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## **Rabindranath's Idea of Alienation: An Interpretation of *Raktakarabi***

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*Pen of the social thinker Rabindranath Tagore reflects the pain of human beings in any social order that is exploitative and alienating, be it industrial capitalism or traditional religious order. He was in favour of cooperation - cooperation in production, cooperation in consumption and cooperation in celebration. He advocated reaching the state of "Ananda"/happiness – creative happiness and collective happiness. He criticised any social order that alienates man from the product he produces, from other human beings and from his own creative self. He emphasised on the role of senses in alienation. This paper would try to outline Tagore's idea of alienation and the process of liberation of an alienated self to humane self. This concept is reflected in many of his writings but this paper would particularly focus on Raktakarabi. Regarding the idea of alienation, there are certain similarities between Tagore and Marx but there also exists significant uniqueness in Rabindrik philosophy.*

**Keywords:** Alienation, humane, self, creativity, senses, cooperation, happiness.

### ***Introduction***

To discuss Rabindranath's idea of alienation, first it is necessary to outline how alienation is often defined. Alienation is '...the estrangement of individuals from one another, or from a specific situation or process' (Marshall 2006: 13). In the words of Coser 'Alienation is a condition in which men are dominated by forces of their own creation, which confront them as alien powers' (Coser 2007: 50). According to Tom Bottomore alienation of a worker is a fourfold process - 'an action through which (or a state in which) a person, a group, an institution or a society becomes (or remains) alien (1) to the results of its own activity (and to the activity itself), and/or (2) to the nature in which it lives, and/or (3) to other

human beings and – in addition and through any or all of (1) to (3) – also (4) to itself (to its own historically created human possibilities)' (Bottomore 1991: 11). The idea of alienation is often associated with Karl Marx as he wrote about estrangement of labour in industrial capitalism (Marx 1844). Now, how this issue of alienation is dealt with by the humanist Rabindranath Tagore is the point of discussion here.

Rabindranath's pen reflects the pain of human alienation as he criticises the exploitative nature of industrial capitalism. He was not against industry or modern technology but he opposed the exploitation of many in the hands of few. He did not support the idea that production of some would be appropriated by others. He opposed any kind of social order that puts shackles on human creativity and possibility and alienates them from their own selves. He has portrayed alienation in different social orders in many of his writings. Here I would focus on his idea of alienation as represented in his play *Raktakarabi* (translated as RED OLEANDER).

### *Alienation from the product*

*Raktakarabi* is a story of Yakshapuri and Maharaj (the capitalist king). It is also a story of alienated labourers and how they came back to their senses overcoming the state of alienation. The labourers of the gold mine in *Raktakarabi* work throughout the day and it continues for their entire lives to draw out the nuggets of gold which the king stores in his mountain of gold. He accumulates the gold, plays with it and thereby appropriates the labour of the workers. The workers have no right over the product they produce. The worker cannot appropriate the product. The more he produces, the more he becomes alienated from the product. The product is only produced for the pleasure of the capitalist/king. The product which becomes the commodity stands larger than and in isolation from the worker. But they themselves could not appropriate the product that is to say those gold nuggets. This is alienation from the product. The king believes in the philosophy of unlimited accumulation and the workers' toil continues.

*'Chandra But when will your work be finished?*

*Bishu The calendar never records the last day. After the first day comes the second, after the second the third. There's no such thing as getting finished here. We're always digging – one yard, two yards, three yards. We go on raising gold nuggets - after one nugget another, then more and more and more. In Yaksha Town figures follow one another in rows and never arrive at any conclusion' (Tagore 1925: 47).*

*The workers who were human beings in their villages are reduced to gold producing instruments. They lose their human selves and become only numbers-*

*'Bishu ...We are not men to them, but only numbers. – Phagu, what's yours?*

*Phagulal I'm No. 47 V.*

*Bishu I'm 69 Ng' (ibid.)*

*In their village, they were human beings but here they have become numbers.*

Thus, the devaluation of the human world increases in direct relation with the increase in value of the world of things. In the words of Marx, '*... the increasing value of the world of things proceeds in direct proportion the devaluation of the world of men...* This fact expresses merely the object which labour produces – labour's product – confronts it as *something alien*, as a *power independent* of the producer. The product of labour is labour which has been congealed in an object, which has become material: it is the *objectification* of labour. Labour's realization is its objectification. In the conditions dealt with by political economy this realization of labour appears as *loss of reality* for the workers; objectification as *loss of the object* and *object-bondage*; appropriation as *estrangement*, as *alienation*' (Marx 1988: 71). The workers sell their labour power to the capitalist. They produce the product for the capitalist and thereby making the capitalist powerful. The more they produce, the more powerful the capitalist becomes and the less becomes their power. The capitalist in turn uses that very power to dominate and coerce the workers and to make them more and more powerless.

Rabindranath realized the dark side of industrial capitalism as he portrays in *Raktakarabi* the aspect of unending accumulation of wealth just for the sake of it. In *Raktakarabi*, the tower of gold is represented as the manifestation of power and wealth. The more the tower grows and glows the more is the amount of dead or squashed human beings (workers) who are referred to as “rajar ento” – the leftovers of the king. The greed of the king for the gold nuggets becomes his addiction.

*'Chandra Brother, they've hoarded such heaps of gold, what is the need of more?*

*Bishu There's always an end to things of need, no doubt; so, we stop when we've had enough to eat. But we don't need drunkenness, therefore there's no end to it. These nuggets are the drink – the solid drink – of our Gold King'* (Tagore 1925: 48).

Yakshapuri becomes a cage, escape from which seems impossible and at an ultimate point of exploitation, the will of the worker to emancipate himself from the cage vanishes. This is the height of power exercise of the capitalist where the very longing for freedom of the worker is also bought by him. The worker not only abandons any practical possibility of escape but it is as if the very notion of freedom becomes absent from his thought.

*'Bishu ... as soon as one enters the maw of Yaksha Town, its jaws shut fast, and the one road that remains open leads within wards. Now I am swamped in that interior without hope and without light...'* (Tagore 1925: 45-46).

This is the height of exploitation.

### ***Process***

The workers are not only alienated from the product but also from the entire process of production. In an assembly line, each worker performs his own part only. He has no idea about the entire process and cannot produce the product by himself. The entire process is fixed and appropriated from above. The workers of Yakshapuri are numbered and categorised into alphabetical groups like V, Ng, etc. and none of the individual or group know the entire process.

Agreeing with Marx it can be said that alienation not only occurs from the result (product) but also from the very activity (process) of production. This is because the work comes to be a meaningless activity, offering little or no intrinsic satisfaction. To the authority, working capacity, that is to say the labour power, is what only matters, not the worker as a human being. This alienates the man because above all man is "Homo Faber" - Man, the Maker. This generates the psychological discussion about alienation as a subjectively identifiable state of mind, involving feelings of powerlessness, isolation, and discontent at work – especially when this takes place within the context of large, impersonal, bureaucratic social organizations.

### *Self*

Being alienated from the product and the process of production, man becomes alienated from his own self. In Raktakarabi the human beings become fragmented beings or "tukro manush".

*'Phagulal Our mad Bishu says: to remain whole is useful only for the lamb itself; those who eat it prefer to leave out its horns and hooves, and even object to its bleating when butchered'* (Tagore 1925: 35).

They are no longer Phagulal, Bishu or Gogu but become 47 V or 69 Ng. Paloan who was the best in fencing in his village and was full of life and enthusiasm becomes a squashed entity and loses all the life within him. Capitalism sucks the blood of the worker and the workers know that there is only entry but no exit from it. The king of gold mine Maharaj resembles a crocodile where a man may crawl in but once the teeth close, there is only one choice and that is to be engulfed. The life span of the worker is determined by the Sardar.

*Nandini Look over there what a piteous sight! Who are those people, going along with the guards, filing out from the backdoor of the King's apartments?*

*Governor We call them the King's leavings.*

*Nandini What does that mean?*

*Governor Some day you too will know its meaning; let it be for today.*

Nandini    *But are these men? Have they flesh and marrow, life and soul?*

Governor    *Maybe they haven't.*

Nandini    *Had they never any?*

Governor    *Maybe they had.*

Nandini    *Where then is it all gone now?.....*

Nandini    *Alas, alas! I see amongst these shadows faces that I know. Surely that is our Anup and Upamanyu? Professor, they belong to our neighbouring village. Two brothers as tall as they were strong. They used to come and race their boats in our river on the fourteenth day of the moon in rainy June. Oh, what brought them to this miserable plight? See, there goes Shaklu – in sword play he used to win prize garland before all the others. Anu-up! Sha-klu-u! Look this way; it's I, your Nandini, Nandin of Ishani, your very next village' (Tagore 1925: 107-110).*

The workers do not and perhaps cannot respond to Nandini. May be, they themselves have forgotten that they are Anup, Upamanyu or Saklu. They have ceased to believe that they are human beings with feelings of joy, sorrow or pain. They regard themselves as nothing but gold producing machines.

Nandini's cries are falling on deaf ears. As the play unfolds, we can infer from Nandini's comments that many of these young men in their village life were attracted to Nandini. Nandini was a sort of heart throb to the youth of her and her surrounding villages. They liked her, adored her and were attracted to her. This attraction and desire for love are the symbols of liveliness and youthfulness. In their village, they were complete human beings with desires and passions. But here these "tukro manush" or fragmented souls lack those desires and passions. Those attractions and longings for love have all gone. The youth lack youthfulness and life lacks liveliness. This lifelessness has resulted into lovelessness. Moreover, their heads have fallen down. They do not, rather cannot, turn their faces back towards their memories. They exist as if there were no past or no memories in their lives. As if they were, are and will be here forever to produce gold. It is not only that they could not stand up straight, held their heads high, look forward and dream but rather they do not want to, the

very desire to do so has gone. That is why Nandini's calls (whom they had desired so much) remained unanswered.

'Nandini      ...Kanku, look back at me! Alas, he whose blood would dance in his veins at a mere sign from me now leaves my call unanswered.

*Gone, gone, all the lights of our village are gone out!*' (Tagore 1925: 111)

This slaying of desire is perhaps the height of capitalist exploitation. Thus, they are no more Anup, Gogu or Saklu but are objectified and have become gold producing instruments. This is alienation from the self.

### *Species being*

In the holiday, the workers search for alcohol – their addiction. Phagulal becomes crazy for it and demands it from his wife Chandra.

'Phagulal                          My bottle, Chandra? Out with it!

Chandra    Must you drink just because it's a holiday? In our village home, on feast days, you never drink –

Phagulal   Freedom itself was enough for the holidays in our village. The caged bird spends its holiday knocking against the bars. In Yaksha Town holidays are more of a nuisance than work.

Chandra   Let's go back home, then.

Phagulal   The road to our home is closed for ever.

Chandra   How's that?

Phagulal   Our homes don't yield them any profit.

Chandra   But are we closely fitted to their profits only, - like husks to grains of corn, - with nothing of us left over?' (Tagore: 34-35).

The workers become caged birds as is evident from Nandini and Chandra's comments that in their village they had a community life where they participated in social occasions as social beings whether in games, music or dance. This social is undermined in Yakshapuri where workers become isolated and estranged human beings. This resembles Marx's views:

Finally, alienated man is also alienated from the human community, from his "species - being." Man is alienated from other men. When man confronts himself he also confronts men.... each man is alienated from others.... each of the others is likewise alienated from human life' (Marx 2005: 129).

### *Senses and alienation*

Senses play a key role in Rabindranath's depiction of alienation both as a manifestation of alienation and as a key indicator of overcoming the same. Rabindranath believed that human beings can overcome the inhuman state of alienation and return to their consciousness, that is to say, into their human self. This return is accomplished into and experienced through the senses.

The workers of Yakshapuri lack their sensory experiences. The exploitation became so intense that at one point they could not feel anything, not even pain. Whenever there was an opportunity, say during holidays, they would submerge themselves into a state of drunkenness. Thus, they do not even want to experience sensory happiness - the very desire is gone. Here the workers are deprived of and exploited in terms of their senses.

In this situation arrives Nandini wearing *dhaani ronger sari*, *raktakarabi fuler mala* (paddy coloured sari garland of red oleanders) and with music of *poush* (the ripening season). Thus, she brings the absent *roop, ras, gandha* of the village life into Yakshapuri. Nandini brings light into the dark tunnels of Yakshapuri. Yakshapuri, which so long seemed to be colourless, is suddenly shone with the bright red colour of *raktakarabi* and the paddy colour of her sari. This takes them miles and years away to their villages and reminds them of their fond memories. In Yakshapuri there was no music, no dance and no life. It is only when Ranjan comes, he brings melody and rhythm with him. He starts the "digging dance" (*khodai nritya*) with the alienated

workers of the gold mine. Previously, the workers worked like machines but now they are dancing and digging with the rhythm of Ranjan's music. They start playing with gold nuggets. The prohibition is removed from inside; the hypnotism of gold is now gone and instead there is the music of *poush* and the desire for life. Nandini and Ranjan bring and inculcate desire within the workers. That is why Bishu calls Nandini the *ghumbhanganiya* (the awakener) and the *dukhojaganiya* (the awakener of pain). The workers start to feel the pain and the desire of happiness. This proves that they are coming back to their senses. Just as sensory deprivation is alienation, similarly returning to one's senses is the marker of consciousness. As Bishu recovers from the state of alienation, comes back to his senses, feels sorrow and realises humanity; he admits the change saying: 'The pain of desire for the near belongs to the animal, the sorrow of aspiration for the far belongs to man.'

Thus, senses play a key role in understanding alienation in particular and human life in general. Senses are the gateways of knowledge and human feelings are felt through the senses. Marx recognizes the importance of senses in human life as he comments, 'Man is affirmed in the objective world not only in the act of thinking but with all his senses' (Marx 1972 cited in Synnott 1991: 73). Rabindranath also put emphasis on the senses of human beings both in his writings and in Viswa Bharati where the students were taught in the midst of nature and were encouraged to explore all their senses. Thus, according to both Tagore and Marx, sense deprivation is alienation. In *Raktakarabi*, we see it is only when the workers come back to their senses; they come back to their human selves. At that stage, they realize the exploitation of capitalism and their will to reach the state of "Ananda" led them to conduct a revolution against the exploitative capitalist social order.

### ***From Kurma to Baraha***

'Gosain ...We Preachers have this charge of turning these people towards this unlimited life. So long as they remain content with that, we are their friends.

Nandini    *Then will this man with his very limited life have to remain lying here half dead?*

Gosain    *Why should he remain lying down anyway? What say you, Governer?*

Governer    *Quite right. Why should we let him lie? From now he won't need to walk by his own strength alone, we shall carry him along with ours. Here, Gajju!*

Wrestler    *Yes, Sir Governer!*

Gosain    *Good Lord, his voice has already become ever so much reedier. It strikes me we shall be able to make him join our choir of the Holy Name.*

Governer    *Gajju!*

Wrestler    *At your service, Sir!*

Governer    *Report yourself at the Headman's quarters, parish Y-Z.*

Nandini    *How can the poor man possibly walk?*

Governer    *Look here, Nandini, it is our business to drive men. With the right kind of push a man can be made to go a good distance, even when he is at the point of collapse. Get along with you, Gajju!*

Wrestler    *As you command, Sir!* (Tagore 1925: 123-125)

Gajju was almost butchered by the social order and he wanted to kill the Sardar had he got back his strength once only. But as soon as the Sardar and Gosain entered and ordered him, he immediately followed them without asking a question. Thus, even when the workers were alienated from the system and had little or no strength left they were maintaining the order. The workers of Yakshapuri are not only alienated from the economy but also from the state and from religion. There is a nexus between the political and religious authorities. It is Sardar who appoints Gosain to whisper "*shanti mantra*" in the ears of the workers. That is to say, to justify the capitalist exploitation in the name of God. Gosain reinforces capitalism and tries to remove the grievances of the workers from inside by logicalising capitalist order (production relations). He not only expresses this as the will of God but

sometimes tries to hypnotise the workers by glamourizing their role as he portrays them as the “*kurma avatar*” of Vishnu.

*'Gosain These people? Are they not the very incarnation of the Sacred Tortoise of our scripture that held up the sinking earth on its back? Because they meekly suppress themselves underneath their burden, the upper world can keep its head aloft. The very thought sends a thrill through my body!'*

*'Just think of it, friend 47 V, yours is the duty of supplying food to this mouth which chants the holy name. With the sweat of your brow have you woven this wrap printed with the holy name, which exalts this devoted body.'* (Tagore 1925: 54)

The “antaat” between state and religion is clear from the conversation of Bishu, Phagulal and Chandra –

*'Phagulal Don't you see Chandra? Their armoury, temple and liquor shop are adjacent to each other?'* (trans. mine)

The Sardars, the political authority, have established and are maintaining the capitalist social order from outside through coercion using military power. While Gosain, being appointed by the Sardar is addressing them from inside by justifying the order in the minds of the workers and thereby trying to establish the unfair as fair and the exploitative social order as “just” one. Slowly but surely, he is creating an image as if this is the only option, there is no other alternative possible. He is misinterpreting religion, glamourizing the workers’ role and killing any desire of questioning the existing order and thereby helping sustenance of the established exploitative social order. This optionlessness and death of desire are the highest manifestation of exploitation. Bishu reveals this secret nexus –

*'Bishu They have whipped me, with the whips they use for their dogs. The string of that whip is made with the same thread which goes to the stringing of Gosain's rosary. When they tell their beads they don't remember that; but probably their God is aware of it.'* (Tagore 1925: 134)

This is how the Sardar and Gosain, who symbolize the state and religion, try to alienate the workers from their own selves. In the process, the workers become alienated from the state and religion. Even in this context, the humanist Rabindranath puts his trust on

human beings. He portrays the workers' return to their own consciousness where they realize that in Yakshapuri through Gosain religion has become their opium. This realization helps them in developing a class consciousness and contributes to their preparation for revolution. The journey from alienated acceptance to coming back to their awakened human self is metaphorically represented as the transformation from one *avtar* of Bishnu to another, from *kurma* (tortoise) to *baraho* (boar). The indication is clear from Bishu's comments –

*'Bishu ...The Gosain called them the incarnation of the Tortoise. But, according to scripture, incarnations change; and when the Tortoise gave place to the Boar, in place of hard shell came out aggressive teeth, so that all-suffering patience was transformed into defiant obstinacy.'* (Tagore 1925: 58)

### *The midday Sun*

*'Voice ... I, who am a desert, stretch out my hand to you, a tiny blade of grass, and cry: I am parched, I am bare, I am weary. The flaming thirst of this desert licks up one fertile field after another, only to enlarge itself, - it can never annex the life of the frailest of grasses.'* (Tagore 1925: 28)

Rabindranath is unique in his idea as he believed that it is not only the exploited who get alienated but also the exploiter who can and does get alienated. In his view, as represented in *Raktakarabi*, if someone deprives and oppresses the other, he cannot help but suffer from alienation. Here the Makor Raj knows that he is exploiting the workers for his own benefit, his own pleasure. Perhaps he is getting pleasure but he is deprived of happiness or "Ananda". Rabindranath distinguished between *sukh* (pleasure) and *ananda* (happiness) (Chakrabarti and Dhar 2007) and regarded the second one as the desired one. Pleasure is materialistic and individualist while happiness is often non-material and more importantly, collective.

Here the king was maintaining an image of a great supreme power, an image which draws fear, something which distances human beings. The self-hypnotism of the king as a supreme authority (who can take anyone's life whenever he wants) alienates him from his own life. He feels empty and tired and regards himself as a desert.

His power and his image confront him as something greater than him and isolate him from his own self. His image does not allow him to mix with other human beings on the basis of humanitarian ties and that very image frightened and did not allow anyone to be close to him. That is why when Nandini started to talk with him, he expressed his loneliness and companionlessness as he expressed to Nandini - 'Does the midday sun have any companion?' (trans. mine)

Rabindranath's uniqueness is not limited to portraying the alienation of the capitalist or the exploiter but he also depicts that this person can recover from the state of alienation. There would be a transformation of the soul and the exploiter would join the exploited to fight against and destroy the social order that he himself had established. As in the climax of *Raktakarabi*, this is the dialogue between workers and Raja -

*'Phagulal ...King, are you sure you don't mistake us? We are out to break your own prison, I tell you!'*

*King Yes, it is my own prison. You and I must work together, for you cannot break it alone.*

*Phagulal As soon as the Governer hears of it, he will march with all his forces to prevent us.*

*King Yes, my fight is against them.*

*Phagulal But the soldiers will not obey you.*

*King You will be on my side.*

*Phagulal Shall we be able to win through?*

*King We shall at least be able to die! At last I have found the meaning of death. I am saved!' (Tagore 1925: 173-175)*

The king also summons Nandini -

*'King Be brave, Nandini, trust me. Make me your comrade to-day.'*

*Nandini What would you have me do?*

*King To fight against me, but with your hand in mine. That fight has already begun. There is my flag. First, I break the Flagstaff, - thus! Next, it's time for you to tear its banner.*

*Let your hand unite with mine to kill me, utterly kill me.  
That will be my emancipation ...*

*A great deal of breaking reamins to be done. You will come with me,  
Nandini?*

*Nandini I will.' (Tagore 1925: 169-170)*

### **Conclusion**

Rabindranath's idea of alienation can be compared to that of Karl Marx as both of them - (i) realized the alienating aspect of industrial capitalism where the wage labourers get alienated from the product they produce, the process of production, from the religious and political authority, from other human beings and finally from their own selves (ii) realized the importance of the senses in human life - how sensory deprivation can lead to alienation (iii) believed that however intense the alienation is, the workers would get over from this alienating state, would return to their senses and thereby to their human selves (iv) believed consciousness of each worker would lead to class consciousness and ultimately to revolution (v) emphasized on the creative selves of human beings. Both Tagore and Marx believed in collective production and collective appropriation. They celebrated happiness, creativity and the humane self.

However, Rabindranath is distinct in his own ideas. Firstly, he believed an alienating social order alienates not only the exploited but also the exploiter like Raja in *Raktakarabi*. This very order also alienates other groups, i.e., the intellectuals (for example, Bishu Pagal and Professor) and even some members of the political authority (like Mejo Sardar). Secondly, it is not only industrial capitalism which is alienating but Tagore believed it can also be the traditional religious and social order which can and does alienate human beings (as he portrays in *Tasher Desh*). He criticizes all those social orders that alienate human beings from their own creative humane selves, that is to say, from that self where "Man is the Maker". Thirdly, Rabindranath has deep faith in the transformation of the soul of virtually everyone and in the rise of "Atmashakti" (a prominent example is Raja in *Raktakarabi* who ultimately fights with the workers against his own army and against his own order). Fourthly, Tagore criticized any kind of

bias and supported the balance between nature and humans, agriculture and industry, east and west and the material and spiritual.

Nandini brings with her "Pousher Gaan" (the music of the reaping season) –

*Hark, 'tis Autumn calling:  
"Come, O, come away!" –  
Her basket is heaped with corn.  
Drunken with the perfumed wine of wind,  
the sky seems to sway among the shivering corn  
its sunlight trailing on the fields.*

She helps the workers to remember their forgotten agricultural and rural civilization. The workers came to Yakshapuri by getting attracted and misled by the great gold tower but deep in their hearts they longed for their village community life. Tagore always emphasized on community and social life. His entry point was society rather than the state (Chatterjee 2005; Bandyopadhyay 2004; Nandy 1994).

He applied his ideas first in Silaidaha and Patisar and then in Santiniketan and Sriniketan where he emphasized on the union within human beings and between human beings and nature. He believed that work and profession should be creative and should be driven by "Ananda" (happiness). That is why Nandini is calling for agriculture – a farmer can have creative satisfaction but a wage labourer cannot. Ranjan comes and infuses life within the numbered or instrumentalized labourers of Yakshapuri. He moved them with his melody and rhythm and freed them from their shackles. They were doing the same work but not in boredom rather in rhythm with the digging dance of Ranjan.

Rabindranath's ideas are sometimes criticized in terms of their practicality and contemporary significance. Questions are raised regarding the practicality of alienation of the powerful. Will a person or a group belonging to a beneficial position become alienated? A person who is powerful and exploits others, will he/she ever realize or give up his position voluntarily? Where the realization and alienation of the powerful is questionable, the

joining of the exploiter with the exploited to fight against his own exploitative order is a dream. But the author of *Valmiki Pratibha* believed in the transformation of the soul of virtually any human being. Rabindranath deeply believed in this idea/as he expressed it in his different writings (for example in his play *Tasher Desh* [of Raja], *Bisarjan* [of Raghupati], *Mukut* [of Raajdhari], *Sarodotsav* [of Raja Sompal] etc.).

The practicality is often questioned but we must not forget examples like transformation of Ratnakar Dashyuu to Valmiki, although only in fiction. There are many other examples but I would here like to mention a real-life example of contemporary times of Nigel Akkara who was transformed from one who used to take others' lives (as there are charges of murder against him), to someone who provides security to others' lives (as he runs a security agency now named Kolkata Facilities Management Pvt. Ltd). Satyajit Ray in his *Hirok Rajar Deshe* has spoken about a similar possibility, i.e., the transformation of the self of the exploiter.

It is true that the transformation of the soul is possible. Rabindranath had deep faith in the return of the alienated self to the humane self and in the fact that these humane selves would establish a humanitarian social order. A capitalist/king may also be transformed from inside as is portrayed in *Raktakarabi*. Thus, Rabindranath was unique in his philosophy of alienation and social change.

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