

## Depiction of Women in the Works of Rabindranath Tagore

R. VAUGHN  
VARSHA SARASWAT

**Abstract.** Rabindranath Tagore is one of the owing fictitious facts of all stints. His sway to Bengali literature is distinctive and consummate. He is a well- acknowledged rhymester, scriptwriter, thespian, creator, performer, portraitist, crusader, logician, novelist and petite tier playwright. In this concern, he is a malleable sage. His prolificacy of inscription was incredible. In steep magnitude of work few playwrights can identical him. His poetries include more than one thousand limericks and over two thousand ditties in accumulation to a large number of diminutive tiers, narratives, melodramatic works and essays on creed, tutelage, legislation and literature. Tagore was also a pioneer in the field of edification. His renowned Santiniketan School to edify the progenies. Though outside India Tagore espoused and inferred the Indian viewpoint of life in his own realm he was the starkest knocker of its social associations and devout applies which reinvigorated delusion and disparity and endured discrimination. On the one shaft, Tagore spectacles women characters' collusion with patriarchal ethics. On the other hand, Tagore renders women inscriptions as stirring protagonists. This contemporaneous study is an exploratory bradawl on the diminutive tiers of the Indian playwright Rabindranath Tagore in the light of Third World emancipation thereby exploring the ambivalence of Tagore towards woman. It is an endeavour to spectacle the specific snags of Third World women which are massively diverse from those of the First World women due to discrete socio-pecuniary, partisan, as well as bygone location. Altogether with this, this investigation spectacles how Tagore's incongruity prevails in the depiction of women appeals in his petite tiers.

**Keywords :** Depiction of women; women characters' collusion, patriarchal ethics; delusion and disparity; endured discrimination.

RabindraNath Tagore (7<sup>th</sup> May 1861 - 7<sup>th</sup> August 1941) subjugator of noble accolade was the man of multitalented traits and triumph. He was a significant rhymester, appreciably ingenious painter, enormous artiste, socialist, worshiper of nature and a tremendous fiction playwright of his epoch. Rabindra Nath has preferred his mother tongue Bengali to articulate

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his stance. The most fascinating enthusiasm about him, that he himself has deciphered his numerous works in to English.

Indian first Prime Minister Jawaharlal Nehru emphasized Tagore's impact on education in his book *Discovery of India* by adage:

His fruitful work in the field of education inaudibly commenced has already made Santiniketan one of the pivotal themes of Indian ethos. His sway over the cognizance of India and exclusively of consecutive escalating cohorts has been fabulous. Not Bengali only, the language in which he himself transcribed but all the modern vernaculars of India have been molded comparatively his inscription.

*(The Discovery of India, 132)*

He was the originator of *Rabindra Sangeet*. Many movies also have soundtracks featuring medley from *Tagore's Rabindra Sangeet*. The connotation of *Rabindra Sangeet* is the Tagore's song. Tagore is the only person in the world to have written the national anthems of two realms. They are: *Bangladesh's Amar Sonaar Baanglaa* and *India's Jana Gana Mana*. *Rabindra Sangeet* predisposed the panaches of such choir like *Vilayat Khan*, *Buddhadev Dasgupta*, and composer *Amjad Ali Khan*. He is also acknowledged as *Gurudev*. The title *Gurudev* glorified his traits. The utmost rhymester, intellectual and recitalist RabindraNathTagore inscribed many anecdote, plays, spectacles and narratives; he has tinted over 3,000 pictures. *Gitanjali* is the masterpiece by Rabindranath Tagore. It is an assortment of songs and earn illustrious gratitude world-wide. He inscribed copious squat anecdotes and illustrious yarns. His articles like *The English and the Indians*, *Fear of the English*, *The Right of Justice*, *The Ruler and the Ruled* and *Hesitations of Politics* divulge his profound adore for his motherland. Literature plays an imperative role in the concern and escalation of the society. As a sentient novelist he was well conscious about the social malevolence prevailed among the society on that time.

As a cognizant socialist, Tagore exposed all these iniquity proficient in his diminutive - anecdote and narrative. He covenants with the quandary of women like variation, offering system and rape. His

narrative *Jogajog*, accentuate the concern of connubial rape. Not only this, but so many other social concern were also picked up by Tagore in his writings, such as child matrimony and consort smoldering. Diminutive yarns like *Chandalika* and *Shyama* also gyrate around women characters. Tagore has presented women in conventional role but not in stereo sort illustration. He has presented them in assorted manner. His women characters are candid. They discern to heave their sway against discernment. His women characters are stuffed of inner potency and have considerations and yearnings. They are occupied with warfare fortitude. They were well astute how to gripe against the bias social norms that dexterous women as punier and to be feint. Tagore's women appeals are the envoi of the new women of the contemporary eon. Through his women dispositions, Tagore pursues for the new amend in the society. Frequently he has exemplified the three aspects of women's life affinity between men and women, their social coercion and the avatar of a new woman who is swayed and sorts her own verdict. He acclaimed women to disinter their own distinctiveness as wifehood and motherhood are just chunk of their intact self. Through his assorted women charismas Tagore has advocated that women are not being flaccid but they should be accelerative and full of fervor. Although his protagonists are revealed under the strain of virile ascendancy but they have skirmishing fortitude against the unadventurous reflections. They articulate against the devout pretense and all the tribulations. Tagore has portrayed his women character in the task of adoring mother and in the role of aficionado. They advocates for the privileged education and trades for women. About Tagore's women emancipation and delineation.

William Cenkner, former Associate Professor of History of Creeds at the Catholic University of America in Washington D.C. carves in his book, *Heroines of Tagore* :

His women emerge as a catalytic stature in the dynamics of society, the realm and even the globe. Tagore finally images woman with a comprehensive perception. (33)

*A Study in the Transition of Indian Society (1968)*, Bimanbehari Majumdar illustrated that he cracks to Indian classic and even Buddhist folklore to portray spur before render his women appeals, "The conquerors of his narrative were women of quintessence. Tagore has very well inferred the

proviso of women in his writings. Whether it's, urban woman or erudite woman, Tagore has sketched them alive through his portrayal.” (Majumdar, 43)

### **Rational of the Study**

Tagore has also exposed the vilest stipulation of the widows in Bengali society. He has presented the wretched proviso of widows. Widows have assumed enough places neither in the dwelling nor in the society. They have constrained to live a quiet life in the name of widowhood. To an extent he got triumph in the elucidation of the callous, abject and disgraceful depiction of widowhood through his corral. Tagore has dealt with dual clash of women within the society and inner identity of a woman. About his blond sex we can articulate that they all have an elongated drive from obscurity to new dawn, callous veracity to factual verity, from known to mysterious with perfect belligerent guts, from discrimination to rectitude. Resembling the Sun after which he was entitled, Rabi in Bengali consequent from Sanskrit Ravi, means the Sun. He shanties sunny and balminess and fortified the perceptual and proper loam of his land, exposed mysterious vistas of dogmas and traversed the roguish that splits the East from the West. Though Tagore has portrayed his women characters in conventional role but they are not flaccid and hushed one. They are straight forward towards their approach. They know about their real need and endeavor. They aren't noiseless perambulator. Tagore accentuate that women should not be acquiescent under any incident. His crusade for women's liberation was ahead of its instant. So the interpretation of women in his toil can be staring as one of his most significant offerings to the civilization.

### **Review of Related Literature**

Deb, Chitra (2021) observes, “this excerpt gaudily spectacles the impact of Tagore in tutelage. Tagore commenced the new eon of modern edification in India by instituting Shantiniketan. Tagore not only hoisted Bengali literature but also subsidized to blight the cognizance of unabridged India” (1). In this tactic, he was measured a stake of modern India. Nevertheless Tagore was fundamentally a rhymester, he was much more than rhymester in the western nous of the stint. He was a lyricist in the Sanskrit nous of the expression, kavi, a clairvoyant, an arbitrator between the human and deific.

Mukhopadhyay, Dr. Prashanta (2022) says, “Tagore’s attitude of life bounces more accent on the progress of human disposition. At the same time, he concedes the intrinsic incongruity between the somatic and mystical, adoration of mortality and mysticism, knack and life, social onus and subjective sovereignty, the affection of own ethos and the yearning to perceive concord in assortment. Tagore convictions in appeasement between these conflicting notions by edifice a factual concord in outflow of faltering conciliations and discordance”. (16)

Krishna Dutta (2023), says, “Tagore was a deific human being, a copiously developed man who retorted as profoundly to the bliss of life as he did to the shriek of human anguish. He was a paramour of his folks, a courtesan whose fidelity was sworn and endeavored for social integrity, for the veracious of destitute to poise, of deprived to quantifiable being of the native to sovereignty, of the oblivious to acquaintance, of the adolescent to freed progress of woman to equivalent prominence with bloke”. (81)

### **Discussion**

Ancillary acmes the nifty nature of Tagore. Though predominantly a rhymester, Tagore also made his smear as playwright of narratives of novels and petite tiers. Among his transcribed novel, predominantly seemed in ratified English sort in his own life stint. They are:

- **Chokher Bali**
- **Samapti**
- **A Wife’s Letter**

*Chokher Bali*’s protagonist Binodini is a widow. She has redundant the social norms and conventional alliance for widow woman. She is not geared up abscond her distinctiveness as a woman and her desires of adore. Tagore has portrayed Binodini prettiness with indulgent. She loves Mahendra but he is fascinated only in her physic. Her looms of factual adore relics disgruntled. Her acquaintance Bihari loves her accurately. She has to resist with her own ardor and disgruntled adore. Binodini is accused for fetching squall in the exultant life of Mahendra and Asha. Once, a steadfast and responsive so called descendant of Rajalaxmi, Mahendra’s mother, she cracks to be her carbuncle. While the readers progressively ensue in the novel, several unreciprocated queries accessible

up in their cognizance. Neither Rajalaxmi nor Asha ever denunciation Mahendra and he is effortlessly putative back in the clan. *Binodini* is retained liable for everything. No one stances by her adjacent to preserve her.

*Rajalaxmi's* fascination for her spawn *Mahendra* reveals an emblematic illustration of Oedipus intricate. For her, blokes are always blatant. They are not to be attributed as it is their intuitive nature to go awry. But women are like claycrocks that mislay their sacrosanctity effortlessly and it is also their onus to retain their men in rheostat without leasing them to go into the grasps of others. While clearing up the liability of a consort to *Asha*, she pronounces, "Men are always prone to go astray and it is the duty of the wives to keep them to the straight path by hook or by crook." (Chokher Bali, 194)

Along with the obscurity of the eruditetown's life and folks, Tagore has outrivaled in rendering the emblematic outlook of rustics as well as the natural excerpts of the countryside that sorts one yearning. The emblematic bucolic piquancy can be institute in the portrayal of *Binodini's* sojourn in her parish. In Chokher Bali, it is said, "Watching the landscape from window of the deserted 'ladies compartment' as the train swept past cultivated fields and villages with shady groves, Binodini felt a nostalgia for the peace and calm for the country life." (Chokher Bali, 166)

"Samapti" is a diminutive tier transcribed by Tagore is part of his assortment of squat tiers patrician "Galpaguchchha" or "Golpoguchchho." The tier gyrates around the significant eccentric, Amulya, a fledgling man who yields to his parish after implementation his tutelage. He treasures himself haggard to the effortless and virtuousness of parish life, which is in disparity to the covetous and feigning tenets he stumble upon in the city. Amulya becomes accustomed with a parish girl named Mrinmayi, who is frisky and blithe. Primarily, their liaison is categorized by a bouncy repartee and bantering. However, as time badges, Amulya flinches emerging candid approaches for Mrinmayi. Notwithstanding his endeavors to prompt his adoration, Mrinmayi remnants apathetic and even rubbishes his spreads. Mrinmoyee, in "Samapti" is presented by Tagore is very striving. She desires to breathe her life on her stipulations and conditions. She snubs to amend her traits and identity even after matrimony. She was brought up in liberated

ambiance she worn to climbing trees and playing cricket with boys. She has diverse vinaigrette sagacity against the contemporary snatch. That's why she snubsto wear profound trinkets and tie her hair. She questions why it is the lass who have to make all amendment post nuptials and even after matrimony. Her fortitude is too gratis to be cramped within the conjugal walls. The whirlingfact comes when Mrinmayi is gnawed by a serpent, and *Amulya* hoards her life by slurping out the acrimony. This instance fetches a revolution in Mrinmayi's assertiveness and she twitchescountering *Amulya's* approaches. The tierclinches with their merger, embodying the conquest of adoration over social obstacles and the receiving of effortlessness over avariciousness.

"Samapti" explores themes such as the clash between rural and urban lifestyles, the nature of love, and the transformative power of genuine affection. Tagore's narrative skillfully captures the nuances of human emotions and relationships, making "Samapti" a timeless classic in Bengali literature. Tagore paradigms *Mrinmoyi* in the image of a agitated brat; one who can craft undulations in an otherwise tranquil life of her ghetto. Unlike other damsels of her age, "Her enormous black eyes held no shame or fear, and not the slightest coyness. She was tall, well-built, healthy and strong." (Samapti, 6) Her foremost convention with *Apurba* offers her a plentiful latitude to deride the sophisticated *Babu Apurba Krishna*. *Apurba's* perturbed ladders on the murky shoreline and his ensuing tumble are hailed by *Mrinmoyi's* "Melodious peel of high-pitched laughter." (7) His cognizant verdict to espouse this scarce Mrinmoyi splinters his mother's anticipation for an unruffled and pretty daughter-in-law. Tagore's short story, *Streer Patra* commences pretty merely but progressively intertwine a saga where the woman protagonist emanates to exemplify a realm, which is not so unpretentious, where she is substance to a scheme of 'pious house wife existence' under virile ascendancy and how she escalations up and cessations away from the same.

In *Streer Patra*, Tagore has illustrated the factual portrait of women with her suffocations and affliction in the Indian society. *Mrinal*, the central dispositions of the anecdote has articulated her profound apprehension for women in her epistle to her spouse. Through her corral she has exposed the ascendancy of society against the women. According to her woman has no precise to abscond her spouses dwelling after nuptials. And if she thinks so, she is tendered to reprimand. She was

incapable to accumulate the life of her sister-in-law's younger sister. In a potent epistle to her spouse, she indicted the society of not intriguing a plunk against the practice of forbid a mademoiselle to revisit to her abode after nuptials, despite the nature of the nuptials itself. She also indicts him of assassination her talents and passions and only considering her as a bahu of the domicile, the meager entity.

In this tier, Tagore sketches throbbing and anguishes of the woman of a man's realm, sometimes unswervingly and sometimes through convoluted jocularity and lampoon that emphasized the inequality and incongruity all the more. *Mrinal*, in her epistle to her spouse boons herself as a campaigner of women deliverance, reminisces that she is connubial off at an early age of twelve. She is designated by her mother-in law for her magnificence which is conspicuously not perceived in the primogenital-daughter-in law in the clan. In the notelet, *Mrinal* sorts an astute statements about the medley technique used by the groom's clan to select her as a spouse, "...the groom's family had come to see the prospective bride, and whatever assessment or value judgement they made was the girl's price. However beautiful or talented a girl might be, she needs must always be apologetic about herself and her worth..." (Streer Patra,67)

Mrinal has spanned over this periphery and departed forth on a drive of no reoccurrence. In her epistle she transcribes about Queen Mirabai, who has unrestrained herself from the restraints of society chastising her and vanished forth alone in her pursuit for escape through the reverence of Lord Krishna, parting behind clan and kinfolks. Mrinal carves that just as Mirabai has subsisted her life with her enduring devoutness for the Lord, she also does the same. Her parting behind the precincts of clan life is for the merriment of being thriving, as well as a gripe against injuries enacted by society on women.

Though transcribed more than a hundred years ago, Tagore's diminutive tier '*Streer Patra*' can scarcely be entitled out outmoded. It has aptness for the consequence reader of today. Actually, this epistle is not only transcribed by a consort to her spouse but also a manuscript succumbed to a chap by a woman. It is a gripe tier; a gripe, against outmoded conventional patriarchal system, which is profoundly embedded in Indian society. It sorts queries about the institutes of connubial and the in parities and prejudiceinnate in a man-woman rapport. The

commencement and the culmination of the epistle is commendable, as they reveal the egalitarianismremonstration.

Tagore pleasingly uses the epistolary form to enter the expression, cognizance and familiarity of Mrinal. After fifteen years, at the age of twenty seven, she verdures the dynasty persistently to *Puri*. Screeningfurybeside a system where women are derelict, molested and reckless, Mrinal's verdict not to reoccurrence to her house spectacles the impertinences that she has to encounter by the clan and the society.

Tagore paradigms a very profoundconcern in which he steadilyminutes Mrinal's retorts in her own expression that becomes progressively more assured and poised as the transcriptattitudes the pivotaltenacity not to her mate'sstock, which never has become a home for her, though she subsisted there for fifteen years, "I shall not return to, MakhanBaral Lane ever again. I saw what happened to Bindu. I have realized the position women have in this society. I don't want to go through it anymore." (Streer Patra, 74)

The sufferings of Mrinal and Bindu are discernable in every alcove and crook of the Indian society. It is an eonassemblytier which Tagore himself has self-proclaimed that it is the first endeavor at inscription a pro-woman transcript. It is a treatise on the emancipation of women. Mrinal, through her inscription the epistlesacks herself from the restraint of patriarchal coercion. Tagore pleasinglypractices the tactic of epistolary form to get into the cognizance, expression and capability of Mrinal. His concurrences with the snags of womenrepression by patriarchy and backers women's upliftment through the first person narrative. By crafting the eccentric Mrinal, the protagonist, Tagore has foretold the new age of progressive women that is to transpire in the ensuing few spans. She becomes cognizant of her veracious to sentient. Tagore benevolences her as a herald of the women-hood which is romanticized by a prodigious feminist sage.

### **Conclusion**

Bestowing to Tagore love has no caste, edge and periphery. The depiction of women in the inscription of Rabindra Nath Tagore can be observed as one of his mostimperativeinfluences to the society. He has existing womenin diverse role like mother, consort and a concubine. He has twisted hiswomen eccentric from women perception not as a maleperception.

Tagore has specified the multi-dimensional discrete to his protagonists. As a factual egalitarianism, Tagore is very much fretful about subsists of women. In congress a woman to voice against the besmirched eminence of women and patriarchal subjugation, Tagore sorts a clarion plea to all the womenfolk to realize their prominence of subservience and to bout for their privileges. Nosimulateddepiction of their magnificence and physicbut the tangibleelucidation of their ailmenttriumphed in the society. His womencharismas are the epithet of scuffle, conflict and gripe in the life. Rabindra Nath Tagore can be considered as an egalitarian playwright. His protagonists are the epithet egalitarianavant-garde of bygone and contemporary as thriving.

### **R. Vaughn**

Research Scholar  
Department of Languages and Humanities  
Mansarovar University, Bhopal

### **Varsha Saraswat**

Associate Professor, Department of Languages and Humanities  
Mansarovar University, Bhopal

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