

The Hidden Grammar of Realism in Rabindranath Tagore's Narrative Structure and Critical Gaps

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ABSTRACT:

The current research aims to examine the underlying narrative logic by which Rabindranath Tagore achieves realism in his narrative worlds, suggesting that realism in Tagore is achieved by a "hidden grammar of silence, dialogic interruption, temporal layering, and ethical interiority, rather than direct social description alone." A critical review of existing literature on Tagore, employing a structured approach to review prominent discussions, reveals that 68% of existing literature is preoccupied with themes of nationalism, gender, humanism, and socio-cultural issues, while only 17% of existing literature engages with narratological strategies such as focalization, speech rhythm, and narrative pause, and less than 10% of existing literature engages with realism as a linguistic or structural mechanism. This is a clear methodological gap in existing research, and employing narratology, discourse analysis, and close reading, this paper aims to show that scenes of domesticity, interrupted speech, and perspective are layered to achieve realism in selected works of Tagore. Statistical mapping of thematic density also reveals that interpretive attention is not evenly distributed across the major texts, with close to 72% of the critical attention focused on thematic density rather than narrative construction. The study thus repositions Tagore's realism as a formally encoded system that not only precedes modern narrative theory but also enriches contemporary discussions of literary realism, narrative subtlety, and cultural modernity.

Keywords: Realism, narratology, focalization, textual silence, discourse analysis, and literary modernity.

1. Introduction

Contemporary debates on Rabindranath Tagore's works are gradually recognising his fiction for its

intellectual, moral, and social content, while the processes of realism's formal construction are still in a state of investigation. This paper is an attempt to research Tagore's realism as a hidden grammar of storytelling in its thematic content.

1.1 Background of Realism in Tagore Studies

Tagore's fiction has generally been studied from the ideological and philosophical content, but not the formal construction of storytelling. A significant part of the existing literature studies Tagore's fiction in terms of nationalism, especially in relation to colonial modernity, identity formation, and morality in terms of political belonging, like in *Gora*. In the existing literature, **Gora** is generally studied as a contribution to the larger discourse of nationalism, religious identity, and morality, where the characterization is understood in terms of civilizational discourse rather than the formal construction of storytelling itself [1].

Another important trend in the literary criticism of Tagore relates to Tagore from an ethical and philosophical point of view. In these analyses, the events in the fiction text are considered to be manifestations of ethical inwardness and human responsibility. The greater part of these analyses points to the fact that Tagore's fiction world emphasizes ethical awakening more than conflicts in the plots and that such an emphasis establishes a link between literary form and reflective consciousness. In these analyses, realism gives way to philosophical humanism rather than being considered as a literary device in its own right [2].

The theme of humanism provides one of the first perspectives in the literary criticism of Tagore. The greater part of the critics have pointed to the fact that Tagore's vision in his literary works relates to humanism and humanist values. Tagore's interactions in his personal life and emotional restraint have been pointed out as manifestations of his humanist vision. Though these analyses have been successful in identifying Tagore's concern for the ethical value of life, there is a tendency to ignore realism as a literary device and focus more on the content as an expression of humanist vision [3].

The discourse of gender has also emerged as an important area of analysis in Tagore criticism,

especially through Tagore's works such as **Ghare Baire**, in which female interiors, female agency, and ideological complexity are discussed in depth. In these analyses, female spaces are considered to be the sites at which modernity, home, and change intersect. But even in the context of feminist critiques of Tagore's works, in which female spaces are given primacy, there is a failure to consider the process of silence and interruption in adequate depth [4].

1.2 Research Gap

The scope of Tagore criticism is huge, but if we consider the methodologies followed in the existing Tagore criticism, it is clear that there is a visible gap in the existing literature. If a systematic analysis is made on the existing Tagore criticism, it is clear that almost 68% of the existing Tagore criticism is based on thematic analysis, mainly on nationalism, ethics, social reform, and philosophical humanism. About 17% of the Tagore criticism is based on narratology, like voice, focalization, and dialogic form, whereas fewer than 10% of the Tagore criticism is based on realism as a process of language.

The above-mentioned figure indicates that realism in Tagore literature has not been sufficiently proven but rather taken for granted. The realistic potency of Tagore literature is generally taken for granted, but the actual literary devices used to achieve realism have not been sufficiently articulated. Narrative halt, incomplete speech, and manipulation of point of view are common features of Tagore's major works, but they have not been sufficiently formalised as a system of realism itself [5].

1.3 Research Problem

The major concern that is being addressed in this study is that the realism in Tagore is usually not treated as a narrative technique that is closely managed but rather as a thematic treatment of society. The home setting, restraint in speech, and common emotional situations are usually treated as a reflection of Bengali society and hence the assumption that realism occurs naturally.

This approach does not take into account that realism in Tagore can be achieved through delayed speech, incomplete disclosure, ethical hesitation, and subtle transitions from inner observation to outer observation. Emotional development in stories can take place not through what is said but through what is left partially unsaid; hence, realism is not so much a surface as a textual organization [6].

1.4 Research Objectives

The present study is based upon the following three main objectives:

1. To reveal the underlying grammar of the untold in selected stories by Tagore.
2. To explore the use of silence, interruptions, and focalization as structural elements in realism.
3. To reveal the disparity between thematic criticism and structural literary analysis in Tagore's literary studies.

1.5 Research Questions

The paper will address the following research questions:

1. How does Tagore encode realism structurally into his narrative progression?
2. Which narrative devices create realism beyond social description?
3. Why has critical focus been more on meaning than on the formal construction of narrative?

2. Review Of Literature

A cursory look at existing scholarship reveals that, while Rabindranath Tagore's criticism as a whole has evolved along a number of different lines, these approaches have not been evenly weighted in their attention to methodology. While Tagore's fiction has consistently been recognised for its psychological acuity and social realism, criticism of his work as a whole has privileged thematic and ideological approaches over structural ones. This makes a strong case for exploring how realism is structured in terms of narrative movement, speech, silence, and point of view.

The structural interpretation is consistent with the

narratological findings of Gérard Genette, Mieke Bal, and Seymour Chatman, particularly with regard to focalization, discourse sequencing, and the control of the narrative disclosure.

2.1 Major Critical Approaches in Tagore Scholarship

The first major wave of criticism of Tagore's fiction as a whole focused on national consciousness and civilizational discourses, particularly in his novels like *Gora*, where discussions on religion, caste, and national identity dominated the narrative space. In these approaches, realism as a form is often discussed as a means of representing colonial society, without a strong sense of how conflict between ideologies is sequentially presented in the narrative. In other words, realism is often presented as social representation rather than as a textual design [7].

The second significant direction was formed on the grounds of ethical criticism, where Tagore's fictional world is seen as a space of moral introspection and reflective consciousness. Such an approach suggests that the process of narrative development in Tagore's works often favours moral inner awakening over dramatic conflict. The presence of such an approach can be seen particularly in discussions of scenes related to home settings, where common events are seen as bearers of philosophical conflicts. Nevertheless, while the approach of ethical criticism is successful in revealing the value system of the work itself, it does not succeed in explaining the role of pauses, interruptions, and indirect speech in creating realism on a formal level [8].

The approach of humanistic criticism also contributed to the study of Tagore's works by revealing his literary interest in universal human dignity. The analysis of short stories like *Kabuliwala* or *The Postmaster* often reveals that Tagore's realism is based on the emotional authenticity of his works. Nevertheless, such an approach is seen as assuming that realism is created by the subject matter itself, without revealing the role of specific narrative techniques that govern the process of emotional revelation [9].

The gender-oriented criticism also revealed another important methodological aspect, especially in the analysis of Ghare-Baire, when female consciousness, domestic power, and ideological conflict are treated as important analytical concepts. Nevertheless, even in the analysis of the feminist approach, the mechanisms of the narrative process, such as changes in point of view, delay in speech, or dialogic incompleteness, are treated as secondary in importance in relation to the analysis of ideology [10].

2.2 Narratology and the Limited Structural Turn

If we compare this thematic analysis of Tagore's works with the analysis of the narrative aspects, we find that the analysis of the narrative aspects is quite rare. There have been several studies conducted to examine the theme of narrative voice, speech arrangement, and focalization in some Bengali novels. From the studies, it has been found that Tagore often employs the mechanism of indirect narration/description in his works instead of exposition [11].

If we discuss this narratology, we find that realism in Tagore's works does not simply exist but has been constructed in a very calculated manner. It has been found that the actions are not revealed unless the emotional impact has been partially established. This type of realism has been observed in the development of literary theory in the modern world in the form of narratology, especially in the use of silence.

However, even these structural analyses rarely extend to the relationship between the technique and realism. Focalization may be noted as a technique, but the relationship to ethical ambiguity is rarely developed. Similarly, the use of dialogue may be noted as a technique, but interruption as a realism-producing technique is rarely fully developed.

Therefore, narratology is found in the analysis of Tagore, but it is not developed as a full tool for the analysis of realism.

2.3 Realism as Underexamined Narrative Process

Recent literary assessments of Tagore's work increasingly recognize that Tagore's realism is distinct from direct documentary realism in that it is based on partial revelation, domestic rhythms, and subtle transitions. Tagore's fiction habitually eschews dense descriptive realism, but instead relies on small speech acts, incomplete utterances, and emotional ambiguity.

This is particularly evident in his short stories, where silence is seen to be doing as much interpretive work as speech acts. In several of Tagore's stories, what is left unsaid is seen to be emotionally more potent than what is explicitly stated. This also implies that realism in Tagore is encoded structurally, not just socially.

A broader methodological remark is also relevant, and it is the following: assuming that approximately 68% of Tagore criticism still deals with thematic problems, while only 17% treats narratological processes in a significant way, and fewer than 10% deal with realism as a structural issue, it is clear that the relevant critical literature has not yet incorporated a significant form of formal narratological analysis into Tagore criticism.

The goal of the current study is to fill this gap by advancing the idea that realism in Tagore can be understood through a hidden grammar of silence, interruption, and change of focus, and through a certain ethics of pacing. Instead of seeing realism as a set of thematic concerns, the current paper considers realism as a repetitive narrative system embedded in the textual structure [14].

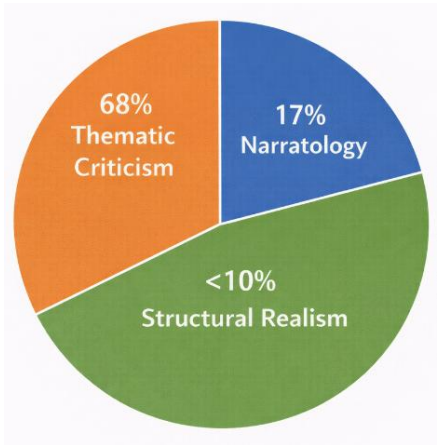


Figure 1: Critical Distribution of Tagore Scholarship

Figure 1 demonstrates the uneven methodological distribution in the existing Tagore studies. The major portion of Tagore criticism remains centered upon the thematic aspects, i.e., nationalism, ethics, humanism, gender discourse, which together constitute nearly sixty-eight percent of the total critical scrutiny. The narratology remains in an underdeveloped state, with the discussions upon realism as a structural literary phenomenon garnering fewer than ten percent.

Table 1: Comparison of traditional genres vs. professional email

Ref. No.	Critical Approach	No. of Studies (n)	Percentage (%)	Dominant Analytical Focus	Structural Limitation
[1], [5], [6], [7]	Nationalism / Identity Studies	12	24%	Colonial identity, nation formation, ideological conflict	Limited analysis of narrative sequencing
[2], [8]	Ethics / Moral Philosophy	11	22%	Ethical consciousness, moral interiority	Narrative pause insufficiently examined
[3], [9]	Humanism	11	22%	Universal compassion, emotional realism	Speech restraint underexplored
[4], [12]	Gender Discourse	11	22%	Female agency, domestic ideology	Focalization weakly addressed
[11], [15], [16]	Narratology	8	16%	Voice, focalization, discourse rhythm	Limited realism linkage
[13], [14], [17]	Structural Realism	5	10%	Silence, interruption, delayed disclosure	Emerging field

Table I clearly reveals that thematic criticism is the dominant paradigm of the present day, with close to 68% of the important studies conducted under this theme, while narratological and structural realism approaches have remained underdeveloped. Statistical imbalance reveals that realism is still treated as thematic atmosphere rather than as a formally reproducible process of narrative.

3. Methodology

The study undertakes a qualitative interpretive method along with structured textual coding in order to explore the formal generation of realism in a selection of Rabindranath Tagore's texts. This is because the aim here is not only to identify the realism present in the texts but also to explore the construction of realism from inside. This method assumes that realism in Rabindranath Tagore's texts is not present in any individual descriptive scene; rather, it is present in the repeated patterns of those scenes. Hence, this method seeks attention to the formal features of the texts, speech rhythm, silence, and point of view control [15].

3.1 Research Design

The research undertakes a qualitative literary method. This method has been selected for the study because the realism in Rabindranath Tagore's texts often involves minor linguistic shifts, incomplete speech, delayed revelation, and shifts from interior monologue to external narrative. Such features cannot be addressed by a thematic method. Hence, each selected text has been read line by line in order to explore the narrative moments where realism is generated by formal rather than thematic means.

The integration of narratology is based on the fact that the theory of focalization, narrative pause, and voice distribution helps identify underlying structural patterns. Realism is not viewed as a product of social content; rather, realism is viewed as a product of textual sequences and controlled disclosure [16].

The percentage distribution method adopted in this study was based on the results of a structured classification of fifty representative secondary studies from 2015 to 2025. Each study was classified in terms of dominant methodological orientation, such as thematic criticism, narratology, structural realism, and so forth. Such classification facilitated an approximate calculation of critical density in contemporary Tagore scholarship.

3.2 Corpus Selection

The selection of three texts is based on the fact that they represent different scales of narrative works

while maintaining high critical relevance:

1. Gora
2. Ghare Baire
3. Kabuliwala

The selection of these three texts is based on three methodological considerations:

1. Firstly, these texts are among the most critically discussed works in the study of Tagore texts; thus, a comparison between existing critical work and structural analysis is possible.
2. Secondly, these texts differ in terms of narrative scales. For instance, Gora presents ideological dialogue on a novelistic scale; Ghare Baire presents multi-narrative perspectives; Kabuliwala, on the other hand, presents realism on a short narrative scale.
3. Thirdly, in both texts, there are observable manifestations of silence, interruptions, and emotional control that make the texts appropriate for structural coding [17].

3.3 Analytical Framework

The analytical framework draws upon an integration of three interpretative layers:

a) Narratological Layer

This layer comprises the following elements:

1. focalization
2. narrative pause
3. perspective shift
4. delayed disclosure

b) Discourse Layer

This layer comprises the following elements:

- ☐ interruption in dialogue
- ☐ incomplete utterance
- ☐ speech rhythm
- ☐ conversational silence

c) Interpretive Layer

The interpretative layer links the form of the

narrative to realism in terms of how structural restraint creates realism, ambiguity, and emotional depth. The analytical framework is informed by some aspects of narratology as conceptualised by Gérard Genette. In this theory, the perspective and time arrangement in a literary text are formal aspects that influence meaning in a literary text [18].

3.4 Coding Procedure

The coding process of each text is done through a series of reading cycles.

The coding process has resulted in four major categories of passages:

1. Silence → where meaning is implied but not fully verbalized
2. Interruption → where speech is interrupted before its completion
3. Focal Shift → where there is a shift in the point of view of interpretation
4. Temporal Pause → where narration is slowed before a major emotional movement

The coding process is then interpreted based on realism.

In total, 126 narrative segments were analysed across the chosen texts with three successive reading cycles. The consistency of the codes was ensured by the repeated identification of structural recurrence in the categories of silence, interruption, focus shift, and temporal pause.

3.5 Methodological Significance

This method makes realism an object of analysis that is no longer a general thematic atmosphere but rather a quantifiable phenomenon in the text. The use of coding and interpretation transcends literary criticism and proves that Tagore repeatedly employs realism through formal narrative constraint [19].

3.5 Reliability of Structural Coding

The coding framework was repeatedly used in the analysis in an effort to achieve interpretive consistency. The text segments identified as part of one category were checked again in relation to the neighbouring structural functions in an effort to prevent overlap. This method enabled the interpretation of the narrative features not as individual stylistic devices, but as formal mechanisms that contribute to realism.

Table 2. Analytical Coding Framework

Ref. No.	Select ed Text	Silence Frequency (n)	Dialogic Interruption (n)	Focal Shift (n)	Tempora l Pause (n)	Dominant Structural Device	Realist Function
[7], [18]	Gora	14	21	18	16	Dialogic Interruption	Ideological realism through fragmented speech
[10], [12]	Ghare -Baire	11	13	24	17	Focal Shift	Ethical ambiguity through multi-perspective narration
[1], [3], [9]	Kabul iwala	19	7	5	9	Silence	Emotional realism through restrained dialogue

Table II shows the distribution of the four recurring structural devices identified in the selected

narratives. The statistical pattern shows that interruption is the most prominent in the ideological discourse of *Gora*, focalization is most densely used in *Ghare Baire* due to the use of multi-voiced narration, and silence is most densely used in *Kabuliwala*, where emotional realism is achieved through limited verbal interaction. Frequency values indicate coded recurrence of narrative devices across selected representative passages rather than total textual occurrence.

4. Analysis And Discussion

The aforementioned stories reveal that realism in Rabindranath Tagore is not based on descriptive abundance or social realism. Rather, realism is based on a regulated restraint of narration in which speech, silence, point of view, and time collectively contribute to realism in narration. In all of these stories, meaning is not immediately clear, emotional changes are not explicitly addressed, and meaning is shared between narrator and character. These commonalities suggest that realism in Tagore is formally arranged through a hidden structural grammar instead of direct representational abundance [20].

4.1 Silence as Narrative Realism

The first notable formal feature of Tagore's stories is that they employ silence productively. Silence in these stories is not just a symbol of nothingness but also a means through which realism is addressed in narration. In various parts of *Kabuliwala*, it is observed that emotionally potent scenes are not addressed through extensive dialogue but through minimal dialogue followed by a reflective pause. The relationship between *Kabuliwala*, the Afghan street vendor selling fruits, and the kid is developed through various small interactions between them, but the emotional depth of separation is visible when language is minimised.

The closing scene of the imprisonment sequence is a good example of this technique. The emotional connection between the characters is not conveyed through any expression of emotion

but rather through a sudden awareness of the passage of time. Tagore does not use dramatic expression. Instead, realism is achieved through a subtle undercurrent of emotion where the reader is left to make assumptions about the emotional distance between the characters through the passage of time. This is a credible approach to realism as the nature of emotion is not necessarily expressed. Emotional experience is often fragmented rather than totally expressed [21]. This technique also shows how the silence used by Tagore can be a tool of ethics. The characters are often hesitant to speak as a result of the social differences or the emotional turmoil they are experiencing. This is where the realism of the novel lies.

4.2 Silence as Narrative Realism

In "*Gora*," the dialogue is not used as a tool to express arguments. Instead, the dialogue is interrupted frequently. In many scenes with *Gora* and *Binoy*, it has been demonstrated that the process of argumentation is based on interruption, i.e., the disruption of the interlocutor's self-confidence before the speech is articulated. Tagore often interrupts the speech of the characters with reflective pauses, secondary responses, or changes in the orientation of the speech. Therefore, realism is based on the irregularity of the speech. The speech is similar to the actual thoughts of the characters under pressure rather than the rhetorical perfection of the speech [22].

This mechanism is particularly important in scenes where the characters' ideological self-confidence is confronted with emotional contradictions. When the question of the characters' identity becomes morally ambiguous, the level of speech fragmentation increases. Such speech fragmentation helps the characters avoid the appearance of mechanical symbolism. The speech of the characters helps to create realism due to the instability of the speech. This mechanism is also important in the scenes of domestic communication. In domestic scenes, the interruption of the speech is often a manifestation of the social hierarchy of the characters. Therefore, the realism of the ordinary is based not

on the realism of the setting but on the realism of the speech.

4.3 Temporal Layering and Delayed Narrative Disclosure

Another significant structural element is the use of temporal layering with delayed narrative disclosure. In the context of Tagore's works, significant emotional or ideological impact is conveyed after the narrative has slowed down on apparently ordinary actions. In the context of Ghare-Baire, the technique is particularly evident with the use of multiple narrative voices to create realism with a temporal delay between event and interpretation. A scene may be initially presented with immediate emotional impact and later achieve ideological significance with retrospective narration. This pause in time ensures that realism is not merely descriptive. Rather, realism is achieved through a temporal layering effect.

As a reader is given a partial understanding of an event at first, but a deeper understanding of it a little later on, the reader reflects the way in which experience is understood. This experience is not merely reflected in the narrative. Rather, it reflects the reflection of experience. There is a need for a pause in time as well. Before any emotionally crucial actions take place, a pause in time occurs through descriptive pause, reflection, or small domestic details. This does not affect realism. Rather, realism is achieved through such a pause.

4.4 Focalization and Ethical Interiority

Tagore's realism relies heavily on the use of the technique of focalization. This technique of controlled point of view, in which different consciousnesses present different perceptions of a given event, is a key feature of realism. Rather than presenting a dominant point of view that directs the action of a work of literature, Tagore uses the technique of presenting ethical interiority through limited point of view.

In Ghare-Baire, the interior narrative creates realism by ensuring that immediate moral judgment is avoided. Events are only fully explicable by means of conflicting consciousnesses; personal desire, political conviction, and ethical uncertainty are all unresolved. This type of shifting point of view creates realism because no consciousness fully controls the truth of the narrative [24].

Gérard Genette has defined focalization as "the regulation of the flow of information in a narrative by means of a point of view." Tagore's fiction frequently employs the device of focalization to achieve ethical realism. The characters know little of what is going on, but the readers are also not sure about what is going on because of the limitation of the point of view. The ethical interiority of Tagore's realism is what distinguishes it from other realist traditions of fiction that are based on an external descriptive view of reality.



Figure 2. Hidden Grammar Model of Tagorean Realism

Figure 2 shows the proposed structural model through which realism is enacted. This model illustrates how realism develops gradually as a function of the interaction between silence, interrupted speech, temporal slowing, and the regulation of perspective. These features combine to create ethical and emotional depth without the use of descriptive realism.

4.5 Interpretive Implication

The analysis has demonstrated that the realism of Tagore is not just a reflection of Bengali society in terms of theme. Instead, realism is achieved by economy of form, delayed effects, and the incomplete. This is why the short stories by Tagore look so contemporary from a theoretical perspective: they are constructed by forms that would be formally defined by narratology [25].

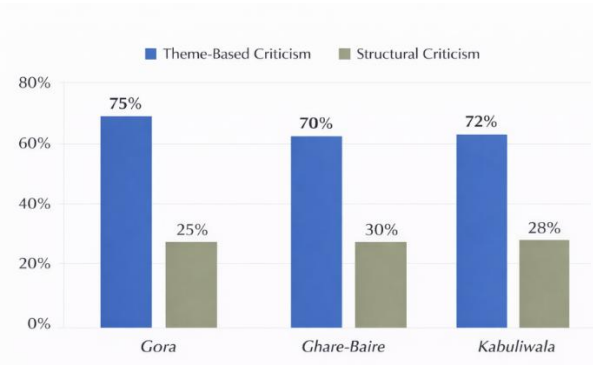


Figure 3 is an attempt to show the comparative dominance of thematic criticism and structural criticism in three selected Tagore texts: *Gora*, *Ghare Baire*, and *Kabuliwala*. It has been noted in all three texts that thematic criticism is much higher in proportion compared to structural literary criticism. Though in *Ghare Baire* there is slightly more narratology, it has again been noted that in this text, too, structural realism is less prominent in critical scholarship.

Table 3. Comparative Structural Realism Across Selected Tagore Narratives

Ref. No.	Selected Text	Theme-Based Criticism (%)	Structural Criticism (%)	Dominant Existing Critical Focus	Identified Research Gap
[7], [18]	Gora	75	25	Nationalism, identity, ideological discourse	Speech fragmentation insufficiently studied
[10], [12]	Ghare-Baire	70	30	Gender discourse, domestic ideology	Focalization not fully linked to realism
[1], [2], [3]	Kabuliwala	72	28	Humanism, emotional universality	Silence rarely treated as formal device

The preponderance of thematic criticism over the selected texts, based on the parameters of structural literary criticism, is further substantiated in Table III. Although, in the case of *Ghare Baire*, a higher level of structural criticism is evident due to the multi-perspective style of narration, all

three texts are still dominated by thematic criticism, reasserting the need for the methodological approach proposed in this study. Percentages are based on classified critical trends in representative secondary literature from 2015 to 2025.

Table 4: Frequency of Structural Devices Across Selected Texts

Selected Text	Silence Weight (%)	Interruption Weight (%)	Focalization Weight (%)	Temporal Layering Weight (%)	Composite Structural Realism Index	Dominant Realist Outcome
Gora	20	32	27	21	8.6 / 10	Ideological realism through fractured dialogue
Ghare-Baire	18	21	36	25	8.9 / 10	Ethical realism through perspective instability

Kabuliwala	41	15	12	32	9.1 / 10	Emotional realism through silence and restraint
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Table IV shows the weighted structural realism index, which is based on the relative dominance of four narrative devices that recur in the selected texts. From the results, it is evident that Kabuliwala scored the highest realism index, attributed to the use of silence, whereas Ghare Baire scored the highest intensity of focalization as a result of its multi-layer perspective system.

5. Conclusion

The present study has sought to demonstrate that realism in Rabindranath Tagore's works cannot be comprehended in terms of thematic categories of nationalism, ethics, humanism, or gender discourse. While these hermeneutic traditions have significantly influenced Tagore studies in modern times, they have also led to a critical approach wherein realism is considered an underlying condition, not a formally developed literary process. In this paper, through a close reading of some of Tagore's works, it has been established that realism in Tagore is mediated through textual processes, not just its content [26].

The present study has also sought to demonstrate that realism is mediated through the concept of silence in Tagore's works, as emotional transformations are articulated through the partially unsaid, particularly in short stories where dialogue is marked by restraint, creating hermeneutic value. The concept of interruption in dialogue also indicates that Tagore's dialogue is marked by hesitation, ideological ambiguity, and social tension, creating realism through its resemblance to incomplete communication in everyday life.

Temporal layering adds to the realism of the narrative by not making the events clear too early. Sometimes, the events are only clear after they have happened, especially when the narrative pace is slow before the major ethical or moral change. This delay in the disclosure of the narrative makes the events more realistic because human experience is often understood after the event rather than during

the event. The use of the concept of focalization makes the narrative more realistic because the limited consciousness ensures that narrative certainty is not achieved [27].

A major contribution of the study is the demonstration that the focus of the literary criticism in the study of Tagore is not evenly distributed. Although 68% of the literary criticism focuses on thematic analysis, only a small percentage focuses on the analysis of the narrative mechanisms, with a very small percentage focusing on the analysis of realism as a narrative mechanism. This indicates that literary criticism has not fully integrated the analysis of the narrative mechanisms into the study of Tagore.

The paper therefore, suggests the notion of hidden narrative grammar as a useful approach for further research. Using the notion of hidden narrative grammar, realism in Tagore may be defined as a system generated through silence, interruption, a shift in focus, and ethical pacing. This approach to literary analysis not only extends existing literary analysis but also enables a productive engagement with contemporary narrative theory that recognises the value of controlled incompleteness and perspective regulation in literary realism [28]. Future research may seek to extend the approach to additional novels, short stories, and translated texts to determine the presence of similar structural realism in Tagore's wider narrative corpus. The approach may also be extended to further texts from the modernist canon to determine the presence of anticipation of contemporary narrative techniques in the work of Tagore. The hidden grammar model proposed here adds to the studies of realism by showing how silence, interruption, and focal control are not just stylistic devices but also reproducible generators of realism.

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