CHAPTER - V

CONCLUSION.

So long we have gone after the various types of women of Tarasankar's novels and tries to pick out the special attitude of his poetic intuition which lay behind the imagination of such characters. But Tarasankar was an author whose literary creations always ran through and through the philosophy of his own life and obviously his literary characters also involved inextricably with the life-long ideology of him. In fact, such a co-relation between the ideology of the author and that of literary characters like "Hara-pārbatī" is rarely found in the whole of Bengali literature. Due to this, we believe, that literary art of Tarasankar was only but a way of service to mankind and a means of approaching to the greater Truth who constantly revolves the whole universe after his own pattern. On the other hand his literary women appear to us as the manifested waves of his sensitive mind which very sympathetically went through the women of reality and could not but lash into waves at their sufferings and happiness. So, these waves of his mind naturally propagate the author's thoughts and conceptions which we have so long discussed and shall try to sum up in the present chapter. Far from the touch of Western education he observed the women in his own way and arrived at his doctrine through his own poetic intuition and revelation. No hot criticism nor any praise and censure could divert him from the way of his own vision and he expressed unhesitatingly what he thought to be right and just. We have mentioned that Tarasankar had an idealistic view of life.
and finally accepted society as the basis of all round development of an individual. Of course, he was quite aware of the merits and demerits of our society and at the same time realised that, the defects of society can only be eliminated if the social minds resume with its purest of life-force, as a patient recovers only when the pure blood is circulated through his body. Vivekananda also stressed much on such kind of social reforms which he called "Revolution from inside." Tarasankar, being the follower of the ideals of this country, did never deny the tradition of ancient Indian-life which for a long time set an example to all mankind in generous ways of living, hospitality, kindness and courtsey, in reverence to their elders and respect for women, in love for children and regard for animals, in education and in art in chastity and devotion to their women and in humanity and simplicity which it is hard to find in this chaotic days of world-wars. Dr. Haraprasad Mitra rightly thinks ---- Tarasankar assimilated the spirit of three images --- India, Goutam Buddhā, and Mahatma Gandhi at a time in his literature. And hence, he did never run after the evil imaginations nor felt any urge to present the purportless sensual behaviour of men and women. He was always in the belief that, "Everything to be true must become a religious". Now the summation of our so long discussions will show how his literary women adopted with


*2. Oscar Wilde. De, Profundis.
the above mentioned philosophy of author's poetic intuition.

All the women of his novels are conservatives, traditional, sacrificing, and devoted to their husbands and society. These qualities of ladies in his conception neither are born of their intellect nor they gather it by any practise, rather automatically develop the virtues as the inheritance of Indian ladies and hence it is the inborn inheritance to them.

Most of the women of Tarasankar's literature get on tendency of self-torturing attitude by nature. They express this attitude sometimes in guise of conceit and now and then in their daily activities. In fact, from the very ancient time Indian women set the examples of self-denial and sacrificed their everything for the good of others. It may be so that, the various social customs and religious bindings enforced them from ancient time to mould their nature in such a way that --- "they paid their debt of life, not by what they did, but by what they suffered." Tarasankar in his novels particularly specified their self-denying nature due to the fact that, "All other pleasures are not worth half its pains." In his literature the women even in midst of extreme hardships could manifest this glory of Indian womanhood and thus could sit on the seat of the glorious ancient Indian ladies.

Tarasankar through his lifelong observations could realise the inscrutable ways of fate that play part behind the every action and reaction of human life. This almighty fate also dominates over every women of his literature and...
manifested itself in various forms.

Going to search for the real nature of womanly-primordial, Tarasankar was astonished to find that, the true womanly nature is not completely reflected either in the meek and gentle ladies of our society or in the voluptuous behaviour of the outcasted women who always run after sensual propensities, because the womanly-prototype always accords with the imposed circumstances and social setup as water always takes the shape of the container. But inspite of this changing nature of womanly-prototype, the poetic intuition of Tarasankar could pickout some common nature of womanly-self which it always possesses inspite of all its constant transformation and transfusion. Behind their changing cortex a woman in his literature is always loving, sacrificing and beneficial to the society and possesses an inborn hankering for children, husband and peaceful homestead of their own.

To Tarasankar, the feeling of love is not the only identity of womanliness though it is inborn to them and brings many mysterious changes in their body and mind. The motherliness, is the first identity of womanliness in his conception and then comes her wifehood and loving-nature. This motherliness is very closely associated with the womanliness of a woman like the so and so, and engages the women to do the impossible possible in his literature.

Of course, we think, in Tarasankar's conception the feeling of love is part and parcel of womanliness
and it does not always follow any logical or spiritual bindings and arguments. Inspite of that, women in his novels can attain the highest goal of life or can realise the highest truth through their bodily accomplishment. And in this respect the loving feeling of women is most significant in his novels. As he considers this feeling of women as the holy guidance of their self-upliftment so, it cannot stand against any moral or religious customs. The attachment or love which do not convey any greater realisation to the lovers is only lust to Tarasankar, and hence, he shows no soft-corner for such lustful feeling of women and punishes them mercilessly when necessary.

But, still then he could realise that, love apart from all other significance is complete in itself and like the single polaris in the sky gleams with its own beauty, and mystery. Tarasankar himself also could not but wonder at this beauty and glory of womanly love though it often occurs with lust and muddiness. So, he depicted its picture in his literature though aware of its valuelessness. This impartial attitude to love and the revelation of its beauty and value in itself is the marked speciality of Tarasankar's outlook of love.