was too traditional and old-fashioned. It included social evil practices of the society, especially, child marriage, the Sati system, casteism, etc. So, it was said that the Brahmo Samaj was brought into practice to bring changes in society. However, the Indians thought that it was introduced and supported by the Britishers to continue the power of the colonizers. The colonizers did not want the Hindus to be united. The colonizers had a policy of divide and rule. Henceforth, they would never see the Indians living under one roof with peace and harmony.

Gora had truly assimilated himself with the Indian culture though he was born from the Iris parents. He wears and eats the same like the other Indians do. As he is up brought by the Hindu parents, his every activity is related to the ancient Sanatan religion of Hinduism. His appearance shows the appropriation of the Hindu culture and tradition as Tagore writes,

Everyone was wonderstruck at Gora's tall, fair figure and his attire. His forehead was marked with tilak of sacred Ganga soil. He wore a coarse dhoti, a knitted upper garment and a wrap made of rough fabric. His feet were shod in cuttack shoes with pointed, curling toes. He was the living image of rebellion against the modern age. Even Binoy had never seen him in such garb. (48)

The major character, Gora is the most influenced personality not only by their physical appearance but also by his inner thought and behavior. He appears as the hero in the novel because he took such heroic steps to overthrow colonizers from the entire India. He leads the Hindu people into one mainstream so that there can be a strong unity among them and can fight against the lordship of the colonizers. He is known as a modernist in the sense that he is not a man of sticking to the old norms, values, and assumptions. He is against all the social evils. Therefore, as a rebellion, he

protested the colonizers for his nation and nationality. He was imprisoned and fought against injustice, anarchism, and oppression by the Britishers in India. Likewise, Gora's dress-up and gait-up were contrary to English men. His forehead was marked with the tilak of sacred Ganga soil. It has a symbolic meaning. It protests and contempt towards English culture and religion.

The Ganga is a holy river of Hindus and a tilak is a pure culture of Hindus. So, the protagonist, Gora prioritizes Hinduism so that the English could not dominate Hinduism rather the Hindus and Indians could chase the Britishers from the entire Asia. At this point, the novelist shows the appropriation of Indian culture through which the Indians can be able to resist the colonizers. Sucharita does not like such nature of Gora when Binoy introduces him to her. It was unexpected for Sucharita how one can be so traditional and rooted in one's culture after having a modern English education. She happens to know these things when Gora comes to meet her with Binoy.

Gora now turned to greet her with a namaskar. Although Sucharita had already known about Gora from Binoy, she had not realized that this visitor was indeed Binoy's friend. At very first sight, she resented Gora. It was not in her upbringing or temperament to tolerate such extreme Hindu fanaticism in a person with an English education. (50-51)

When people do not get what they expect, most people are jealous and show different attitudes. They think such behavior might be all right, but that can be awkward for others. After being transformed into an orthodox Hindu, Gora's perception towards women and non-Hindus looks conservative. It sows the seeds of discrimination in terms of gender and caste. He thinks that males should not be close to females. However, it cannot be the only truth as different people view and understand it

differently. The major female protagonists of the novel Baroda Sundari and Sucharita do not like this behavior and perspective of males towards the females. They are saddened and not satisfied with the narrow-mindedness of Gora. It displays the flaws of Hinduism and the greatness of the Brahmo Samaj. Gora believes in communism not because he is conservative but because he wants the colonizers to overthrow India.

He thinks that the Hindus are radical, orthodox, and stubborn in loving their nation. They want their country to be ruled by themselves, not by the English. He has truly assimilated the Hindu culture practically. Tagore narrates:

At the Pores's calm, affectionate voice, Gora's heated, argumentative mood seemed to soften. When he first came there, Gora had shown scant respect for Poresh. But while taking leave, he touched Poresh's feet with genuine respect. Gora made no gesture of farewell to Sucharita. He thought it uncivil to make any move acknowledging her presence. Binoy bowed at Poresh's feet, and turning to Sucharita, offered a namaskar before quickly stepping out after Gora. (57-58)

Humans are the wonderful creations of nature. They always show respect and affection for the others. Although they are stuck with stereotypical thinking about their own culture and tradition, they show a lot of love and respect for others too. Such an orthodox Gora happens to be modest and touches the feet of Poreshbabu with due respect though both of them are from different religious backgrounds.

It shows that nothing measures the love and respect of humanity. The sense of humanity can create a space for people to have binary oppositional thoughts. It can lead people from different identities to reach one destination. Gora has appropriated the culture of the society despite having the dissimilarity in context of his religious faith. It's important to note that Gora has tolerance within. He seeks tranquility, yet he

is unable to find it. Gora develops tolerance inside himself once he is willing to accept others. Internal tolerance entails tolerating differences without ever comparing oneself to others. In this sense, Gora is a worldwide concept. The status that Gora arrives at is established with small and huge things. Gora is now beginning to think creatively. This idea does not exist at the beginning of the novel. Tolerance from the inside is necessary to develop self-resistance. It honors one's individuality and appeals to the psychological underpinning. Generally, Gora is a psychologically mature individual who is accepting of others.

Gora is willing to unite the fragmented India under various kinds. To undertake the desired action he tries to form the national collective self. To support this SudiptaKaviraj writes in his essay “The Imaginary Institution of India” that the creation of a national collective self and its entry into some sort of narrative contract with the history of the country—told as the history of a community—go hand in hand with the narration of a nation (of Gora's kind in this case). While creating narrative self, Gora utters, “This message of India some may understand, some may not— that makes no difference to my feeling that I am one with all India, that all her people are mine; and I do not doubt that through all of them, the spirit of India is secretly but constantly working” (104). The narration of a nation goes hand in hand with the building of a national collective self and its entry into some sort of narrative contract with the history of the nation, recounted as the history of a community.

According to Gora, the Indian message of decolonization may or may not understand by all. However, the message of independence is grabbed by the protagonist of the novel. He does not doubt that the spirit of India is working through all of them in a silent but continual way. Some may understand this, while others may not, but it makes no difference to Gora's emotions. This emotion is very

close to the processes of creating the nationalist “self” and envisioning the country coming together. All procedures are to reunite the national components to fight against the colonial power to hit its head.

Gora's remarks are more than just words; they are Gora himself, Sucharita reasoned to herself. His speech has structure, motion, and life; it is replete with the strength of his religion and the agony of his love for his nation. His views cannot be refuted to resolve them. They are the entire person—and even that person is not an average man. As Sucharita thinks, “Gora’s words are not mere words, they are Gora himself. His speech has form and movement, it has life; it is full of the power of faith and the pain of love for his country. His are not opinions that can be settled by contradicting them. They are the whole man himself— and, that too, no ordinary man” (122). She tells herself that Gora was expressing himself through his words, and his words are not mere words but actions. His words are filled with the power of his religion and the agony of his love for his country, and it has structure, motion, and life. His opinions are irrefutable and cannot be disproved. They are the whole person, and even they are not just regular guys. Gora's true identity being revealed is an act of exhausting every type of signifier that is typically understood to have a particular meaning. Gora cannot be thought of in terms of any conventional racial or religious categorization because he is neither a Hindu nor a Christian, nor even a non-Hindu or non-Christian. He is not Irish, Indian, or any other non-Irish or non-Indian race. As a result, it can represent almost any racial or religious amalgamation because the signifier has no clear signified.

Under patriarchal structures, women are portrayed as wives or mothers and bound them in the fist of men. The control of females by men in patriarchy shows the dominant and conventional status of women. According to Rabindranath Tagore, not all

mothers are oppressed by men; rather, some women are used by men to play the goddess or mother roles. The myth of motherhood in Indian society helps to raise the embodiments of virtue, grace, and selfless love. This effort to develop personality, beliefs, feelings, and fantasies, helps to create the identity of the female through which she can establish the portrayal of womanhood in the life of a man. Tagore depicts Anandamoyi as the face of the motherland.

The character Anandamoyi serves as an eye or perspective and lives with her family, and she views “Let this face be the image of my motherland, let it direct me towards my duty, let it make me steadfast in performing it”(190). In a patriarchal society, this mother can embrace the duties that come with being a Goddess, and she makes an effort to find meaning or purpose in her existence, which would lead a life of real human beings as modern women who seek freedom. In this scenario, the critic Wollstonecraft illustrates the ideal feminism can separate her from the traditional notions by not placing her only in domesticated roles. She believes that traditional society only talks about the weakness of women’s minds and bodies and by doing this they ignore the power of women within family and society. It demonstrates that women can associate with duties on both mother and father within the family, and stretch their power beyond the domestic walls for power, and peace to private and public areas.

This textual meaning arrived at internationalism—the universalism where national consciousness leads us. Moreover, according to S. C. Sarkar, Tagore's sense of universalism is partly based on his unwavering belief in the virtues of Western culture. The colonized will never be free of the metropolitan West's cultural influences. To some extent, all liberal actions taken by colonial subjects are influenced by the “West”; in this regard, Gora's appeal for the low-born Lachmia in

the novel's "Epilogue" is arguably the most well-known fictional account of a gesture made by an enlightened nationalist to display his Universal liberal self. This is because the bilingual intellectual is stuck in an unbreakable cultural bond and has an unwavering gaze toward the urban "West".

The work has a strong emphasis on the dichotomies of east and west and self and other. The self duality appears to be present in Gour Mohan personally and can be projected into the two distinct groups known as Brahma Samaj and Brahmin. One group does not accept Christianity or other forms of religion, whilst the other does. Whereas the Brahmin has fanatical beliefs, Brahma Samaj has modern views. Gour Mohan looks uninterested in the Brahma Samaj segment in his struggle against the colonizer, and he associates them with the colonizer. Because they are accepting and wish to blend in with the modern world, he believes they are not authentic Hindus. Gora occasionally looks to be at odds with himself and contradicting himself.

The doubts are often influenced by the colonizer. The colonizer represents the other, and the other is always feared, according to Gour Mohan. Gora is terrified of any form of change when he is steadfast in his belief. The potential for his social rank in society continues to deteriorate. Once more, Gora takes into account the Indian society and the suppression of his freedoms. Gour Mohan slams all the doors and shuts on any possibility of reformation in his quest to find his unique Indian identity. His limited perspective, which equates change with drastic deviation from social norms—something he cannot tolerate—gives rise to this psychological anxiety.

Being frail is another thing that gives Gora Mohan a sense of apprehension. Indian society despises feeble men. A strong man's ability to make consistent decisions is tied to his social rank. Religious tolerance entails acceptance, and acceptance entails vulnerability, which results in identity loss, as in the instance of

Gora Mohan. All things are welcomed and tolerated, except the colonizer. Amid of psychological dispute, Gora finds internal tolerance. The tranquility he seeks for, yet, he does not get it. When Gora is willing to accept others, he finds internal solace in return. Internal acceptance is a way of getting the different without comparing to others. The position that Gora seeks is established with small and huge things.

With a focus on the negative impacts of hegemonic rule and exploitation on colonized people, postcolonialism is regarded as an important topic in the study of literature that investigates the literary, social, and cultural legacies of imperial and colonial powers. It was primarily introduced as a field of literary studies in the 1970s. The expression of national, cultural, religious, social, or human identity is referred to as “national identity” in modern history, as numerous territorial entities have done so to free themselves from colonial rule.

Rabindranath Tagore is a prominent writer of Bengal. His writings raise the national consciousness. The novel, *Gora* captures the spirit of revolt and freedom against the tyranny of British Imperialism. The novel portrays the protagonist Gora as an emblem of internationalism. The Gora, a son of Irish parents stands against the orthodoxy of traditional Hinduism. The novel manifests the tension between the orthodox concept and liberal humanism. The two fundamentalist groups, the Hindu and Brahmo communities, convert themselves to liberalism and act by humanism and modernity. As a creative writer, Gora has secured and assured a humanitarian and liberal space in postcolonial study. Its real purpose lies not in the conflict, but in the scenario of inclusiveness. Gora is contemporary and moves towards universality. It is set in certain social and religious classes, cast and searching of their life and mind. The novel occupies the thoughts of the intellectual and enlightenment of the humanitarian effort in all religious domains, the Hindu and Brahmo communities.

Tagore's writing ridicules the extremism and seeks the human-centric approach. This paper focuses on the appropriation of modernity in Rabindranath Tagore's novel *Gora* (1910).

The text demonstrates how Tagore struggled to balance his desire for acceptance of European colonial power with his conscious denigration of Western principles and effort to promote Hindu traditions and culture. Given this, I am compelled to view Rabindranath as an ambivalent writer. A strange and typical form of psycho-existential indecisiveness that appears to be insurmountable lies at the core of the nationalist "self-fashioning," one that confronts us. The universalist, nationalist consciousness—almost its alter ego—has also drawn heavily from Western value systems. These are the codes of Western, outwardly virile masculinity that shape the essentialist national "self."

The concept of a "national" community and the inherent casteism in it is most severely caused by the divide-and-rule philosophy of Britishers. This occurs as a result of significant internal splitting that takes place within the process of transformation that can be seen in *Gora's* consciousness rather than the collision of two contradicting consciousnesses. *Gora* thinks that the divided form of India is an imagined community. Tagore describes it thus:

But there is a true India, rich and full, and unless we take our stand there we shall not be able to draw upon the sap of life either by our intellect or by our heart. Therefore, I say, forget everything— book-learning, the illusion of titles, the temptations of servile livelihood; renounce the attractions of all these and let us launch the ship towards its post...I at least can never forget the true and complete image of India. (18)

India is a really rich and wealthy country and we need a perspective to understand

the nation. We cannot access the notion with our brain or our heart only. This split, according to Homi Bhabha, is a division between the “pedagogical” and the “performative” in the process of creating the nation as storytelling. To understand the division between the officially narrated nation and the nation's empirical life, one must emphasize one brief instance of quiet that is present inside the text's narrative structure.

The colonial experience simply served to solidify this Western consciousness as the majority viewpoint that absorbed all other dissenting voices. To create the “Oriental-Other,” the newly created Western “Subject” was required to do so. Colonialism replaced the typical ethnocentric stereotype of the mysterious Oriental with the pathological stereotype of the strange, primal but predictable Oriental—religious but superstitious, clever but devious, chaotically violent but effeminately cowardly. The cultural dominance of post-Enlightenment Europe aspired to define the true West, giving validity and authenticity to their ideologies and philosophy. An act of strong disavowal was the Eastern world's initial response, especially among those classes that had acquired Western education.

From the analysis of textual methods, the expression of Gora's actual identity is an act of reducing the signifier of all varieties of widely understood signified. While talking about Gora, the character cannot be understood in terms of any traditional classifications of race or religion; he is neither Hindu nor Christian nor even non-Hindu or non-Christian. He is neither Indian nor Irish; in fact, he is neither Indian nor Irish. The signifier can therefore stand for practically any ethnic or religious combination because it lacks a defined signified. Once more, we have reached the universalism that national consciousness should finally guide us toward. According to S. C. Sarkar, Tagore's sense of universalism is partially based on his

unwavering ideologies in the profits of Western culture. The colonial power will never be free of the metropolitan West's cultural influences. In diverse degrees, all free actions taken by the colonized are influenced by Western ideologies. In this regard, Gora's call for the low birth in the novel's "Epilogue" is likely the most well-known fictional example of a gesture made by an enlightened nationalist to demonstrate his universalist liberal self. This is a result of the bilingual intellectual's unavoidable cultural ties and his unwavering look toward the urban "West." For practically any combination of race and religion, we have reached the universalism that national consciousness should finally guide us toward.

Thus, the novelist expresses the concept of 'humanism' through every character in this work.

And he gives more importance to the Indian traditions. His thought of humanism is not only confined to India but also spread to the entire world. Every character makes the reader understand the significance of humanism.

This text moves gradually describing Gora's life explaining incorporating the different changes; ups and downs. Firstly, the first, Gora, as a postcolonial, character keeps a partial self-loss and question of identity. After Gora discovers that he is not Hindu by birth, but of an Irish descendent, this fact generates more doubts and the unbalance that he generally realizes. The findings also assist in giving a balance to his life by answering some unsolved issues and questions. The truth that Gora knows enlarges his perception of the world and provides him with other possibilities and absolute freedom in his own life and decisions. Finally, Gora concludes that being Irish does not mean that you cannot be a true Hindu. A true Hindu is someone who moves beyond a selfish way of thinking to find meaning in the universe, not someone who blindly follows traditions without question.

In other words, Gora moves past the stage where he blindly accepted societal norms to the stage where he must think clearly to discover not his unique identity but the universal identity. His quest aids him in finding equilibrium and tries to help him integrate into this universe while still remembering his roots. As a social reformer Rabindranath Tagore, he writes about his appreciation for mankind and put his efforts selflessly to meet India's spiritual and natural requirements to live in a harmonious relationship with the entire country. Tagore assumes that God created women to be social beings who are capable of creating substitute models of personality, whether they are male or female. To achieve this equality, women should initiate harmonious relationships with others that raise a feeling of their identity as complete men. Then, Tagore gives the Indian population independence by introducing the real religious and creed ideas that are essential for the development of social and intellectual elements in a socio-political entity.

To ameliorate women's physical, mental, intellectual, and economic status, Tagore suggests modern resources. His goal was for India to become independent and to get rid of foreign powers and even imposed injustice by colonialism. Anandamoyi and Sucharita, the two strong female protagonists, share liberal philosophical ideologies. Presenting the bold female characters, Tagore emphasizes granting women the same rights as men which in the long run will only benefit and enrich our development. In addition, women must be given the chance to make their thoughts, sentiments, emotions, and senses better which assists them to be freed from social, mental, and marital restrictions.

Tagore reveals the effects of liberal Western ideas on the caste-based Hindu society. He demonstrates how Hindu culture fragments into two factions, one of which emulates Western ideologies. Then, they try to maintain tradition. Gora, an

orthodox Hindu, and Haran are the main sources of contention between the two parties. Gora is a devout Hindu who follows all of the traditional customs, including bathing in the Ganges. In his mother's room, he stops drinking water and forbids anyone from touching him while he eats. The reason for this is that she employs a Christian maid, who is regarded as untouchable by traditional Hindus. According to Gora, it's important to uphold one's traditions and culture to protect it from invasion by other cultures. Gora is a character who strives for fulfillment and self-realization in life.

In addition, Gora, a follower of traditional religion, adhered to a humanistic philosophy and accepted humanity's principles of conduct. Nonetheless, the female and liberal character Sucharita works hard to maintain her friendship with Gora and Binoy. Her liberal and humanitarian perspective leads her to speak out against Hinduism's traditional beliefs. Because of this, she rebels against Haran, a member of the Brahmo community, and his limited perspective. She refuses to marry him when the time comes. The book is thought-provoking and enlightening for the Hindu and Brahmo communities, as well as for all other religious groups. Tagore's writing mocks extremism and pursues a human-centric perspective. This essay focuses on how Rabindranath Tagore's novel *Gora* appropriates modernity.

Chapter IV. Cultural Appropriation in Postcolonial World

In Tagore's imaginative writing, societal problem is described as stretching its enormous potential almost all over the world Tagore's genius peaked in fiction and *Gora* is a book of concepts. It has a considerable deal of multiple dimensions of social problems. Given the period in which *GORA* was written, the controversy therein seems unavoidable. *Gora* is the text's main character. He is a Hindu and holds his faith in the highest regard. *Gora* is viewed as being fairly haughty and possesses a lot of leadership skills. *Gora*, on the other hand, never loses hope and always imagines an India free from injustice and dishonesty. He falls in love with Sucharita and is disappointed to learn that his pal Binoy is more oriented towards Brahmos than Hinduism. Another love tale in the book is the one involving Binoy and Lolita. *Gora* gains contempt for the caste system and respect for his mother via these encounters and exploits. *Gora* also gains confidence in Pores Babu's tremendous maturity.

Lolita refuses to participate in the English play to be enacted in the English magistrate's quarters. Her moral principles prevent her from entertaining a colonizer who mistreats *Gora*—a true patriot who has been fighting for the cause of the oppressed common folk. Leaving the magistrate's house, Lolita takes her chaperone-less return trip to Calcutta with the family friend Binoy. As a result, the Novelist suggests that women should be treated equally and that religious orthodoxy, which is still practiced today, should disappear. What interests me is how Tagore successfully combines traditional and innovative ideas in a way that is not objectionable within the boundaries of his story. In the meantime, it shows how the culture and rituals are taken as their own.

Tagore's writings raise the national consciousness. *Gora* captures the spirit of revolt and freedom against the tyranny of British Imperialism. The novel portrays the

protagonist Gora as an emblem of internationalism. The Gora, a son of Irish parents stands against the orthodoxy of traditional Hinduism. The novel manifests the tension between the orthodoxical concept and liberal humanism. The two fundamentalist groups, the Hindu and Brahmo communities, convert themselves to liberalism and act by humanism and modernity. As a creative writer, Gora has secured and assured a humanitarian and liberal space in postcolonial study. Its real purpose lies not in the conflict, but in the scenario of inclusiveness. Gora is contemporary and moves towards universality. It is set in certain social and religious classes, cast and searching of their life and mind. The novel occupies the thoughts of the intellectual and enlightenment of the humanitarian effort in all religious domains, the Hindu and Brahmo communities.

The novelist expresses the concept of 'humanism' through every character in this work. And he gives more importance to the Indian traditions. His thought of humanism is not only confined to India but also spread to the entire world. Every character makes the reader understand the significance of humanism. *Gora* moves gradually describing Gora's life explaining incorporating the different changes; ups and downs. Firstly, the first, Gora, as a postcolonial, character keeps a partial self-loss and question of identity. After Gora discovers that he is not Hindu by birth, but of an Irish descendent, this fact generates more doubts and the unbalance that he generally realizes. The findings also assist in giving a balance to his life by answering some unsolved issues and questions. The truth that Gora knows in the end enlarges his perception of the world and provides him with other possibilities and absolute freedom in his own life and decisions. Finally, Gora concludes that being Irish does not mean that you cannot be a true Hindu.

A true Hindu is someone who moves beyond a selfish way of thinking to find

meaning in the universe, not someone who blindly follows traditions without question. In other words, Gora moves past the stage where he blindly accepted societal norms to the stage where he must think clearly to discover not his unique identity but the universal identity. His quest aids him in finding equilibrium and tries to help him integrate into this universe while still remembering his roots. Tagore reveals the effects of liberal Western ideas on the caste-based Hindu society. He demonstrates how Hindu culture fragments into two factions, one of which emulates Western ideologies. Then, they try to maintain tradition. Gora, an orthodox Hindu, and Haran are the main sources of contention between the two parties. Gora is a devout Hindu who follows all of the traditional customs, including bathing in the Ganges. In his mother's room, he stops drinking water and forbids anyone from touching him while he eats.

The reason for this is that she employs a Christian maid, who is regarded as untouchable by traditional Hindus. According to Gora, it is important to uphold one's traditions and culture to protect it from invasion by other cultures. Gora is a character who strives for fulfillment and self-realization in life. In addition, Gora, a follower of traditional religion, adhered to a humanistic philosophy and accepted humanity's principles of conduct. Nonetheless, the female and liberal character Sucharita works hard to maintain her friendship with Gora and Binoy. Her liberal and humanitarian perspective leads her to speak out against Hinduism's traditional beliefs. Because of this, she rebels against Haran, a member of the Brahmo community, and his limited perspective. She refuses to marry him when the time comes.

The book is thought-provoking and enlightening for the Hindu and Brahmo communities, as well as for all other religious groups. Tagore's writing mocks extremism and pursues a human-centric perspective. This essay focuses on how

Rabindra Nath Tagore's novel *Gora* appropriates modernity.

To refute the claims and facts of conquerors in postcolonial texts, scholars and critics use the cultural appropriation strategy. Postcolonial writers and critics analyze reality while using terminology and vocabulary from the colonizers to challenge the hegemony of the upper class. Due to the appropriation of tribal agency, the aboriginals may threaten the position of submission. Appropriation is defined by the Oxford English Dictionary as “making something one's own property; taking it as one's own or for one's own use.” The definition clears the meaning of appropriation through the adoption of another and accepting it as own.

Gora adopts cultural appropriation as a way of balancing both the colonial and the native in Indian context. The protagonist decides to abandon Bhramo Samaj in favor of Hinduism. When he feels oppressed and degraded by the British occupiers, he considers making a move. By doing this, he makes himself feel patriotic and determined to adhere to Hinduism. He uses the appropriation idea as a strategy to deal with colonizers. He also seeks to bring all Indians together under the banner of Hinduism. He refrains from touching others, and if one of the untouchable castes does touch him, he uses traditional purification techniques by simply sprinkling water on his body. Similar to how a traditional Hindu follows ceremonial approaches and practices, he does the same. These actions suggest that Gora has appropriated Gora's culture over his own.

Sucharita, a significant female character, appropriates culture by residing with and marrying Goramohan, an orthodox Hindu boy. They both practice various religions and cultures, and they both want to adopt new cultures as their own. The female lead is determined to leave her own culture behind and accept Gora's as her own. This change foreshadows her absorption of Hinduism when she marries Gora.

Through the novel, Tagore seems to be attempting to figure out that even though Hinduism was rife with orthodox customs and superstitions, people nevertheless adhered to it out of respect for society. Tagore undoubtedly intends to imply that Hinduism is not the unifying force in society when Gora discovers that he is not even remotely Indian. Gora is not Indian nor a Hindu. In this way, he expresses his ardent humanist worldview by arguing that humanity is above both religion and nation. Tagore does not extol or denounce Brahmo society. He has no opinion on orthodox traditions or rituals. He believes that people continue to practice their religion because of society and its surroundings. The unification of the Brahmo and Hindu sects is demonstrated when Binoy marries Lolitha. Despite being despised by society, they do not appear to care. This is meant to demonstrate a man's emancipation from social constraints.

The novel illustrates Tagore's intention to promote and preserve his beliefs on humanism. It demonstrates that man must transcend society, religion, and nation to hold a humanistic approach. Gora felt a connection to India through his Hinduism, and as a consequence, he felt obligated to defend the nation through the means of being a universal character raising himself from dogmatic tradition and adopting a humanistic and rationalistic approach. By doing this, *Gora* appropriates other cultures as his way. Appropriation is a theoretical insight to observe how the writer adopts foreign culture, norms, values, and rituals as native traditions. This paper shows that the appropriation is found in terms of nationalism and humanism. Its because the appropriation reflects the resistance and modernity of colonizers for liberty and the pursuit of happiness in life.

In this way, Tagore highlights that religion and love of one's nation are not synonymous and that to achieve independence, one must give up the idea that one is

Indian just because of his birth and compulsion to be such. In other words, he chose to be an Indian, which is why he is one. He decides to fight for the nation out of pure admiration for it, as well as to maintain the dignity and love of all through humanistic philosophy.

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