


The Renaissance Sage: Rabindranath Tagore's Diverse Literary Odyssey With a Focus on his Dramatic Works and Portrayal of Women

Reshu Shukla*
Assistant Professor
Department of English
S.B.D. P.G. College, Dhampur,
Bijnor, UP, India.

ABSTRACT

The great modern Indian writer Rabindranath Tagore, whose versatile literary talent is not limited to poetry but extends over all the form of literature that can be studied: How did his upbringing in an environment culturally and intellectually rich family influence him works? This experience of being exposed to advanced literary and artistic activities from childhood had led Tagore in absorbing a keen curios ability, versatility for nature that benefitted him and became straightforwardly significantly emotional during his prolific cultural growth. How did his eclectic education help him find success as a write, A Renaissance man, his varied education in astronomy as well as the world's classics enabled him to contemplate on a vast horizon and compare western literature with ideas rooted deeply into Indian ethos. In what innovative ways with a variety of themes did Tagore rise as a dramatist? He tried his hand at every form including symbolic and verse drama, prose plays as well as those rooted in nature and dance-drama thus enriching Indian literature and theatre. How did he envision womanhood and how is this reflected in his works? Sensitively etched Tagore female bright up by a touch of the eternal strength in them; as they defy societal norms at least on paper, to be reflective and receptive with evolving women status - sequentially leading towards gender equality per his progressive approach! What effect did the Renaissance have on Tagore and his contemporary? The spirit of the Renaissance, renaissance in one meaning - awakening transformation and another outputting from previous Middle Ages transcend lattice can be found caressing Tagore' works between tradition modernity area apparent this cultural literary renewal. Last but not least, he had been a poet, playwright and painter too as a philosopher of why the performances taken via Tagore on India made us glow all around. With his literary gifts and philosophical edge, not only did he become a cultural ambassador but also acquired international respect for the broader positive perspectives of Indian culture across communities globally.

Keywords: *Renaissance, Rabindranath Tagore, Bengali literature, Visva-Bharati University, Shantiniketan.*

Introduction

He is, and will always be, one of the fascinating puzzles of literary history. In his own days and milieu he was a name to conjure with, both a challenge and fulfillment—in diverse field of human activity. [...] collaborator of a new age in human relationship [...] a more than renaissance curiosity and creativity characterized his long life, a ceaseless adventure to the

* Author: Reshu Shukla

Email: reshushukla20082@gmail.com

<https://orcid.org/0009-0000-6792-5364>

Received 17 Jan 2021; Accepted 26 July, 2021. Available online: 25 Aug 2021.

Published by SAFE. (Society for Academic Facilitation and Extension)

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endless [...] to know him is to enlarge our awareness and possibilities. (B.N. Sarkar, Tagore the Educator)

The most eminent writer of modern India, Rabindranath Tagore is widely seen as the titan of Indian English and Bengali literature. He was awarded the Nobel Prize in 1913 for his well-known poem Gitanjali. There isn't a single other national figure that has had the forethought of a great statesman to sustain such a diversity of literary talent with such purposeful success. Undoubtedly, Tagore's literary genius has been predominantly acknowledged in his capacity as a poet, but his multifaceted creative and literary genius has influenced literature in every form. Tagore's versatility was meant to serve as a symbol of his personality's breadth, depth, and diversity as well as of the Indian society and culture in a most innovative manner. He cultivated an extraordinary interest in the literary arts and sciences through his insatiable curiosity and restless approach toward new information. Addressing the magnificence of Tagore, remarks K.R.S. Iyengar: "Next only to Mahatma Gandhi and Sri Aurobindo, Tagore has been the supreme inspiration to millions in modern India." (K.R.S. Iyengar, Indian Writings in English, P. 49)

Rabindranath Tagore, the youngest son of Maharishi Devendranath, was born in Calcutta on May 7, 1861. He was a man of unrivaled literary brilliance and potential. As a member of a family that upheld a noble and prosperous position in society, Tagore was able to have an extremely opulent and pleasant existence. To support a desirable style of life, Tagore's residence was kept luxurious and comfortable despite its large size. Not only was Tagore wealthy and well-off, but he was also fortunate to come from a highly educated family that gave him support for all of his progressive, creative, and literary endeavours. In the Reminiscences, Tagore himself happily acknowledges his origins, stating:

In the early age I had a great advantage that an atmosphere of literary activities pervaded the home day and night. Their enthusiasm for literary and artistic pursuits was unbounded as if they were trying by all possible ways to usher in the modern era of Bengal dress, customs, poems and music, painting, staging of dramas, religious discourses, and patriotic activities in respect of all such matters their minds were dominated by a comprehensive ideal of nationalism. (Hiran Benerjee, Rabindranath Tagore)

It is evident from this that Tagore was raised in a mixed-family environment that encouraged comprehensive cultural and artistic growth. Tagore was a multi-talented guy who studied astronomy, literature, painting, and the classics. His broad knowledge may let him answer logically and with a wide range of thought. The youngster was destined for widespread renown, and this practical knowledge set him on a wonderful path of success. He could

obtain a great deal of his education and information from the environment around him. The extremely sophisticated and industrious family background encouraged a free and natural flow of learning, which in turn could readily make up for the losses caused by Tagore's disregard for education. The artistic, cultural, and creative activities as well as the discussion on various subjects taking place in Tagore's home gradually led to his unending participation in literature and all types of creative activities.

Early Life and Literary Inspirations

His unwavering passion for writing and the arts led him naturally down the road of literary works. Writer Tagore began writing from a very young age. All of these early compositions, though, were imitations; yet, the youngster was guided towards the world by this sluggish route of imitation, and a world of immense success and evaluation awaited him. When Tagore first began writing, his rhymes, songs, and stories had enough depth to convey a child's innermost thoughts. However, we see in him a serious writer coming out with freshness of ideas and originality of concepts at the age of eighteen. As we have been introduced to Tagore's passionate approach towards nature, now with full gravity it started maintaining a strong hold on him. Tagore's earlier poems lead to a high feeling of melancholy and loneliness as we receive it from the titles of his poems: *Despair in Hope*, *Invocation to Sorrow*, *The Woman without a Heart*, and *Heart's Melody*.

We see all these works expressing the inner feelings of a growing boy, fighting against his loneliness, and hunger for love and attention. But now clarity of vision, potential of expression, and sparkling individual style Tagore started creating a unique world for him. Here I would like to highlight the point that the sensitivity and gravity we feel even in his teenage work, is not only the result of his sensitive and imaginative attachment to nature, but also due to his sound learning of classics and literature, and up to a great deal due to the atmosphere he was surrounded by. The first set of his devotional songs and the first musical play *Valmiki Pratibha* was published in 1881, at the age of twenty. Tagore's *Sandhya Sangeet* (*The Evening Prayer*, 1882) ensured his triumphant entry on the Bengali literary map. Tagore's some of the most graceful plays like *Raja O Rani* (*The King and the Queen*, 1889) *Visarjan* (*Sacrifice*, 1890), and *Chitrangada* (*Chitra*, 1892) were written in this period. For Tagore religion was a medium to establish equal consideration for all the creatures of God. He always maintained a strict dislike for the class distribution system as well as for the false religious obligations. This can be observed in his later plays *Natir Puja* (1926) and

Chandalika (1933). Tagore has his thoroughly refined views in every field of his life and literature. In the words of Humayun Kabir: “Poet, philosopher and humanitarian, Tagore symbolizes the culture and the highest learning of India, but by his dedication to the quest for truth and development of man, he transcends geographic boundaries and belongs to the world.” (B.N. Sarkar, 95)

Finally, Tagore began to contribute to *Sadhna*, *Bangadarshanam*, and *Bharti* with a variety of articles and essays. When it comes to the important lessons that Rabindranath learned, the year 1901 is quite exceptional. In this scenario, Shantiniketan left a lasting impression on his thoughts. It was his father who established Shantiniketan in the beginning. Rabindranath was so moved by the serene and breathtaking environs of Shantiniketan that he had the notion to find the renowned *Visva-Bharti*. He later founded this as an organisation with an international learning and training facility program. Shantiniketan hosted a celebration in honour of "Gurudev" Rabindranath's 50th birthday. *Jivansmriti* (Reminiscences), an incomplete autobiography, was published in the same year. *Raja* (The King of the Dark Chamber), a favourite of the Western audience, came next. "Janaganamana" was composed by Tagore in 1911 for the Congress Session in Calcutta. This was supposed to be one of the national anthems of India. His most well-known creation, *Gitanjali* (1912), brought him enormous recognition and widespread recognition. *Gitanjali*'s writings could become fully realised after all of these terrifying experiences throughout his life. He was given a literary prize in 1913 based on the English translation of *Gitanjali*. With this honour, he rose to the pinnacle of the literary world. Interestingly, this year added some more sparks to the prestigious personality of Tagore, as he was honoured with a doctorate by Calcutta University. In his book *Gitanjali*, he speaks openly of his new and deep learning that came out from the most crucial truth of life. *Gitanjali* served as the foundation for Tagore's second trip to the West, which was a transformative event that altered his outlook on life and proved to be a valuable learning opportunity. He began to view life as a quick yet methodical process, becoming brighter through fleeting events, experiencing joys and tragedies one after the other sometimes and concurrently. In a sequence of talks titled *Sadhana* (1913), he articulated his philosophical perspectives. These fresh insights and enlarged perspectives were presented in an additional lecture series named *Personality* in 1917. At this point, Tagore's stature was skyrocketing. In Bengali society as well as on the global stage, he was accorded enormous fame and recognition. Taking on the role of a global celebrity, Tagore has elevated India and Indian

culture to a sublime degree. Rabindranath, as is well known, was not limited to any one area of literature or art; rather, his illustrious personality was meant to illuminate nearly every creative art form through his uplifting literary genius. To paraphrase K.R.S. Iyengar:

He was a unified man, a whole man, and as such an example to his country and a missionary to the West, who still points the way to the final harmonizing of our differences and therefore towards our mutual strength through this coming phase of the struggle of human race to understand itself and to make itself a clear reflection at that godhead out of which it was evolved towards a purpose greater than we know. (P. 10)

Multi-Dimensional Dynamism

The writer of two nations' national anthems—an accomplishment that is unlikely to be surpassed—was a literary giant. Without a doubt, India views Rabindranath Tagore as a cultural hero. The beauty of Tagore's creative genius is not confined to just one area; his multifaceted ability can also be diminished by his close and active participation in other highly creative disciplines, like as painting and music. The wide spectrum of musical works he has composed reveals his diverse skills. In addition to his literary and musical contributions, Tagore is the author of over two thousand songs. We see in Tagore an incompatible painter. His paintings maintain a deep harmony with tradition and appear as the medium of the true expression of his heart's feelings.

Among all of these accomplishments is the honour of receiving a doctorate in literature from Oxford University on August 7, 1940. The fact that the university traveled for the first time in its existence to award the degree makes this occasion much more noteworthy. Commenting upon Tagore's unending efforts Sisir Kumar Ghosh points out: “[...] one is struck by the variety (vachitra), the abundance (prahurya), and the dynamism (gatimayata). Tagore continued to grow till end [...]” (114). This unchallenged potential and great literary wisdom were brought to an end by the ultimate truth of this universe. Tagore, the magnificent literary and social personality, breathed his last on 07th August 1941, out of his serious illness. He left behind him a thousand people grieving over their unfulfilled loss. Paying her homage Sarojini Naidu says:

By his genius, his beauty, his wisdom and wit, the charm and prestige of gracious personality, he was in his life time a unique fascinating figure of romance. Now that he has gone, he will become an exquisite legend, a fairy tale for all time. But his song however will remain generation after generation as fresh as the fresh flowers of the spring time and as enchanting as the music of moonlit streams. (P. 454)

Literary Contributions

Tagore's brilliance was undoubtedly not restricted to any particular form of writing; rather, it was enhanced by his amazing grasp of all literary forms. He started his writing career in Bengali, which eventually led to him being incredibly successful as an English writer. One of the most well-known, intelligent, and well-respected figures in Bengali literature is Tagore. He became a legend in the field of Indian English writing because of his exceptional mastery, extensive knowledge, and abiding love of the language. Tagore was a multifaceted person who embodied the qualities of a poet, playwright, writer, painter, musician, politician, storyteller, artist, and deep thinker. Drama is his consistent creative mode, even though we are most familiar with him as an exceptional poet. In the realm of Indian English and Bengali writing, he can perhaps be considered one of the pioneers of drama. In words of Hirankumar Sanyal: "He is equally facile in verse and prose. If he had written nothing else, plays would still constitute a body writing which by their abundance, variety and quality would ensure him a position as a gifted artist." (P. 223)

His extensive education helped to form an enduring impression on his psyche and effectively shaped his theatrical ability to provide the foundation for creating a fusion of Western and Indian literature. Although his literary perspective was undoubtedly influenced by Bengali culture and Sanskrit dramas to some extent, his plays maintain an excellent variety of structure as he allows the form of play to be shaped by the requirements of the theme and the situation beforehand.

Translation and Transcendence

Like his other literary works in poetry, novels, and short stories, Tagore's dramas also were subsequently translated into English. However, his constant and sincere efforts at the translation of his work highlight that he frequently tended to put his plays in the mainstream of English drama. The frequent employment of symbolic patterns, classical themes, and current affairs in a completely modernized way contributed to setting his work of drama in the realm of highly suggestive and meaningful work of literature. In this category come the plays like Sanyasi, The king and the Queen, Sacrifice, Chitra, Malini, The Mother's Prayer, Karna and Kunti, The King of the Dark Chamber, The Post office, Red Oleanders, Mukta-Dhara, Natir Puja and Chandalika. In this regard, the comment of Edward C. Dimock is remarkable when he says: "Tagore looked upon his English plays not as mere translations but

as a contribution to western literature as his foreign reincarnation.” (P. 34) His restlessness signifies that he paid sincere attention to employing a great variety of subjects and themes.

Tagore’s Dramatic Universe

Though Tagore’s genius as a poet dominated throughout his literary career, the outstanding caliber shown by Tagore in the field of drama made him stand amongst the realm of the great dramatists of modern India. Tagore is credited with introducing the significance of allegorical drama and symbolic thought expression to Indian English literature. This undeniable creative congruence was undoubtedly the outcome of his extensive study of Sanskrit and classic literature. The mythological story of Valmiki's transformation from a thief to a famous ascetic and writer in India serves as the inspiration for Tagore's first play, Valmiki Pratibha (1881). The dramas Mayar Khela (1888) and Kal Marigya (1882) are presented in this order. All three of the plays are masterful combinations of song and drama, and they are all classified as musical dramas since they frequently substitute songs for dialogue. Modern literary personalities were welcomed to the burgeoning field of drama thanks to this incredibly inventive and distinctive mode of expression in conjunction with music and dance.

Verse Drama

Out of his restless spirit, the young dramatist persisted in experimenting with Verse Drama, his latest endeavour in his quest for creation. Included in this area is Tagore's highly regarded dramatic work. The plays that Tagore introduced to India's modern theatre include Rudrachandra (1881), Prakritir Pratisodh (1884), Raja O Rani (1889), and Visarjan (1890). The invention of Poetic-Drama as a form of creative art added new dimensions to the profound growth of the Indian dramatic world. The plays like Chitrangada (1892), Vidya Abhishap (1894), Malini (1896) Gandhari’s Prayer (1897), Sati (1897), Karna and Kunti (1897), and Lakshmir Pariksha (1897) can be taken under the category of poetic drama with the entirely fresh form of expression.

Symbolic Plays

Tagore has been incredibly successful in carrying out his experimenting process, and it appears that he is ushering in a new period of literary and artistic exploration. As a result, he was able to create his most intriguing genre satirical and symbolic plays which uphold the notion of liberation from the constraints of traditional theatrical ethics. Some plays that fall

within this category are *Dakghar* (The Post Office 1914). The piece explores the man's pursuit of unending freedom. There are many symbolic representations of spiritual and ideological viewpoints in *The King of the Dark Chamber* (1914), and *Phalguni* (The Cycle of Spring 1917), which likewise emphasise Tagore's inward search for knowledge and the truth. A voice against the brutality of the mechanism is *Mukta Dhara* (1922). And the same idea has been projected by the play *Red Oleanders* (Raktakarabi 1925). The play is a voice against the material oppression of subjugated people, and the endless exploitation of natural resources.

Prose-Drama

Another phase of Tagore's literary caliber marks the creation of Prose-Drama, which proved as an intensive mode of expression of a variety of subjects. The plays like *Natir Puja* (The dancing Girl's Worship, 1926), *Paritrnan* (Deliverance, 1929), *Tapti* (1929), *Kaler Yatra* (The March of Time, 1932), and *Chandalika* (The Untouchable Maid, 1933) justify Tagore's concept of prose drama convincingly.

Comic Plays

Coming forward with thoroughly new and fresh techniques of drama, Tagore introduced Bengali literature with the form of drama known as comedies. *Hasya Kautuk* (Laughter and Fun, 1907), *Byanga Kautuk* (Mauckery and Fun, 1907), *Goday Golad* (Wrong from the Start, 1892), *Shesh Rakha* (Saved in the End, 1928), *Baikunth Katha* (The Manuscript of Baikuntha, 1897), *Chitrakumar Shabha* (An Association of Professed Celebrates, 1926) and *Muktir Upay* (The Way to Deliverance, 1938), are the great comic plays written by Tagore. The perfection of the dramatist's excellence continued with new experiments.

Nature Plays

Once again this quest of Tagore made him come up with a new concept in drama, 'the nature-man relationship'. This concept of Tagore invented a form of drama, which is known as Nature-Drama. Here too, the versatility of the dramatist can be assessed by the number of plays like *Basanta* (The Spring, 1923), *Sesh Barshan* (The Last Rains, 1925), *Natraja: Riturungashala* (King of Dances: The theatre of the seasons, 1927), *Nabin* (Rejuvenescence, 1930) and *Srabangatha* (The song of rains, 1934).

Dance-Drama

As being a lyricist, the presence of the songs was the most glaring feature of Tagore's plays. The employment of the songs and dance in Nature-Drama contributed to inventing a new genre of drama known as Dance-Drama. This form of drama touched its height of popularity during the period running through the mid-twenties to the mid-thirties and established itself as a separate form of drama. Sampochan (Release from Curse, 1931), Nriyatanya, Chitrangada (1936), Mayar Khela (1938-39), and Shyama (1939), are the plays that can be placed under this category. In these plays the theme and the action progress with the song and female characters. Dhurjati Prasad makes a remark on the originality and spontaneity of his songs saying: "The profusion of these songs, their variety, and their individuality in spite of their typicality and the combination of words with melodic forms would mark out any song maker as one of the greatest." (P.185)

Tagore's Vision of Womanhood: Bridging Tradition and Modernity

Tagore's profound appreciation, empathy, and comprehension for women can be evaluated by examining the significance he accorded to his female characters across all genres of his writing, including poetry, novels, short stories, and drama. In addition to being deeply concerned about women's status in society, Tagore held a deep regard for women. In his literary universe, he has vehemently condemned the submissive and dependent role of women. His conception of gender is dominated by the notion of Shakti, the almighty. Tagore has consistently opposed the subservient role of women in his writings. The ladies who are brave, vibrant, adventurous, and willing to accept any strange circumstances to achieve their wishes and aspirations have found a home in his creative universe. Thus, it won't come as a surprise when his female characters rule the entire story. Tagore expresses his rational views for women's threatened survival in his poetic work Indian Butter Tree:

Should I only stare at the emptiness?
Why should not I found the path to fulfillment?
Why should not I drive fast the chariot of my quest
with the reins of the mighty horses firmly tied?
With indomitable expectation,
even at the cost of my life,
why should I not win
the treasure of my quest from its impenetrable fortress? (P. 89)

With immense respect and compassion, Tagore has greeted this new woman and her harrowing journey. His plays have presented the unfortunate state of women in society realistically. Tagore's female characters reject the passive courage and the intense adherence to conventional norms that have always pervaded a woman's entire existence. In the words of K. Kriplani: "Tagore has inexhaustible sympathy and admiration for Bengali woman but little for the males of his race." (P. 156)¹

Tagore's dramatic writings both herald the new era and serve as a representative of his own. Throughout his sixty-year literary career, middle-class women and the increasing professional class saw remarkable advancements in education. The quick industrialization and general social growth of the world led to the dismantling of social barriers across castes, classes, and faiths. The progress of women's roles has been observed gradually. The role and presence of women in contemporary Indian literature is a topic of much interest and debate. Tagore's name has significant meaning in this context. Though today, women seem to be enjoying commendable freedom and other rights outstandingly, the journey has been really slow and full of abstraction. Tagore's attention was drawn to the swift changes in women's status and place in society, which led to his ongoing practice as a writer. While illustrating his female figures, Tagore has concentrated on the injustice and inflexibility of antiquated and hard-fueled conventions, revealing the brutal exploitation that women endured during this time. Dramatists have been particularly interested in women's roles in the home and society, women's roles in men's lives, women's agony and suffering through life's phases, and women playing modern women. The playwright has portrayed his heroine as the timeless embodiment of beauty, bravery, and love. No doubt, Tagore's women are legendary symbols and maintain a deep association with great Indian mythology, but they cannot be taken as mere symbolic images. Rather they are the creatures of the real world and reflect the day-to-day problems of life. The awakening of woman's true self as well as Tagore's emancipation of women can be marked by his work *Emancipation*:

For the first time in my life after twenty-two years,
the spring has come into my room.
Looking at the sky through the window
I feel, in every moment, sheer delight springing in my heart-
I am a woman, I am glorious.
My mood pulsates in the moonbeams of the sleepless moon.

Without me, vain would be the burst of the evening stars,
and vain too would be the blooming of flowers. (P. 67)

The primary protagonists of Tagore's plays are women, and each of his female characters has a unique blend of sensitivity and strength, making them the epitome of strength. Even though Tagore was not a well-liked theatrical performer, he made a significant contribution to the history of contemporary theatre by upholding the spirit of realism and by portraying the complexity of women's lives through his powerful portrayals of female characters in his many plays. His intense desire was to investigate the inner turmoil and mental processes of women. Tagore's dramatic corpse is a live example of higher human qualities expressed in a way that speaks to the sensitivity of Indian women and the tragic circumstances surrounding their precarious social survival. Tagore's women are gifted with the virtues of dynamism and determination. They represent a complete picture of Indian women sustaining the spirit of modern as well as traditional images of womanhood. These features have been very well maintained by all his women characters.

His portrayal of modern women, who both elegantly embrace the new demands of life and adhere to traditional rules and principles, exemplifies the variety of his multifaceted talent. The most appropriate examples in this group are Sumitra, Aparna, Nandini, and Srimati. Because Tagore has such a profound understanding of women's minds, he can portray their innermost thoughts realistically and naturally. Ila, Malati, Prakriti, Chitra, and Prakriti are instances of this pattern. Some of the female characters that he has treated psychologically are ready to embrace a new period but have not yet fully broken free from the stereotype of Indian womanhood. The female characters in Tagore's drama, such as Lokesvari, Chandra, and Gunawati, are slated to symbolise this portion. As a thinker, Tagore did not blindly adhere to any tradition; instead, he used his logic and reasoning to create his female characters.

The Renaissance's Imprint on Tagore and His Contemporary Writers

It is believed that modern Indian drama, which has its roots in the revolutionary transformations of the Renaissance, has refined literary thought and vision and prepared the world for the arrival of a new literary period. This was the age of the new awakening, both in literature and society at large. In the hands of some of this era's most prominent figures, the theatre written during this time witnessed a new flowering of modern and enterprising

treatment of thinking. Here are the names of a few exceptional dramatists who have contributed significantly to the growth of Indian English drama and drama in other Indian languages. The rapidly expanding field of dramatic literature had contributions from three eminent writers in the early half of the 20th century: Harindranath Chattopadhyay, Rabindranath Tagore, and Sri Aurobindo. However, we have some other prominent names like T.P. Kailasam, ASP Aiyar, Lobo Prabhu, and Bharti Sara Bhai, who served the Indian drama with their immense contribution through varied languages. One of the most important English and Bengali playwrights in India, Sri Aurobindo, shared the Renaissance's profound effect on his literary sensibilities along with many others. The themes that Aurobindo wrote about in his work included religious, social, political, cultural, and literary issues. The drama *His Savitri* is credited with firmly establishing women as God's most compassionate and powerful creation. The tale tells of a woman who, with her extraordinary mental and spiritual strength, saves her husband from the grasp of Yama, the God of death. The exceptional writer Harindranath Chattopadhyay helped to frame the picture of Indian English drama with his unique outlook and contemporary method of responding to the quickly evolving conditions of society.

In this realm comes the name of A.S.P. Aiyar, who scored his permanent place among the great dramatists of the age. His plays *In the Clutch of Devil*, *Sita's Choice*, *The Slave of Ideas*, and *The Trial of Science for the Murder of Humanity* are examples of great Indian English writings. T.P. Kailasam, too, seems to be following the trend forwarded by his contemporaries. His contribution to the field of drama is very significant. His works in the field of drama established him as a man of multi-sided talent in Indian literature. His fascination and devotion to drama can be analyzed by his highly technical plays such as *The Burden* (1933), *Fulfillment* (1933), *The Purpose* (1944), *Karna* (1946), and *Keechaka* (1949). The Indian English drama also witnessed the emergence of a woman playwright named Bharti Sara Bhai, who shared the credit of introducing drama with her unique style shown in the plays *The Well of the People* (1943) and *Two Women* (1952). She promoted the Gandhian touch to her writing to establish a new phase of drama.

G.M. Lobo Prabhu, the other name of the literary world, is considered the last literary figure of Pre-Independence Indian English drama. Though he contributed to the literature with dozens of plays, only two could get the opportunity to be published before independence.

Conclusion

It is undeniable that Tagore is a well-known Indian author and a global icon in literature. As a herald of a new tradition in Indian English writing, he has been awarded numerous honorary doctorates. Tagore is acknowledged as a multifaceted, multifaceted, and diverse legendary symbol, regardless of his role as a poet or dramatist, or as a multifaceted, multifaceted creative personality in the social world. Tagore, being a visionary writer, had a keen interest in creativity. He continued to explore several genres of writing. By suppressing social conventions and traditions and using a variety of forms, language, and patterns, Tagore's dramatic genres and all-encompassing vision allowed for a release. That gives him the right to be considered one of the world's greatest dramatists if drama is the portrayal of 'action.' A constant source of inspiration and an insatiable need for novelty, Tagore's creative output led many of our nation's critics to consider him the founder of contemporary Indian theatre. One could characterise Tagore's involvement in literature as an ongoing process. His literary career seldom seems to have any breaks. He was engaged from the earliest years of his existence till the end of his life, using his boundless capacity to contribute to Bengali and English writing in India.

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