

Gothic Perspective in Rabindranath Tagore's *The Hungry Stones*

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Abstract

The Hungry Stones provides a unique transformation of Gothic literary conventions within an Indian cultural and philosophical framework. This paper examines how Tagore employs key Gothic factors, haunted architecture, temporal dislocation, mental obsession, and the uncanny to create a surrounding of diffused dread instead of overt horror. The abandoned palace features as a Gothic space charged with ancient memory, in which silence and decay evoke unresolved desire and emotional absence. Not like Western Gothic narratives that rely on supernatural excess or violence, Tagore's approach emphasizes interiority, restraint, and existential unease. The narrator's gradual psychological involvement with the palace displays a descent into obsession, revealing how the past intrudes upon the present via memory and creativity. With the aid of reworking the Gothic mode into a contemplative exploration of longing, records, and human vulnerability, "The Hunger Stones challenges Eurocentric definitions of the style. The article argues that Tagore's narrative represents a shape of postcolonial Gothic, wherein the supernatural operates as a metaphor for emotional and ancient starvation rather than as a source of terror. This reading situates Tagore as a significant contributor to the worldwide Gothic way of life.

Keywords: Uncanny, Haunted Area, Mental Obsession, Temporal Dislocation.

Gothic literature is a literary mode that explores worry, mystery, and mental disturbance through dark settings, extreme emotions, and factors of the supernatural. Emerging in the past due to the eighteenth century, the Gothic developed as a reaction to the Enlightenment's emphasis on motive and rational order. By means of privileging creativity, emotion, and the irrational, Gothic writing reveals the hidden anxieties and suppressed goals that lie underneath the floor of civilized society.

A defining feature of Gothic literature is its use of space and environment. Settings consisting of ruins, abandoned houses, underground chambers, and decaying landscapes function as symbolic sites wherein the beyond lingers and intrudes upon the prevailing areas, which are regularly related to secrecy, confinement, and ancient decay, creating an environment that heightens suspense and unease. The Gothic setting becomes a lively pressure that shapes characters' feelings and movements as opposed to an

insignificant backdrop. Gothic narratives often shift the source of terror from outside threats to internal psychological warfare. Issues of obsession, repression, madness, and ethical transgression dominate the genre, reflecting deep anxieties about identity and human vulnerability. The uncanny plays an essential position in this system, as acquainted surroundings or experiences come to be surprisingly unsettling, blurring the boundaries between truth and imagination. Supernatural elements are frequently provided ambiguously, leaving readers unsure whether or not or no longer the horror is actual or psychologically constructed.

Current and postcolonial reinterpretations of the Gothic use its conventions to deal with historic trauma, cultural displacement, and social oppression. In those narratives, haunting and rot symbolize unresolved histories and silenced voices, demonstrating the Gothic's enduring potential to articulate both private and collective anxieties throughout time and space.

The Hungry Stones can be looked at as a subtle but powerful Gothic narrative wherein worry and unease emerge via surroundings, space, and psychological anxiety in a region of explicit supernatural horror. The abandoned palace has capabilities as a conventional Gothic place, marked by silence, decay, and isolation. Its crumbling walls and empty corridors create an experience of temporal suspension, in which the limits between past and gift dissolve. This architectural space embodies the Gothic concept of haunting because it absorbs and displays the feelings and memories of those who inhabit it.

The narrative foregrounds mental obsession as a valuable Gothic detail. The narrator's developing attachment to the palace's famous sluggish descent into highbrow unease, a feature of Gothic fiction wherein terror originates inside the mind. The palace exerts an almost hypnotic effect on the narrator, drawing the narrator far from rational thought and right into a realm of emotional excess. This inward movement transforms the Gothic from a spectacle of worry into an examination of desire, repression, and vulnerability.

A Gothic characteristic within the text is the presence of the uncanny. Everyday stories inside the palace collect an unsettling excellence as sounds, silences, and shadows advocate unseen presences. The paradox of the supernatural intensifies the Gothic environment, leaving the reader uncertain whether or not the haunting is real or psychologically constructed. This uncertainty aligns the text with modern-day Gothic traditions that privilege proposal and ambiguity over explicit terror. *The Hungry Stones* reconfigured the genre inside a postcolonial context. The palace becomes a site of ancient reminiscence and emotional starvation, symbolizing unresolved pasts and suppressed goals. In preference to replicating Western Gothic excess, the narrative employs restraint and introspection, demonstrating how Gothic literature may be adapted to express culturally particular anxieties and existential worries.

Gothic as a literary mode is deeply related to cultural tension, repression, and the go back of the beyond. In his crucial writings, he argues that Gothic narratives regularly explicate what society tries to suppress, the usage of haunted spaces, mental disturbance, and supernatural ambiguity as symbolic devices. According to Punter, Gothic terror often arises from uncertainty and instability in preference to explicit horror, making the style especially powerful in representing inner battle and ancient unease. His angle is useful for understanding how Gothic literature operates beyond floor-level fear and alternatively engages with deeper psychological and cultural tensions.

From a specific attitude, critics inspecting Rabindranath Tagore's fiction have recognized Gothic elements across numerous of his short stories past *The Hungry Stones*. Memories such as Monihara and *The Dwelling* and *the Lifeless* display Tagore's engagement with haunting, obsession, silence, and emotional vacancy. Students argue that Tagore's Gothic sensibility is diffused and inward-searching, specializing in mental unease instead of sensational supernatural activities. Haunted houses and remote areas in those narratives function as metaphors for loss, desire, and unresolved

emotional states. This confined approach situates Tagore's work inside a current and postcolonial Gothic framework, wherein the supernatural serves as a symbolic expression of internal turmoil and suppressed memory.

These perspectives highlight the adaptability of Gothic literature as a mode in preference to a set genre; at the same time, Punter presents a theoretical foundation for recording Gothic tension and repression. Critical readings of Tagore's works reveal how those Gothic features are converted into an Indian cultural context. This intersection lets in for a deeper study of Tagore's narratives as texts that reconfigure Gothic conventions to discover psychological intensity and historical silence. Gothic critical angle, pupils have commonly considered the genre as a mode that externalizes mental and cultural anxieties via haunted spaces, supernatural proposal, and emotional excess. crucial interpretations emphasize that Gothic narratives regularly update explicit horror with environment, silence, and ambiguity, allowing worry to emerge progressively via placing and mental disturbance. Inside this framework, structure is frequently interpreted as a symbolic extension of human awareness, where decay, isolation, and darkness reflect inner turmoil and suppressed choice. Such readings function the Gothic as a genre deeply worried with reminiscence, repression, and the intrusion of the past into the present.

Other essential strategies of the Gothic highlight the significance of mental obsession and the uncanny. These views argue that Gothic worry is simplest while it destabilizes the acquainted, transforming normal spaces into sites of unease. Rather than relying on seen supernatural entities, Gothic narratives regularly blur the boundary between imagination and reality, forcing readers to question whether the supply of terror lies outside the character or in the mind itself. This ambiguity is taken into consideration as vital to fashionable Gothic writing, where terror turns into introspective and philosophical as opposed to sensational.

Making use of those Gothic views in *The Hungry Stones* exhibits how the textual content aligns with and reshapes Gothic conventions. The deserted palace operates as a traditional Gothic place, silent, decaying, and isolated, yet its haunting is diffused and intellectual. The narrator's growing attachment to the palace reflects a form of Gothic obsession, wherein rational detachment gives way to emotional immersion. The uncanny atmosphere arises not via overt supernatural activities but via silence, shadows, and temporal dislocation, reinforcing the concept that the haunting can be inner instead of external.

Gothic measurement of *The Hungry Stones* emerges through its managed narrative style and its emphasis on psychological mirrored image instead of overt supernatural spectacle. In preference to counting on dramatic horror or scary apparitions, the tale develops a quiet yet powerful experience of unease via reminiscence, creativity, and emotional isolation. The deserted palace wherein the narrative takes place is not necessarily haunted, but rather serves as a symbolic space that preserves echoes of the past. Inside its silent walls, forgotten histories and suppressed dreams seem to linger, influencing the attention of folks who enter it. The narrator's revel in this environment illustrates how the past continues to exert a subtle impact on the prevailing, blurring the bounds between reality and creativity. The "starvation" related to the stones, therefore, becomes an effective metaphor for an enduring emotional and existential longing that can't be fulfilled without problems.

The narrative transforms Gothic worry right into a deeper reflection on reminiscence, preference, and historical continuity. The palace represents more than a bodily vicinity; it will become a repository of forgotten lives and unresolved studies. Its surroundings of stillness and thriller invite the narrator to confront impressions that appear to arise from over again. Instead of providing haunting as a visible supernatural event, the textual content indicates that haunting can exist in the thoughts and memory of the observer. This subtle treatment of the supernatural permits the story to explore psychological disturbance and emotional vulnerability in a greater introspective manner.

fear and fascination stand up not from outside threats, however, from the narrator's developing attention to how deeply the beyond is embedded inside both place and awareness.

This method moreover displays the wider literary sensibility of Rabindranath Tagore, whose fiction frequently investigates the complicated relationship between rational belief and the progressive power of reminiscence. In many of his testimonies, supernatural guidelines feature lots less as literal occurrences and more as symbolic expressions of internal conflict, loneliness, and desire. Within this framework, the Gothic factors positioned inside *the Hungry Stones* are characteristic as metaphors for emotional absence and mental displacement. Silence, isolation, and reflective narration update the dramatic anxiety usually associated with traditional Gothic narratives. As a result, the story invites readers to interpret haunting as a manifestation of unresolved histories and suppressed stories instead of as a purely supernatural phenomenon.

The Hungry Stones demonstrates the adaptability of Gothic literature past its conventional Western context. By way of integrating Gothic motifs with themes of memory, longing, and historic resonance, the narrative offers a culturally distinct interpretation of the Gothic mode. The haunted palace symbolizes the endurance of the past inside both cultural reminiscence and personal attention, suggesting that locations deliver traces of the feelings and activities that once fashioned them. Through its constrained environment and introspective tone, the story is well known for showing how Gothic literature can function as an effective medium for exploring psychological intensity and ancient reflection. In doing so, the narrative highlights the long-lasting relevance of the Gothic as a literary form able to express complex cultural anxieties, and the subtle interplay between memory, records, and humans reveals it.

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