Rabindranath Tagore is a great admirer and a vehement critic of Tradition. He offered the best critique of India’s past glory. He was impressed by the healthy and stimulating past culture. The glorious history of India possess dichotomy. The glorious past and inglorious past are the incoherent qualities of India’s history. The glorious past history of India is intertwined with the tradition and is always claimed as the only hope for the continuation and survival of India. The inglorious past history of India is the result of tradition that discriminated the large sections of India and stood as the hindrance in the progress of India. Indeed, tradition has become too rigid and incapable of adjusting to the influences of the circumstances. Tagore opted for a healthy discontinuity from the Tradition. He strongly promulgated the continuation of the synthesis of tradition and modernity. Tagore is known for harmonizing the dualities of life. He strongly recommended the merging of Eastern and Western culture.

Tagore’s The Wreck is as popular as his other significant novels. It is a perfect representation of the ideas of Tagore in harmonizing the different cultures of the world. It deals with the problems of the individual entangled within the traditional framework of arranged marriage. Mulk Raj Anand in Modern Indian Fiction (1954) remarks: “The Wreck is a model of presentation of the new conflict of values that arose in Indian society through the contrast of the hedonistic idea of
marriage as against the old idea of marriage by arrangement" (Indian Annual Review. 193). The theme of the novel has received global attention and invited appreciable conflicting critical reception. Krishna Kriplani, Tagore's biographer in his usual appreciation said that Tagore wrote the novel for the mere entertainment with an ingeniously constructed story and said that apart from Gitanjali, The Wreck is the only novel translated into many languages. Tagore's friend, translator and critic of his poetry, Edward Thompson in Rabindranath Tagore: His Life and Works (1961) found the novel The Wreck incredibly bad. Ghulam Murshid, an Associate Professor of Bengali at the Rajshahi University in Bangladesh in Tagore's Novels: A Celebration of His Life and Works (1986) gave completely a different perception. He is of the view that by celebrating tradition as a theme in his novels, Tagore exhibits his obsession with Hindu Orthodoxy. He continues the legacy of Bankim Chandra in celebrating the renaissance of Hindu tradition in a very subtle way. Here, it is pertinent to understand that Tagore's literary genius is always perceived in comparison with James Joyce, Virginia Woolf, Aldous Huxley etc. who are considered to be the high priests of Modernism. The first half of the 20th century is called as a period of 'high modernism' and is dominated by new literary experimentations. T.S. Eliot, James Joyce, Ezra Pound, Virginia Woolf, Wallace Stevens, Wyndham Lewis from Britain and America, Tolstoy and Dostoevsky of Russia, Marcel Proust, Andre Gide, Frantz Kafka and Stephene Mallarme of France have experimented with modern literary techniques and consolidated modernism. The tremors of
modernism and its repercussions were carried out India by Tagore. Alex Aronson in *Rabindranath Tagore Through Western Eyes* (1943) says that the theme of *The Wreck* has established the failure of Tagore to strike on par with his European contemporaries in style and characterization. But this criticism has to be evaded, as Tagore has exhibited confidence in the success of his novel in one of his letters to the translator J.G. Drummond. He observed that he wrote the novel for serialization and the method he adopted came out to his disadvantage.

The theme of the novel is dominated by the coincidence and working of chance. It is this coincidence and working of chance that creates moral struggle in the life of central character Ramesh. Ramesh is tormented by the divided loyalties between his beloved Hemanalini and Kamala who enters his life by fate. As a kind hearted person Ramesh fails to extricate himself from the entanglement of love. His contemplative and indecisive nature exudes only unhappiness and constantly puts his beloved Hemanalini in trouble. Kamala misconstrues him to be her husband.

From the other element of the theme of the novel, Hemanalini is the daughter of Ananda Babu, a Brahmosamajist. Ramesh is the only son of rich landlord Braja Mohan. He falls in love with Hemanalini. Ramesh’s father opts for an arranged marriage of his son. He selects a bride of his choice and without the consent of Ramesh, he fixes the marriage. He is a representative of tradition and never considers his son’s views seriously. He claimed: “You may judge a flower
or butterfly by its looks, but not a human being. If the girl turns out as a good wife as her mother was, Ramesh may consider himself lucky” (5).

For centuries, marriages in India are performed with the mutual consent of the families of bride and bridegroom. Arranged marriages have been the tradition in Indian society. Arranged marriages are performed after taking into account factors such as age, height, personal values, tastes and backgrounds of their families. The astrological compatibility of the couple’s horoscopes is one of the primary factors of arranged marriage. Tagore wrote *The Wreck* when tradition was an unavoidable factor and a burden that decided the human relationships in India. Marriages were performed without the personal consent of the bride and bridegroom. They were not allowed to see each other till the performance of the marriage. V.S. Naravane in *An Introduction to Rabindranath Tagore* (1977) observed: “At the Time when this novel was written it was not at all unusual for marriage to be solemnized without the bride and the bridegroom ever having seen each other’s face” (178).

Ramesh as an orthodox fails to resist the will of his father. He also terribly fails to give his consent to the marriage whole heartedly. He oscillates with indecisiveness and remains non-committed. He hesitates to reveal his love as he feels that love comes as a natural sensation in tranquility. He realizes the philosophy of love and refuses to formulate and confine it to the singular relationship between man and woman. His nature acquires significance in the theme of the novel as it acts as a deciding element. Marriage to Ramesh’s father is
no breach of promise. But to Ramesh, as marriage goes against his ideal behaviour, it becomes an act of disloyalty. He yields to the decision of his father leaving his fate to a chance. He thinks that something will come his way to prevent the marriage. He believes in protesting in his own way depending on the game of chance and fate. His exhibits naïve and childish behaviour to resist the marriage. He closes his eyes as a gesture of defiance and protest: “Ramesh refused to recite the sacred formula correctly, closed his eyes when the time arrived for the auspicious look” (8). But his different behaviour is not perceived as a protest; it is projected as a self punishment. Ramesh cowardly subscription to the traditional pattern of life, punishes his life and the life of Hemanalini. But the theme achieves a dramatic turn with the calamity sent by God. The inner wish of Ramesh to stall the marriage is fulfilled by the turn of events. The natural calamity wrecks the boat and accidentally replaces Hemanalini with another man’s wife, Kamala.

The boat wreck drowns the two newly married couple and exchanges the positions of the brides. Ramesh as the only surviving bridegroom finds himself on a deserted river bank. He finds a new bride Kamala clad in crimson dress. As he has not seen the face of his wife during the wedding ceremony, he takes the new bride home believing that she is his real wife. On the other hand Kamala too has not seen her husband, as the ardent subscriber to tradition. As a participant of mistaken identity she is rescued by Ramesh and believes that Ramesh is her husband and showers affection. Ramesh under the similar impression treats Kamala as his wife. He reflects: “By bringing her back to life I have made her
mine much more effectually than by repeating the prescribed formulas of the marriage rite. By reciting the formulas I should merely have made her mine in the sight of men, where as now I have taken her as the special gift of a kindly providence” (11). This dramatic twist in the theme of the novel is bizarre, unfamiliar and unbelievable and generated excitement in many critics. Even many of the Indian critics considered it unnatural. Criticising the structure of the novel Niharjan Ray in An Artist in Life (1967) regards the novel as frankly a romantic novel of flabby structure and poor substance. He considers the novel as a story of series of errors, accidents and coincidences. Srikumar Benerjee in his article Rabindrnath’s Novels considers this dramatic situation as strange and unbelievable (Homage to Rabindranath Tagore.73).

In a very strange way the tragic disaster swallows all near and dear relatives of Ramesh along with his beloved father. It takes three months for Ramesh to recover from tragic mourning. In the process of recovering from deep grief Ramesh develops emotional attachment. The period of grief develops the bond and stimulates their passion. This psychological phenomenon strengthens the relationship and emphasizes the melodramatic events in the novel. In a more strange way, Ramesh takes three months to discover that kamala is not his wife. His discovery burdens him with a sense of commitment and responsibility towards Kamala as she still believes him to be her husband. This makes him to conceal his identity from her and begins to collect information about her life. The dramatic situations set for three months have invited unfavourable criticism from many of
the critics. B.C. Chakravorty in *Rabindranath Tagore His Mind and Art* (1971) says that it seems unnatural that Ramesh takes three months to discover the mistaken identity. Imprisoned within this thematic framework, the development of the characters is neither logical nor realistic. In a similar vein Masti Venkatesa Iyengar in *Rabindranath Tagore* (1946) argues that in most of the arranged marriages neither the bride nor the bridegroom see each other sufficiently. But there is always an opportunity to recognize the voice. There is a possibility for Ramesh and Nalinaksha to identify each other which is not logically depicted. Based on the notion of mistaken identity, the novel sacrifices its future at the cost of losing plausibility. S.k. Bennerjee in *The Novels and Short Stories of Rabindranath Tagore* says that the novel cannot be scrutinized for every minute lapse. The minutest lapses the novel carries provide a basis for the theme of the novel. Niharranjan Ray provides a different analytical perspective to understand the loveliness of the nature that permeates the narration. The course of narration is quite and one can view the disciplined senses of the writer that unfurl the complete view of life. Bhabatosh Chatterjee in *Rabindranath Tagore and Modern Sensibility* (1996) raises the objection that a purely emotional and unphysical theme would be rejected by the reader with modern sensibility.

Ramesh outlines his future plan of action without disclosing his identity. Observes the physical distance and writes a letter to her husband Nalinaksha. He fails to get a reply from her husband. The prevailing social circumstances prevent him from sending her back to her husband. If he were to tell the truth, she would
have refused his protection: "Even if he could find out where the husband's people lived and send Kamala to them it was very doubtful if they would receive her, and it would not be fair to her to send her back to her uncle's house" (19). Ramesh seriously contemplates the reception of the society towards a man and a woman who live with other persons. Unable to bear the burden which cost his love with Hemanalini, Ramesh admits Kamala to boarding school stating that she is his wife. This crops up another trouble. In the mean time Ramesh resumes his relations with Hemanalini but conceals the nature of his connection with Kamala. He hopes to explain the true situation and the conditions that created the relationship after the marriage.

The sequence of events leads to the marriage of Ramesh with Hemanalini. Kamal returns from the school just a previous day for the marriage. Unwilling to stay in the boarding school Kamala come back. Disturbed by the arrival of Kamala, Ramesh post pones the marriage by a week. Akshay a rival of Ramesh, with an intention to win Hemanalini's love discovers the double dealing of Ramesh. Keeping an eye on the movements of Ramesh, he alerts Hemanalini's brother Jogendra to take advantage of his divisionary tactics. Caught in the vortex of impractical decisions, Ramesh falls in dilemma and is warned by Jogendra to snatch the relations with Hemanalini.

Ramesh makes voyage with Kamala for Benaras concerned about her future. His river voyage to Benaras and his dilemma about which women should be his wife become the primary elements of the novel. Even towards the end of the
journey, Ramesh lives in indecision. Ignorant of all these things, Kamala develops affection on Ramesh. Ramesh feels awful of the situation of Kamala and tries his best to get rid of her mind. He attempts to reveal the truth to her in the form of stories and other indirect methods. All his attempts become unsuccessful and futile. But at the same time, Ramesh is enchanted and enticed by the concern, solicitude and feminine grace showered on him by Kamala. He experiences severe conflict between love and humanity. He can no longer live with her nor send her away heartlessly. At the same time, he cannot also forget Hemanalini. He understands that Kamala’s husband might have died in the wreck and makes up his mind to marry her. His decision proves to be impractical as he feels the love for Hemanalini strongly. He feels very strongly that Hemanalini yearns for his love. His dilemma is rendered aptly by Tagore: “He must give up either Kamala or Hemanalini: there was no possible compromise by which he could retain both in his life. Hemanalini had alternatives: she could dismiss him from her mind and give her hand to another suitor; but to forsake Kamala would be to cast her naked on the world” (138).

The portrayal of a man caught in between the two women whose lives are destined by fate has generated apt criticism. The theme of the novel is perceived as allegory. Tagore succeeds in portraying two contrasting women characters as the prototypes of two different streams of life that were influential. Kamala is a simple, sweet and traditional Hindu girl. Hemanalini is a bold, progressive brahmo girl. The situation of Ramesh is justified by Tagore with authenticity. Though
Ramesh is completely in love with Hemanalini, he is pulled by Kamala’s adolescent beauty and chastity of her heart. Her compassionate nature and traditional demeanour bowls him and entraps him completely: “Her neatness, dexterity and the cheerful alacrity with which she went about her duties attracted Ramesh passionately” (121). Ramesh is completely mesmerized by Kamala’s varied activities, sense of humour and her silent devotion. He is lost completely in her unquestioning domination in executing domestic responsibilities. Obeying her always gave him a thrill of pleasure and as well as panic. Tagore’s portrayal of Ramesh is majestic and sublime. His hesitation on the account of possible public censure suggests that he is not very intelligent man. His failure to understand the situation of a woman abandoned by her husband exhibit his failure and the absence of uprightness. This stands for a fallacy in his characterization and shows the lack of intelligence and gentlemanness. Masti Venkatesa Iyengar in *Rabindranath Tagore* on the carving of the character of Ramesh says: “The intention seems to be to show that a generally intelligent and real gentlemanly man was caught in a difficult situation and was unable to resolve it. This defect in the characterization of Ramesh weakens the verisimilitude of the story” (98). But despite these lapses, the character of Ramesh stands for genuine morality and humanism. In his attempt to find out Kamala’s husband there lies the absence of sincerity and heartfelt attempt as he prioritizes Kamala to be his wife. What stands out to be pathetic and disgusting is his indecision and lack of expressionism cautioned by the principle that truth might cause separation.
On the other hand the portrayal of Kamala's character stands in complete contrast. She is an epitome of virtue, clear thinking and decision making. But she is criticized for her ingratitude towards Ramesh. Her non reciprocation has invited the wrath of many critics. The complexity of her character has puzzled may reviewers and led to the accusation of Hindu culture. Sujit Mukherjee in *Passage to America* (1964) remarks that American reviewers of The Wreck have complained about the complexities of Hindu character and the behavior of some of the personalities left them puzzled. Edward Thompson in *Rabindranath Tagore: His Life and Work* (1961) makes a perceptive comment that concurs with Sujit Mukherjee. He is of the view that Hindu family relationships are based on conventional rituals but not on human feelings. This finds authenticity in Biambehari Mazumdar's authentic analytical perception. Mazumdar in *Heroines of Tagore* (1968) remarks: "Hindu girls cherish their love for the abstract idea of husband and not any concrete personality" (220). This observation proves to be true of the circumstances that the novel has portrayed and stands relevant to the maximum extent even in contemporary times.

Some of the critics have concentrated on the changing attitudes of the characters. Particularly, the changing attitude of Kamala invited a psychological probe into the density of her character. B.C. Chakravarthy in *Rabindranath Tagore: His Mind and Art* (1971) says that the attitude of Kamala is highly illogical and unrealistic. This is viewed in the light of the psychoanalytic study of the character. M.M. Bhattacharjee in *Rabindranath Tagore, Poet and Thinker* (1961) sums up
the psycho analytic characterization of Kamala: "Can a Hindu who has never seen her husband and under peculiar circumstances, has come to look upon another as such and adored him sincerely...Is it likely that love and the conventional idea of fidelity to marriage ties will have equal weight with her and the conflict will end in tragedy" (96). Kamala has a clear thinking and analytical mind. Though unmindful in the beginning, she understands that Ramesh is behaving like a normal husband. She realizes that she is not in his mind and fails to comprehend the reasons for the distance between her and Ramesh. Tagore compares her mental turmoil with the violence of nature. The fury of nature fails to define her emotions: "Kamala could not define the emotion that stirred in her breast as she gazed upon the wild sky and the turmoil of the night... The violence of nature's revolt fascinated her...In the roaring of the tempest Kamala heard no answer to this question" (167). Ramesh is completely aware of the current thoughts and subtle emotions of Kamala. He inwardly thanks all her companions' uncle Chakrabarti and Umesh who are solace in her isolation.

Kamala realizes and becomes conscious of the strange relationship between herself and Ramesh. During the first few months with Ramesh, she was completely occupied knowing the realms of the mystery of wedlock. She thoroughly enjoyed the thrills of unknown pleasures when she escaped from all her bondages. When she interacts with Sailaja, the daughter of uncle Chakrabarti, she gains clear insight into the meaning of wedded harmony and feels the terrible absence of it in her life. She compares her empty life with the married life of Sailaja and realizes
that her wedded life is: “a mere pencil outline, incomplete in parts and totally uncoloured” (179). Kamala makes a relative comparison with the married life of Sailaja and her husband Bipin with that of hers and realizes the persisting emptiness that looms large in her life. Her tempestuous feelings find no way to go out. Her hidden sorrow is cherished for many days and keep her emotions flaring.

Ramesh makes the outer world believe that Kamala is his wife. Completely conscious of the nature of relations with Kamala, Ramesh exhibits no sense of possessiveness and an attitude of detachment. His silent love, unexpressed affection, unconcerned behaviour, restricted intimacy and his attempts divert Kamala’s attention make her doubt the sagacity of the relationship. This drives herself respect. She understands that his conflicting heart of Ramesh will only create embarrassment and indecent existence to her. This psychological discomfortability prompts to her to walk out of the relationship without a second thought.

One need to understand the decision of Kamala in all its logicality with psycho-socio reasoning. Kamala’s preference to remain with Ramesh even after knowing the relationship would blemish and tarnish her character reversing Hemamalini’s future at the same time. But if she abandons Ramesh abruptly, it would be shown as ingratitude. She finds herself in a vulnerable and volatile situation.

On Reading Ramesh’s unposted letter to Hemanalini, Kamala comes to know her true relationship of Ramesh with Hemanalini. Unlike, Ramesh Kamala
is quick in prioritizing her husband over her long companion. She understands that the brooding nature of Ramesh is the reason for the present trouble. It is at this moment of repulsion, Kamala receives a letter from Ramesh confessing his love and addressing her as dearest. His proposal seems to her as the filthy and indecent one. She throws the letter as if she were uncomfortable and handling a man who is not her husband. Her behaviour with Ramesh which is accused in the beginning by the critics paves the way for appreciation. Kamala’s response to Ramesh’s proposal stood as a reflection to the general attitude of Hindu women. Biman Behari Majumdar in *The Heroines of Tagore* (1968) justifying the attitude of Hindu women remarks: “Overlook the fact that to an unsophisticated Hindu married woman the idea of living with a person other than her husband is most repellent. She thought that Ramesh had done her a dreadful wring by not divulging to her their true relations” (220). Kamala recovers from this serious situation and resolves to meet her husband. She prepares to face all kinds of hardship, humiliation and austerities with a decision to serve her husband whom she had never seen. The element of this personality trait exhibited by Kamala is compared with Uma of Kalidasa’s *Kumara Sambhavan* by Biman Behari Majumdar. Kamala as a subscriber to traditional Hindu culture is self-effacing and submissive. She conceals her identity to Nalinaksha and gets herself introduced as the cousin of Chakrabarti. Even when Nalinaksha’s mother arranges her marriage with Hemanalini, Kamala prepares for self-abnegation and resolves not to entertain regrets. She resolves: “From tomorrow, I shall entertain no more regrets; I shall
never look unhappy, I shall never allow myself to sigh for the unattainable. I shall be content to serve all the days of my life. I shall never never ask for anything more” (374).

Hemanalini is another significant woman character in the novel. She is the only character that bears all the suffering for no fault of hers. She is the representative of modernity. She is considered to be the first educated young lady to be drawn in the novels of Rabindranath Tagore. Her characterization has heralded a new lease of modern heroines like Ela, Urmila and Sarala in the later novels of Tagore. Niharajan Ray says: “Hemanalini reappears in other names in Tagore’s later and more mature novels: indeed she is the forerunner of Sucharita in Gora (1910), Lavanya in Sesher Kavita (The Last Poem, 1929)” (186). This perception is shared by other critics in a more vibrant way. Benerjee has expressed a strong preference for Hemanalini: “It is Hemanalini who is easily the most living character of the book and in the sweet perfume that is the breath of her life and her firm unwavering allegiance to her ideal. She is the prototype of the later heroines of Rabindranath” (125).

Hemanalini is a woman of social self assertion and individuality. Brought in a very broad and secular environment, she developed an individuality of her own. She gives her decision openly in matters of love and marriage. As an orthodox Hindu, she subscribes to the blind emulation of tradition and expresses unwavering faith in her husband, when he postpones the marriage without proper explanation. She is drawn as a foil to Kamala who cherishes the ideals of
traditional women. A comparative understanding of Hemanalini and Kamala make one to understand that Nalini considers human feelings and Kamala prioritizes conventional views. If Kamala never minds to bid farewell to close companions, Hemanalini wishes to marry her long time associate. The comparison of the characters is similar to the comparison of Lolita and Sucharita in Gora. It is on these lines that one makes an analytical comparison that Hemanalini is an open rebel and Kamala is a silent rebel. But it is Kamala who dominates the whole action with her natural charm, grace and modesty. Hemanalini’s loving nature and the endurance of suffering make her a lovable character. She is often compared to a heroine in the Victorian novel. Her relationship with Ramesh is understood as Victorian philandering. Edward Shanks remarks: “Ramesh’s entanglement with charming, cultured and elegant Hemanalini...is nothing but late Victorian philandering with a late Victorian girl” (cited in Aronson. 14).

Critics have found that Kshemankari is a representative character of Tagore’s sublimity. She is not the central character but she is the ideal character that aptly reflected Tagore’s humanism. Her broader vision and modern spirit enlightens the other characters against the rigid social customs and values. Her purified blameless conviction stems from his rigid Hinduism. She aptly carries Tagore’s philosophy of religion. The changing philosophy of religion i.e. the religion of man is reflected in the execution of Kshemankari’s character. Throughout the novel, she insists for the promotion of human values. Her broader vision of mind is reflected in the words of Nalinaksha to Kamala: “In the course of
her life mother has forgiven many sins. Surely she can forgive you for what was not a sin at all” (414).

As the theme of the novel goes, Hemanalini still hopes for Ramesh believing in the sanctity. Ramesh believing in the sanctity of morality and humanity writes a letter to Hemanalini explaining the fateful entanglement with Kamala. He sincerely vouches for her chastity and assures Hemanalini that he had no sexual relationship with Kamala. On the other hand Kamala resolves to meet her husband believing in the sanctity of marriage. Kamala proclaims: “If I would be a true wife to him I must live to prostrate myself at his feet. Nothing will rob me of this... while life endures he is not lost to me.” (311). When Hemanalini comes to know about the true relationship of Kamala with Nalinaksha, she suggests Kamala to reveal her true identity. On the revelation of her identity Kamala is accepted by her husband. His engagement with Hemanalini does not become an obstacle to their union. Ramesh on the other hand who loses Hemanalini finds Kamala again.

The theme and the plot of the novel are subjected to appreciation and severe criticism. The novel terribly suffers from incoherent and loosened plot. Tagore’s experimentation with all the forms of novel is the reason for the structural fallacies in the novel. Tagore’s period of experimentation with the novel falls in between 1884 to 1902. Some of the attempts of Tagore are hazy, awkward, fanciful and distinctive. The novel *The Wreck* falls into the category of naïve experimentation. In parallel line with the structural experimentation, Tagore’s intervention and
experimentation with the moral conventions of the society prove to be the most rational interrogation with the society. He strikes a balance between the pervasive influence of traditional life and the impending modernity in reforming the social and cultural fabric of India. He meticulously handles the rational concept of love without nullifying the blind beliefs and sentiments of the people. He also offers a scientific understanding of the conventional sanctity of marriage through his novels. According to Humayun Kabir in *Rabindranath Tagore* (1987) "Tagore’s adherence to conventional morality interferes with his artistic judgement" (17).

Tagore’s portrayal of conventional morality finds its compensation in the depiction of exquisite vignettes of life. The novel is packed with incidents and characters that enact to the tunes of fate or chance. The fanciful and social fantasies of the characters are destined by the play of fate or chance.

Some of the critics have opined that the novel makes deep foray into the incidents and events of the nature of truth and reality. The narration touches the core of the self and records the interior vibrations of the mind. Tagore achieves this purporting to indirect narration. The narratology provides a space for introspection, guilt analysis and psycho analytic probe of the characters. To convey the intense perceptions of the mind of the characters of Hemanalini, Ramesh, Kamala, Nalinaksha etc., Tagore adopts the techniques of narration. Tagore proves to be the forerunner of narrative techniques. The narratology executed by Tagore has inflated into post modern narratology. The emphasis of
Tagore's narratology is to unfurl the inner self of the characters and their introspective and meditative contemplations.

The theme is invariably on the move. Though, the theme of the novel is conventional in justifying the sanctity of love and marriage, it is not entirely a depiction of broad roving panorama of life. The novel registers social realism. In the manner of picaresque novel, the plot develops incidents that take place, events that happen and the circumstances that are predictable. Tagore accomplishes through the disappointed love of Ramesh and Hemanalini the disgusting and destructive consequences of arrange marriage while upholding the Hindu marital sanctity in the happy reunion of Kamala and Nalinaksha. Tagore makes the Indian society to annihilate the man made obstacles of caste, race, custom, religion, superstitions, child marriages, age differences, dowry demands, and arranged marriages that come in the way of natural love and marriage. He deconstructs the privilege of tradition and offers a rationalistic subscription to modernity paving the way for egalitarian future.