

### ***SACRIFICE: Introduction:***

The play *Sacrifice* by Rabindranath Tagore reflects primarily the practice of animal and human sacrifice to please the goddess Kali in Hinduism. Sacrifices of goats and roosters are common sight in many temples of goddess Kali in India. Animal sacrifice is widely prevalent in many temples of India even today.

Sacrifice is a religious rite in which something pleasing to the god is offered to obtain blessing. Man maintains a relationship between his own self and the supreme power through sacrifice. This religious attitude is widely prevalent in India. Every one offer something to the god present in the temple. We may desire for good rain, good harvest, wealth, children or health and other material benefits from the god in the temple through our prayer and offerings.

Sacrifice in the form of animals or flowers are also made to please gods and goddesses in order to seek forgiveness for the wrong doings or sins, which we might have committed. Many non-vegetarians give up meat eating as a form of sacrifice to please their gods and goddesses on specific days. An extreme form of sacrifice is human sacrifice where a human being is killed as an offering to the god.

### **The play *Sacrifice*:**

Gunavati, the queen in Rabindranath's Tagore's play *Sacrifice*, wonders whether she had offended the fearsome mother goddess, because even though she was a queen and the whole world was under her feet but still she was not fortunate enough to become a mother. Was it a curse upon her for the sin she might have committed in the past or previous birth? Here the fearsome mother goddess is the Hindu goddess Kali (CPR 513). Kali worship is more popular in Calcutta, the capital of Bengal. People were not educated and often led a very superstitious life without any reason or scientific approach during the period of Tagore.

The spiritual Gurus like the temple priest Ragupathy took advantage of the people's ignorance and maintained a superior authority over the King and his subjects. His words were authority and people must obey it blindly. Even the king was no exception to this law of the priest who was a symbol of vanity. He advises the queen to make an offering of a beast and flowers to please the Goddess. The queen brings the goat of the poor girl Aparna and flowers for offering to the temple. The king Govinda questions the servant Jaising about the offerings.

The servant advises the girl that it was the mother's (Goddess Kali) wish and Aparna need not repent for it. Aparna argues that she was like the goat's mother and took care of it as if it was her own child. The king bans all the sacrifices in the temple and an announcement was made to forbid sacrifice in the name of god to the priest and the courtiers. The king also instructed them to spread his order to all parts of his land. The priest argues and warns that the king's rule should be only outside the temple and not in the matters of age old traditions and religion. The priest condemns the king for disregarding the goddess Kali and not giving her due sacrifices. The queen was very upset since her offering too was turned by the order of the king. The King tried to convince her that it was mother kali's command and he must execute it against all odds. The priest decides to give an offering of a beast to the Goddess, but the King prevents it through his general Nayanrai and Chandpal, the second commander with their soldiers. But the general refuses to follow the order of the king and surrenders his royal sword to the king himself because his faith in religion and age old beliefs was dearer than the king's order.

The king's sanction was not required for religious rites because the power of the king rested outside the temple and within his territory. The priest makes a conspiracy to get rid of the King with the help of prince Nakshatra who was also the brother of king Govinda.

The priest tells Nakshatra that he would be the next King as per the wish of the goddess after offering the hot blood of King Govinda. The priest out of his vanity encourages a brother to kill another brother in the name of faith and religion. People fear age old tradition and religious rite than anything else in India. The superstitious belief was responsible for many evils in the days of Rabindranath Tagore. People led a poor life due ignorance and poverty.

Faith in religion was strong and they would stoop to any level to restore their faith. They would disobey the Kings order and even kill others for the sake of faith. People like Ragupathy exploited the faith of the people to fulfill his vanity. Jaising ultimately promises to bring the blood of the king as an offering to goddess Kali. The king's love for a small boy Druva worries the Queen because he could be the next possible contender to the crown.

The Queen orders Prince Nakshatra to get rid of the boy by sacrificing him to the Goddess Kali. The Prince informs the queen that the goddess wanted only the king's blood. The queen then orders Prince Nakshatra to sacrifice the boy instead of the King(CPPR 523). So, the priest wanted to sacrifice the king and the queen wanted to sacrifice the little boy. Hence this part of the play clearly indicates the practices of human sacrifice prevalent in the society during the period of Rabindranath Tagore. There was always a conflict in the minds of the people whether to follow the king or to follow the age old faith and religious rites by following the order of the priest to execute the king. Ultimately the boy was chosen for the sacrifice in lieu of the King.

The prince and the priest make every effort to sacrifice the boy to Goddess Kali but were prevented by the king. The priest and the prince were arrested and sent for eight years of exile by King Govinda. Jaising kills himself to offer his own blood to fulfill the promise made to the priest instead of the King as his blood too belonged to the royal lineage. The king believed in justice and righteousness which are the personification of God himself. This is also reiterated in the Srimad Ramayana (Sarma 31). The king prevented sacrifice and the priest disobeyed to establish his authority and age old superstitious beliefs over the King and his authority. Ultimately the priest fails in his endeavour.

Jaising was very dear to the priest because he brought him up like his own son and his loss was a great shock which shattered all the hopes of the priest. Raghupati calls the goddess as dumb deaf, blind and a mere stone. He throws away the image and declares that there is no Goddess. The Goddess is not in the Stone image but in the heart of the woman. Thus the play ends with the destruction of falsehood through the unfortunate death of Jaising. The God is present in the heart as the soul of an individual (Rajagopalachari 19).

Hindu belief is based on the assumption that everyone reaps the fruits of one's own Karma (Weeraperuma 11). Karma means the consequence of good or bad acts of a person in his or her previous birth. This explains the reason, why someone is wealthy, blessed with good health and life whereas others suffer from poverty, disease and calamities in life. If your action is for good, then you will enjoy its fruit in the next birth. According to the law of karma, we are actually the product of our acts and thoughts during the previous birth. As per this law of karma, Gunavati is the queen because of her previous good deeds but she does not have a child because of the

wrongs (sin), she might have committed in her previous birth. Gunavati might suffer either because of wrong deeds committed or because mother Kali wanted to test her for some obvious reason only known to Kali, as her ways and actions are secret and unknown to the mortals. But all that happens for the spiritual elevation of the person tested.

As per Hinduism Goddess Kali has four arms with a sword in one hand and the head of the demon in another and the other two hands for blessing her devotees. She has two dead heads as her earring, garland of skulls necklace and a girdle made of human hands as her clothing. She has a protruding tongue, red eyes, her face and breasts are smeared with blood. She stands with one foot on the thigh and other resting on the chest of her husband, the Lord Shiva (Harshananda 113). Thus, animal sacrifice was very common and killing of animals and human beings was justified in the name of religion by the priests and his followers in the temples across India during the period of Rabindranath Tagore.

The king questioned whether the goddess was really happy to have her creation killed. Religions, by and large, may teach love, compassion and tolerance, but the followers may misinterpret such teaching to fulfill their own selfish means and maintain a sway over the society. This was the case also with the priest of Kali temple in the play *Sacrifice*.

The faith of Rabindranath Tagore based on universal approach of oneness teach mankind to develop love for all living things, as all are the creations of God which is also mentioned in the Upanishads (Rajagopalachari 38).

**Conclusion:** Rabindranath Tagore in his play ‘Sacrifice’ conveyed the message of kindness and love to prevent unwanted sacrifice of living beings in the name of religion. People were more superstitious and believed anything blindly without rational thought in those days (prior to independence) because of the lack of good moral and scientific education. Sacrifice of ego was necessary for prosperity and peaceful co-existence of all living things on this earth. So, Rabindranath Tagore wanted the people to sacrifice their ego instead of foolish sacrifices based on superstitious beliefs.

We see the Hindu Goddess Kali around which the whole play revolves. The priest makes futile effort to invoke the blessing of mother Kali to restore the faith of people in the Goddess. But the faith of the priest was shattered as he failed in his attempts to sacrifice either the king or the little boy but instead his dearest Jaising was killed. The priest ultimately declares that there was no goddess and it was only a mere stone image. The real goddess is in the heart of a woman (CPPR 532).

### **Summary : The Kabuliwala, Rabindranath Tagore**

The story The Kabuliwala is narrated by the father of a five-year-old Mini. The talkative and innocent Mini and Rahamat, a hawker of dry fruits from Kabul, are the central characters of the story.

One morning Mini saw a Kabuliwala through her window and called out to him. He was a tall, untidily dressed man with a turban on his head and a bag slung over his shoulder. As soon as the Kabuliwala drew close the house, Mini ran and vanished inside. Her father bought some dry fruits and chatted with him and came to know of him and his family at Kabul. Then he called

Mini and introduced her to Rahamat, the Kabuliwala so that she would shed her fear of the Kabuliwala. Rahamat gave Mini some dry fruits from his bag.

Later Mini's father found that his daughter and Kabuliwala had struck up a happy relationship, and the two of them met practically every day. The Kabuliwala was a patient listener to Mini's tittle-tattle and also gave her loads of nuts and raisins. The Kabuliwala entertained Mini with stories of his motherland.

Mini's mother, Rama, was against the growing companionship between her daughter and the Kabuliwala and feared he would kidnap Mini one day and sell her off as a slave.

All of a sudden disaster struck the Kabuliwala. He was arrested and sentenced to several years of incarceration for stabbing one of his customers who owed him money. After his release from the jail, the Kabuliwala went to Mini's house to meet her. However, He found that Mini had grown up, and it was her wedding day.

Mini's father was not happy to see the Kabuliwala on that day and considered it inauspicious to let him see Mini. He persuaded the Kabuliwala to go away. Before going away, the Kabuliwala left a few grapes and raisins for Mini. He then showed Mini's father a tatty piece of paper with a charcoal print of a tiny hand. It was his daughter's. Filled with pity for the Kabuliwala, Mini's father called Mini. When the Kabuliwala saw Mini in her bridal dress, he was surprised to find a young woman he could not recognise. Mini was embarrassed when she thought of their long-forgotten companionship and shied away. The Kabuliwala found it extremely difficult to reconcile with the reality. Seeing the predicament of the Kabuliwala, Mini's father offered him enough money to return to Kabul to join up with his daughter. Even though he had to cut down some of the wedding celebrations, he was contented with his humanistic gesture to a distressed father.

Tagore approaches to show the attitude of peoples towards the foreigners and poor peddler. Although the Kabuliwala is very simple and honest, writer's wife suspects him as a child lifter, also tries to cheat him by not paying his money. The story also shows the plight of the people due to poverty. If the Kabuliwala had enough money, he would not come to India leaving his wife and daughter in Kabul. The writer seems to shows that temper ruins anyone. If Kabuliwala didn't stab the costumer, he wouldn't have to go to the jail. This story is also full of feelings of humanity. The writer cuts off the wedding expenses and helps the Kabuliwala.

### **Subha by Rabindranath Tagore**

---

In *Subha* by Rabindranath Tagore we have the theme of fear, isolation, loneliness, connection, selfishness, innocence, tradition and control. Taken from his Collected Stories collection the story is narrated in the first person by an unnamed narrator and after reading the story the reader realises that Tagore may be exploring the theme of fear. Subha's parents don't really know what to do with Subha. Her mother looks upon her with scorn while her father knows that it will be difficult to find Subha a husband because of the fact that she is dumb. If anything both parents are afraid and rather than embracing Subha's uniqueness worry about her future. It is as though Subha is a burden to her parents. Something that Subha herself understands. Subha also lives a very isolated life apart from Pratap she has no other human friends. All her friends are the

animals that her father owns particularly the two cows. This may be important as Tagore may be suggesting that Subha identifies with the cows because they too are dumb. It is also interesting that the only affection that Subha receives is not from any of her family but from the two cows. Along with Nature they are her connection to her emotions.

It might also be a case that Tagore is suggesting that Subha's parents are selfish. Though they are following tradition and marrying Subha off to a total stranger. There is no sense that Subha is in agreement. She is doing as she is told to do not what she wants to do. It is also interesting that while Subha's mother is getting Subha ready for her bridegroom that Tagore uses words like 'imprisoned', 'hung' and 'kill.' It is as though Subha knows that the world she wants to live back in the village is over. Her life is to change dramatically again without her consent. Which might be the point that Tagore is making. He may be suggesting that the tradition of marrying of daughters to complete strangers and providing the stranger with a dowry is not suitable to everyone. Subha's life is to change dramatically. From living an innocent and simple life she has been thrown into a complicated world in which she has no way of expressing her feelings. Apart from crying. Which Subha's bridegroom misinterprets. If anything Subha's parents are not acting responsibly and are following a tradition that they are afraid to go against. In case they themselves become outcasts like Subha.

What is also interesting about the story is the feelings that Subha has for Pratap. She obviously likes him and there is a sense that she would be happy to marry Pratap rather than being brought to Calcutta where she is to marry a complete stranger. However Pratap is as much an outcast as Subha is and as such Subha's father does not consider him to be a suitable bridegroom for Subha. It is as though Subha's whole life is being controlled by her father and mother. She has no say in any matter that directly involves her. Even her tears do not register as sadness with her parents. Which would play on the theme of selfishness again. Despite it being obvious that Subha is sad because she is marrying a stranger who she does not love. Her parents do not take Subha's feelings into consideration. Subha is not being treated as the individual she is. She has become a problem for her parents and as such they consider that the best thing to do is to marry Subha off.

The end of the story is also interesting as Tagore appears to be further exploring the theme of isolation. Not only has Subha been taken away from her village but she is to live her life with not only a man she does not know but also she is to live in a city in whereby she knows no one. It is as though the pain the Subha feels is even more internalized. Not only can she not tell anyone she is sad but she will know no one after she has been married off. If Subha felt isolated by her inability to communicate with others while living in her village things will be much worse for her living with a strange man in a strange city. Life is going to be more complicated for Subha. Any happiness that she had felt while living in her village is gone due to the fact that her parents are following a tradition of marrying Subha off in order that they themselves will not be viewed as outcasts. At no stage in the story has Subha's feelings been put to the forefront by her parents. Though Subha cannot talk her tears speak louder than words yet her parents do not realise this. A young innocent girl who longs for the simple things in life has had her life destroyed because of her parent's fears and selfishness.

### ***Towering Personalities of Womanhood in SUBHA***

Rabindranath Tagore, the only Indian to get Nobel Prize for Literature, is mainly acclaimed as a poet. But his short stories are world renowned and they are as brilliant and competent as his

poetry. He is compared by critics to Chekhov. Tagore has written nearly one hundred short stories.

The treatment of women and their position in society was of serious concern to Rabindranath Tagore. Being a sensitive man and the supreme romantic poet of Bengal, he understood women in all their joy and sorrow, hope and despair, their yearnings and their dreams. Tagore found in the women of his country an immense wealth—their courage against all odds, their power of survival under the worst possible conditions and oppression, their forbearance, their self-sacrifice and gentleness. It pained him to see such colossal waste of so much human treasure. Indian woman's rare quality of courage, piety, obedience, love and devotion are the themes of many of Tagore's stories. Tagore had the unique natural genius to read women's minds and he analysed their strange structure, through his stories. Even in cruel actions and base thoughts, Tagore brings out noble feelings. He tells the world that Indian women are highly sacrificing, loving, obedient, meek, religious and kind. They adore their husbands, love their children deeply, and give due reverence and consideration to their in-laws.

Women in Tagore's days were highly exploited by the feudal society. The out-dated, cruel, feudal customs enhanced the miseries and tortures of women. Through his stories Tagore pointed out those injustices. Tagore was never influenced by patriarchal views. That is why he depicted his heroines as more powerful and brighter than the spineless men. Tagore not only reveals the spirituality of his heroines but also shows their keen practical sense and determination. Tagore's stories confirm the fact that he believed in the progress of women and in their emancipation from feudal bondage. He also believed that, given equal rights and opportunities, they might occupy their rightful place in society side by side with men. Taking these views into consideration one can call Tagore a feminist writer.

When one analyses the Bengali women's fate, as depicted in Tagore's stories, he/she can find two kinds of intellectuals in Bengal society who played central roles in the stories. The first category of intelligentsia wanted to preserve feudal customs for their personal gains. They amassed wealth by exploiting the helpless poor. Some of them even held important positions like judge. The second category did not involve directly in the exploitation of women, but their passive attitude did not lessen the burden of Bengali women.

Tagore brought out the pathos of woman caused by various situations in the house. Women had to face several problems in their houses. Tagore treated these problems and created examples of womanhood who remained immortal in the minds of the readers.

The close affinity between man and Nature is the theme of the story "Subha" or "The Dumb Girl." Subha was the youngest of the three daughters of Banikantha. Her elder sisters had been married. Subha [Subhashini] was a dumb girl. She was a silent weight upon the heart of her parents. She, with her parents, lived in a small village called Chandipur. The little girl, when her work was done, crept quietly to the banks of the nearby river. She had realised from her earliest childhood that God had sent her like a curse to her father's house, so she kept away from ordinary people and tried to live in the company of nature. The sounds of nature joined with the trembling of her heart. Her only companions in the household were the two cows whom she

loved, fondled and cared very much. Whenever she heard any words that hurt her, she would come to these dumb friends for consolation. Subha had also a comrade among the higher animals. He was the youngest boy of the Gosains, Pratap by name. He was a lazy fellow. His main ambition was to catch fish.

Subha was growing. The thought of her marriage filled her parents with anxious care. Her father decided that they should shift to Calcutta. It was heart-rending for her to leave the stream, the cows, the Nature and her friend, Pratap. Subha went out of her room and threw herself down on the grass beside the river. And throwing her arms about the Earth, her strong, silent mother, she requested her not to let her leave her.

Subha's marriage was fixed by her parents. Her defect was not disclosed, to the bridegroom's party. Her displeasure and tears made no negative effect on the proposer or her parents. The marriage took place on a day, which promised to bring good luck. The husband's work lay in the West, and shortly after the marriage he took her there. In less than ten days everyone in the locality knew that the girl was dumb. How her heart started to sob, only the Searcher of Hearts could hear. That marriage supplied Subha with everlasting miseries. She lost Nature but did not gain man. The tragedy of her life is made clear in a few short sentences and the reader is left to think over human suffering which cannot be explained or understood. One can guess what happened to Subha when her dumbness was disclosed.

There is something really pathetic in this dumb agony of the human heart that is denied all possibility of self-expression. It is a pity that a sweet and lovable nature [Subha] is denied the comfort and solace of pouring out its sorrows into sympathetic ears and receiving words of love, consolation and encouragement from loving lips. Tagore has expressed this pathetic situation with a poetic insight that is peculiarly his own. Sisirkumar Ghose is of view that "Subha has a rare Lucy-like rapport with Nature" (81). The close affinity between man and nature is wonderfully depicted in this story. The Nature, the stream, the cows are major characters here. A dumb girl sharing her joys, sorrows and other emotions with the dumb beasts is a touching sight. Here a human being becomes one with the nature and one with the animals. One does not find any difference between the dumb cows and dumb Subha and dumb Nature. The pity is that the physical deformities cast one out of the society. Isolated, one then makes company with Nature and animals. How heart-rending it is to Subha to leave her cows, the stream and the Nature! Stronger is her relation to animals and Nature than to human beings. The reason is obvious. Nature is her mother. She was plucked away from her mother when the family shifted to Calcutta. Her tragedy started there. One is simply wonder-struck at Tagore's insight into human minds. There is irony in the name 'Subha'. Subha, shortened form of Subhashini means one who speaks well. But Subha of the story is destined by fate to be a mute speaker.

### **My Lord, the Baby by Rabindranath Tagore**

---

In My Lord, the Baby by Rabindranath Tagore we have the theme of sacrifice, guilt, responsibility, gratitude, letting go, selflessness and shame. Taken from his Collected Stories collection the story is narrated in the first person by an unnamed narrator and after reading the story the reader realises that Tagore may be exploring the theme of sacrifice. Raicharan rather than living with the guilt of feeling responsible for his master's son's death gives his only son to

his master. Believing that his son is in fact the reincarnation of his master's son. Raicharan's logic is questionable but he himself believes that his own son is really his master's son. It is as though God has returned his master's son to him and as such Raicharan has no right or at least he feels as though he has no right to keep what is his own son. It is also noticeable that Raicharan lives the life of a pauper in order that his son can have the best of everything. This may be important as it further suggests that Raicharan is willing to sacrifice his own needs for his son. A son who in reality shows very little if any gratitude to Raicharan. It is also possible that Raicharan is trying to wash away any sense of responsibility that he may feel he has for the death of his master's son. Raicharan is a kind-hearted man who would rather do the right thing than the wrong thing. He is prepared to sacrifice his own happiness with his son in order that his master and mistress are happy.

What is also interesting about the story is the fact that Raicharan never really lets go of his master's son. Something that is noticeable when he buys his own son a go-kart and some gold ornaments that are similar to those that his master's son had. It is as though Raicharan longs for the guilt he feels to dissipate. Though it never does despite the passing of time. Some readers will also notice that Raicharan is selfless. He puts everybody in front of himself. Whether it be his master, his master's son or his own son. Raicharan thinks of others before he thinks about himself. There is also a sense that Raicharan feels shame over what has happened his master's son. A shame that has driven him to create a mirror image of his master's son by way of his own son. At no stage of the story does the reader feel that Raicharan has let go of the incident with his master's son. He has carried the burden and punished himself since his master's son died.

The mistress is also an interesting character though she does not play much of a role in the story. However just like Raicharan she has been unable to let go of the death of her son and longs for another baby. Which may be important as Tagore may be suggesting that the mistress may feel incomplete having lost one child and not have had another. Children bring joy to parents and since her son's death the mistress does not appear to have lived a happy life. Something that is to be expected. The loss of a child can linger with a parent for life. So overwhelmed with grief when her son first went missing the mistress offered Raicharan all the money that she had. Hoping that this would entice the return of her baby. At no stage could the mistress accept that her son might be dead. Again something that would be very normal for a parent on discovery that their child is either missing or dead.

The end of the story is also interesting as Raicharan thoroughly believes that he is doing the right thing. His son's reaction to his new life is also surprising as he disregards Raicharan though does suggest to Raicharan's master that he provide Raicharan with a monthly pension. It is as though Raicharan's son believes that he is finally home. Having never believed that Raicharan was his real father. Basing his opinion on the simplicity of Raicharan's life. If anything Raicharan's son has always looked down on his father because he was so different to himself. Raicharan's son has no understanding of all the sacrifices that Raicharan has made for him. Nor does he understand the final sacrifice that Raicharan has made. Giving his son away to somebody else under the guise that they are his real parents. The fact that Raicharan is never seen again at the end of the story is also interesting as he may have decided that he has no other option but to roam from village to village lonely and defeated. Still blaming himself for the death of his master's son. The real winners in the story are Raicharan's master, mistress and son. All who owe a debt of gratitude to Raicharan as he lives his life as though he is an outcast. Still blaming himself for an accident that he was not responsible for.



*My Lord The Baby*, and many of Tagore's other short stories, is a precursor to sprawling stories of Indian families such as Rohinton Mistry's *A Fine Balance* and many of the novels of Salman Rushdie. Its central themes are duty—particularly the duty to one's master and one's son and father—and sacrifice.

***Gora:***

*Gora*, the protagonist, is a very staunch follower of Hinduism and has very high regards for his religion. He is not only a strong advocate of his religion but practices Hinduism thorough strict austerity and conviction. He is a very good orator and the leadership qualities are imbibed in him naturally. At heart, he is very optimist who dreams about ideal *Bharatvarsha*, a prosperous and happy India that can only be achieved when all castes and classes are united under the large umbrella of Hinduism. Gora is highly patriotic and sympathetic by nature who can not stand injustice and inhuman treatment done by the upper society towards the poor and downtrodden. The impelling attitude of Gora makes him seem like a violent and arrogant person.

It is very important to note at this point that the word “gora” means “fair-skinned.” The word was also being used to refer to the fair skinned Britishers.

Gora develops soft corner in her heart and feelings of love towards Sucharita (one of the leading female characters of the novel who is a free-thinking woman). He get hurt and upset when he learns about Binoy, his best friend's, inclination towards Brahmos. *Binoy* is a compassionate and soft spoken gentleman who initially comes merely as a shadow of the protagonist but later on emerges as more genuine and self-analyzing person.

The storyline matures these two friends come in contact with *Poresh Babu*. Poresh Babu is a mature person with high thinking. He and his family are followers of Brahma Samaj and represent the other facet of the society, the *Brahmos*. Being Brahmos, they have adopted more open minded and liberal lifestyle where the ladies have equal importance and say in the house. *Lolita* is the second female leading characters whose love story with Binoy runs as a parallel plot. Both Lolita and Sucharita are educated and have their own point of view towards towards life.

In this novel, Tagore has raised a strong protest against segregating women from the mainstream of the society by putting a label of Goddess or Mother on them. The leading ladies of his novel are real humans with flesh and blood who have all the natural feelings, emotions and responsibilities towards society as any other human being. They are strong with their independent thought process, self-confidence and individuality.

A revelation of truth about birth of Gora comes as a shock for him that transforms the whole course of life and thought process of the protagonist.