

From Margins to the Center: Unraveling the Psychological and Symbolic Narrative of Prakriti in Tagore's Play *Chandalika*

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ABSTRACT

This study dives into the psychological and symbolic study of Prakriti, the protagonist of Rabindranath Tagore's drama *Chandalika*. Tagore confronts prevailing caste stereotypes by shifting the focus from the society fringes to the center, while also exploring the process of self-discovery and empowerment. The analysis emphasises Prakriti's development from a marginalised outcast to a self-affirmed individual by investigating the interplay of psychological complexity and symbolic factors that drive this metamorphosis. The thesis uses a close reading of the text to highlight Tagore's critique of social hierarchies as well as his advocacy for human dignity and equality.

Keywords: Rabindranath Tagore, *Chandalika*, Prakriti, Psychological Narrative, Symbolic Narrative, Caste Prejudice, Self-discovery, Woman Empowerment, Social Hierarchy, Humanity.

Introduction

You are a woman; by serving you must worship, and by serving you must rule.
Women alone can in a moment overstep the bounds of caste; when once the
curtains of destiny are drawn aside, they all stand revealed in their queenliness.
(S.M. Rabindranath Tagore, 151)

Rabindranath Tagore's highly informative and symbolic drama *Chandalika* (1933) is based on a Buddhist legend. Tagore addresses the contradictory mental states and extreme psychological shifts of a Chandal girl named Prakriti in this drama. "Chandalika is a dramatic study of the range of complex forces at work in a woman as she moves from psychological turmoil to spiritual deliverance through social degradation." (B.C. Tagore: *The Dramatist*, 147). As she works through a process of self-discovery, Prakriti resists her fate to maintain her dignity in society. She defends the revolutionary spirit while speaking out against the social framework that upholds the harshness of the caste system and marginalises a person's basic rights due to its constraints. Ananda, the youngest and most adored disciple of the Lord Buddha, is credited with bringing about this extremely provocative realisation in a low-class girl.

Historical, Religious, and Cultural Context

To comprehend the profundity of Tagore's *Chandalika*, it is necessary to grasp the historical, religious, and cultural setting of early twentieth-century India. The caste system was profoundly embedded in Indian society, controlling millions of people's lives and fates. The Chandal community, which was frequently seen as the lowest of the low, endured harsh prejudice and ostracism. This societal reality serves as the setting for Tagore's play. In the early twentieth century, India was on the verge of a major social and political revolution. The campaign for independence from British colonial control gained grip, and intellectuals such as Tagore became more involved in notions of social reform and justice. Society at this time was firmly rooted in a caste structure that upheld strict divisions according to place of birth. Four castes were created by this hierarchical structure: Brahmin, Kshatriya, Vaishya, and Shudra. The Shudras, also called untouchables, were reduced to a pitiful, marginalised status and subjected to continual harassment from the higher castes as a result of this cruel divide. This warped social structure is unintelligible to Tagore, which is why he was so adamant and persistent in his criticism of casteism. His works frequently express compassion for the marginalised and his conviction in the possibility of human dignity and spiritual growth outside of societal limits. The dominant religious hierarchy, as a result, prompted him to look for solace in a faith that promotes equality for all. Buddhism had a significant influence on the dramatist's intensely religious feelings.

Tagore's perspective was permanently altered by his exposure to Buddhist ideas and teachings. His deep concern for human suffering and the religious crises he saw around him led him to have an unflinching confidence in Buddhism. He adopted Buddhism and discovered inspiration and comfort in its teachings of non-violence, equality, and compassion. His yearning for a more equitable and peaceful society was reflected in his works and ideas, which were affected by this spiritual journey. In the dramatist's own words:

The personality that stirs the human heart to its immense depth, leading it to impossible deeds of heroism, must in the process itself reveal to men the infinite which is to all humanity. And that is what happened in Buddhism, making it the religion in the complete sense of the world. (Sisir Kumar Das, *The English Writings of Rabindranath Tagore*, 520)

Prakriti's Journey from Marginalisation to Spiritual Rebirth

Essentially, *Chandalika* tells the tale of Prakriti, a Chandal girl who experienced a spiritual rebirth and fought for human rights and social equality. "It is no longer the story of a wanton female eager to seduce a holy man but of a very sensitive and proud girl, condemned by birth to a despised status, who is suddenly awakened to a consciousness of her rights as a human being." (Mohit K. Ray, *Studies on Rabindranath Tagore*, 126)

Prakriti, the play's heroine, and her mother come from a poor and despised social stratum. The story begins with a scorching hot day when Lord Buddha's famous disciple Ananda encounters Prakriti while collecting alms. He comes across a well and intends to quench his thirst. The well he approaches was utilised to fulfill the needs of an untouchable community. When he notices a female drawing water from the well, he expresses his want for water. At first, the girl hesitates to offer him water. As a girl of low caste, she was afraid to give water from her hand to a person of high caste. She expresses her helplessness to assist the monk. She is eventually persuaded to give him water after learning from the monk that caste divisions are fictitious and that everyone is made of one soul. Prakriti has fresh insight after Ananda accepts water from the hands of an untouchable girl. She is inspired to recognise the value of her existence in the world, which is a priceless gift from God to all people. Prakriti is raised to a great spiritual height since she has realised the value of her existence. And she lost all importance in the understanding of her low origins. Ananda continues his journey further leaving an inevitable mark on the character of a girl who was just moments ago content with class and position. She is now ashamed that she is being made to suffer for something that is not her fault. Now, she is determined to have the monk as her lover after realising how proud she feels of herself. Because of Prakriti's intense desire, her mother uses black magic on Ananda to manipulate him into feeling her daughter's feelings. Ananda finds himself pulled towards her cottage due to a spell. However, the unnatural wants that artificially excite his feelings manage to dissolve his spiritual glow. Prakriti comes to realise the repulsive nature of her desire to witness Ananda's wretched state and the destruction of his bright personality and pure spirit. This realisation causes her transformation. "The retribution takes place in the end with the death of the mother, Ananda's release from spell and Prakriti's spiritual re-birth." (N.T., PCIED, 133) Now that she is being made to suffer for something that is not her fault, she feels embarrassed. She realises how proud she is of herself and is determined to have the monk as her lover. Prakriti's mother employs black magic on Ananda to trick him into feeling her daughter's emotions. The magic causes Ananda to feel drawn toward her hut. The realisation of her identity instills confidence

in a meek and fearful girl, enabling her to break down caste barriers and follow only one system that promotes humanity as the highest truth of the universe. Tagore's Prakriti, endowed with an unwavering mind and devoted soul, represents both a traditional and modern Indian woman. Prakriti, who possesses the attributes of womanliness despite some serious problems, ultimately enters her true world. She exhibits not only the dignity of human wants but also the embodiment of magnificent elegance, which represents the power of love and elevates humanity to the heavenly level. Finally, she overcomes the darkness and ignorance of the soul, firmly holding the power of wisdom and glorious light.

The drama begins with the mother's call to Prakriti, who is concerned for her daughter. The mother is taken aback when she sees her sitting by the well alone at lunchtime in the scorching heat. Prakriti, explaining the recent occurrence, recounts the entire scenario of serving the Buddhist monk, who accepted water from her hand while ignoring all cast discrepancies. The mother is appalled to learn the account, and she expresses her concern about the consequences of her daughter's courageous move: "O, you stupid girl, how could you be so reckless? There will be a price to pay for this madness! Don't you know what caste you were born in?" To this, she cheerfully replies: "Such a little water, yet that water grew to a fathomless, boundless sea. In it flowed all the seven seas in one, and my caste was drowned, and my birth washed clean." (148)

Tagore uses Prakriti's mother's anxiety to help us understand the deep roots of castism and its grip on the minds of the lower castes. Despite the mother's warning, Prakriti continues to rise to new heights of self-realization, overshadowing all discussions of sin and curse. She tells her mother that touching the pure soul's feet filled her with great joy and fulfilment. As a result of her mother's strong perception of castism, she refuses to accept these words of revolutionary favours. In her ecstasy of bliss, Prakriti displays the truth of mankind, which vehemently refuses to surrender its dignity to any caste barrier erected by members of society for their benefit. Prakriti appears to be acting as a spokesperson for the dramatist, who, through the play's heroine, has made a consistent attack on society's inhuman structure. Tagore has intensely criticises the cast system in his essay *Creative Unity*: "...the casting idea is not creative; it is merely intuitional. It adjusts human beings according to some mechanical arrangement. It emphasises the negative side of the individual—his separateness. It hurts the complete truth in man." (11)

Despite her new circumstances, Prakriti is ignorant of her inner thoughts, however, her mother tries to teach her a very practical lesson about life which limits once access to social and

personal spheres. The mother recalls a past incident in which a prince proposed to Prakriti for marriage, which she denied owing to its material value. Prakriti's self-realisation and ascension to the heights of mankind express the message of equality for all. She becomes adamant in her pursuit of the monk's acceptance and affection. She asks her mother to quench her thirst for love, which is a perfectly reasonable human desire. Her mother is constantly attempting to discourage her from making the mistake of becoming overly ambitious and losing sight of her original position. Mother's constant discussion of low birth irritates her, and she critically reacts: "Fie, fie mother, I tell you again, don't delude yourself with this self-humiliation—it is false, and a sin. Plenty of slaves are born of royal blood, but I am no slave; plenty of Chandals are born of Brahmin families, but I am no Chandal." (152)

These words convey Prakriti's inner suffering as a result of society's dichotomous mindset. Finally, her mother's maternal instincts prevail, causing her to grant her daughter's wish. Along with all of her anxieties, her mother prepares to approach the monk and request that he accept offerings from her daughter's hands. Eventually, Prakriti experiences a weird attitude and wishes to instill the same sentiments in the monk's heart. She advises that her mother use magical charms on the monk to suit her aim. The mother has now fully recognised her passionate state of mind.

Prakriti's passion serves as a source of power, propelling her to a state of steadfast determination, ignoring the rest of the world. All notions of right and wrong have vanished from her thinking. She draws her mother's attention to her old life, which she believes has nothing to remind her of despite the humiliations of the day and night. All of her sadness manifested itself as a revolt against society, which compelled her to endure horrible pains as a result of her low social standing. She expresses: "Everyone united to make me conform to a creed that blinds and gags. But since that day something forbids me to conform any longer. I'm afraid of nothing now. Chant your spells, bring the Bhikshu to the side of the Chandalini." (154) Prakriti's brave refusal to accept the system that confines a human being inside inferior codes supports the fleeting concept of self-realization in its true form. According to Tagore, this is the ultimate source of eternal happiness and the concept of dignified survival in society. As the dramatist writes in *Sadhana*: "To be truly united in knowledge, love, and service with all being, and thus to realize one's self in all pervading God is the essence of goodness, and this is the keynote of the teachings of Upanishads: Life immense." (*Sadhana*, 289)

However, Prakriti's happiness seems to be momentary as the spiritual light of Monk, which has washed the darkness of her world, is dissipated by the synthetic wants that artificially

arouse his sentiments. Prakriti feels tormented to see Ananda in such a miserable condition. She feels the vacuum of true pleasure. Prakriti's emotional stress is heightened as Ananda passes by without responding to her. Ananda's apathy abruptly draws her sky-touching thoughts down to earth. She is deeply wounded by her freshly awakened sensibilities. Her daughter's precarious condition profoundly affects her mother's emotions. In her blind love for her daughter, the mother misinterprets the monk's hermitage as his indifferent and egoistic behaviour. She chooses to use her spell on the monk. As a result, magical spells continue to affect the monk. However, this artificial and temporary change does not bring her true happiness. Finally, Prakriti feels deceived by her desires. Her personality appears to have changed abruptly. Realising the futility of her wants, she is unable to recognise the same person who gave her the gift of new life and exposed her to the grace of humanity, the most powerful virtue in the universe. She repents heavily: "O Lord, You have come to give me deliverance, therefore have you known this torment. Forgive me, forgive me. I have dragged you down to earth, how else could you raise me to your heaven?"(165) "Chandalika is redeemed for the second time, purged of the pride and egoism and she realizes that love does not bind but frees." (Ray, 127)

A Woman's Journey from Meaninglessness to Revered Individual

The play Chandalika, according to me, is the greatest psychological study of a woman's mind. The play in the words of K. Kriplani: "is a tragedy of self-consciousness over-reaching itself." (*Rabindranath Tagore: A Biography*, 371) The drama follows the progression of a woman's personality from internal to external. This is, of course, one of Tagore's most well-structured plays woven around Prakriti's four major life stages. Prakriti goes through four distinct yet closely related stages. As a beautiful Chandal girl-

- Unconscious of her dignified sensibilities.
- Discovers her glorified existence through Monk's teachings.
- Misunderstands realization and commits blunder.
- Transcends self-sacrifice after understanding love and unity.

The following statement of Prakriti is a steady attack by Tagore on the submissiveness of this section of the society: "Self- humiliation is a sin, worse than self-murder." (148) These statements have completely elevated Tagore's concept of equality, which rejects all social prejudices. According to the dramatist, the cast system not only deprives the low-born of their fundamental human rights but also renders them insensitive to the call of their own soul, which

encourages them to change their man-made fate. Tagore has firmly established the principle of equality, opposing all societal boundaries that perpetuate vices like cast distribution, by saying:

Our society exists to remind us, through its various voices, that the ultimate truth in man is not in his intellect or his possessions; it is in his illumination of the mind, in his extension of sympathy across all the barriers of cast and colours; in his recognition of the world, [...]. (*Creative Unity*, 505)

Prakriti accepts her new birth as a new beginning in her life, while her mother's fear exemplifies the dominance of an evil social system that not only marginalises this class's social rights but also cripples their minds by removing the motivation to combat injustice saying, ‘No, nothing will be left. The burden and heritage of birth after birth—nothing will remain. Only let me bring it all to an end, then, I shall live indeed.’ (153) Prakriti resembles Srimati, the protagonist of the play *Natir Puja* when she rises: “I may truly call it my new birth! He came to give me the honour of quenching man’s thirst.” (149) Srimati, too, never returned to the world of self-humiliation once she learned the truth of her being. Tagore has significantly deepened and glorified her character by placing her amid a competing psychological need for love and honour, where she appears to be elevating her womanliness to new heights. Tagore has very eloquently represented the sorrow and restlessness of a girl who, after realising her self, is unwilling to be influenced by any concept that promotes her lower caste. Prakriti's abrupt spiritual transcendence elevates her to the pinnacle of indeterminate grandeur, placing her among the best examples of women. When it comes to refusing the King's marriage proposal, Prakriti believes that the magnificence of the action is not in putting someone in a lofty position, but in letting someone recognise his own heights. Prakriti clearly distinguishes between the two. For the first time in her life, she perceives herself as a valuable creation of God. Without a doubt, to gain the monk's attention, Prakriti takes an evil road and, for the time being, turns inhuman to the person who has elevated her to the pinnacle of self-realisation.

Despite her ignorance and her yearning for a righteous existence, we feel sad for her instead of becoming incensed by her. This attitude demonstrates that she is willing to accept any strange circumstance to satisfy her desire. She is solely focused on her goal, regardless of how it manifests itself as the desired outcome. Prakriti reaches the peak of her emotional range due to her strongly ideological and romantic mindset. She claims that the man has actually appreciated her feminine grace, and now she is prepared to give him everything. She is too overcome with a sense of recently acquired splendour to recognise the distinctions between good and wrong. Not even the monk's magnificent nature could stop her from following her resolve. At this

moment, Tagore is adamantly promoting the idea that women should stand up for their rights and start a new movement in which they are not expected to adhere to society's diplomatic norms. This does not imply that a woman has been allowed to shatter that ideal, which upholds all virtue within; rather, it means that she has been inspired to realise her own identity as a human being and her inherent potential. Prakriti, elated at her unexpected elevation in status and honour, sees nothing wrong with using dishonest tactics to ensure her honourable existence in the world. Because the system rejects humanity and makes people live, she refuses to follow it to preserve her dignity and standing in society.

The following declaration made by Prakriti is an open challenge to the religion and its followers: “A religion that insults is a false religion.” (154) Commenting upon the religious perceptions of Rabindranath Tagore remarks Humayun Kabir: “All the aspect of Tagore’s life, thought and action were dominated by his deep religious outlook. He had a vision of reality in which supreme values were those of truth, beauty, and goodness.”

We see several facets of womanhood through Prakriti. At times, she claims to be God's strongest creation and possesses the power to alter the course of history. She appears before us the second time, though, as the weakest of the group, her heart broken by the one occurrence that reveals her love interest's ignorance. She may have a deep love for the monk and be willing to sacrifice all for him, but when Ananda ignores her and walks past, we see a quite different Prakriti. All of her hopes and dreams have been dashed by this man's ignorance, who was supposed to teach her the value of honour. At this point, we observe a changed psychic state of the girl, who, just before a few moments, was keeping an ocean of dedicated love, and is ready to put Ananda even before the cruelest condition. Tagore has created a stark struggle in the personality of a woman who is unwilling to give up this wonderful gift at any cost to protect her dignity. It is a big mental crisis for a woman who is forced to confront the person's ignorance, which has assisted her in recognising the reality of her proud existence. She represents great strength and persistence in revealing her desires, as well as protecting and keeping her self-esteem admirably. She is unwilling to forget all of the times that brought her to true self-knowledge and allowed her to feel the actual truth in the form of enormous pleasure for the first time in her life. Intoxicated by Ananda’s fortunate coming to her she sings a feeling song:

In my own sorrow
Will I guilt thy sorrow;
Thy heart will I bathe

In the deep waters of my pain's immensity.

My world will I give to the flames,

And my blackened shame shall be cleansed.

My mortal pain will I offer as gift at thy feet. (159)

Prakriti is oblivious to spiritual power. Without a doubt, her passionate urge to drag the monk down to her door displays her ego and her inner bitterness for the age-old humiliation. But she gets our compassion because of her genuine and sweet feelings of love, as well as her never-ending quest for the honour of a girl who has suffered greatly for the sake of religion and caste. Her passionate physical yearning surrenders before Ananda, dazzling in the light of truth; perhaps Tagore wishes to stress the enigmatic character of a woman. “the character of being all dominating and over possessive to devour all that stands before her, precisely, her excessive materialistic approach that ultimately fails before spiritual manifestations.” (Tandon, 132)

However, the soul-awakening process of a lower-class girl can be misunderstood as the result of an overambitious girl's uncompromising assumptions. In her unawareness, she becomes willing to drag the one who has brought her to the pinnacle of profound realisations. But certainly, this is not an accurate assessment of her personality. Prakriti's actions represent the basic needs of humanity, in which a human being is expected to have the right to love and a dignified survival while fulfilling one's potential. The playwright in *Sadhana* has very beautifully and logically promoted this viewpoint.

The emancipation of our physical nature is in attaining health, of our social being in attaining goodness, and of our self in attaining love. This last is what Buddha describes as extinction — This is the function of love, and it does not lead to darkness but to illumination. This is the attainment of bodhi or the true awakening; it is the revealing in us of the infinite joy by the light of love. (Das, *Sadhana*, 312)

Tagore has very nicely used an ever-increasing restlessness adopting the force of revenge or ego to show the entire image of a woman struggling against society for marginalising her essential liberty as an individual. Prakriti not only works hard to earn the monk's love and respect, but she also has a great heart, which recognises the futility of her desire after deep self-realisation. She is willing to give her all to restore the honour of the precious soul. Finally, she reaches her aim. But she gave it up for the sake of the monk, whom she cannot see in his terrible and disgraceful state. She doesn't think twice to ask her mother to reverse the monk's mystical influence on her. She is well aware that going back could endanger her life as well, but this

doesn't make her stop thinking about it. Her cries of genuine regret for her actions wash away all of her transgressions: "O pure one, the dust has soiled your feet, but they have not been soiled in vain. The veil of my illusion shall fall upon them, and wipe away the dust." (165)

Although Prakriti makes several mistakes, these can be overlooked given her extraordinary and selfless deed of sacrificing her life. This is unquestionably a representation of humanity's unending benevolence and the real sublimity of the feminine. Tagore has done a fantastic job of justifying the true meaning of humanity in Prakriti. Saying thus, Tagore has espoused the benefits of inner goodness:

Such true greatness must have its motive power in spiritual strength. For only the spirit of man can defy all limitations, have faith in its ultimate success, throw its search-light beyond the immediate and the apparent, gladly suffer martyrdom for ends which cannot be achieved in its lifetime, and accept failure without acknowledging defeat. (Das, *Nationalism*, 442)

According to Tagore, "...love is the positive quality of the infinite, and love's sacrifice accordingly does not lead to the emptiness, but to fulfillment, Bodhidrya, 'the heart of enlightenment'." (*Creative Unity*, 522) Prakriti is not a myth; rather, she is a regular woman whose life changes when the monk, a kind of superhuman, gives her a sense of dignity and equality. Occasionally, these adjustments place her in the position of a fully conscious soul. On the other hand, it appears like she is becoming a victim of her impulses. Her mother is an example of a person who fears religion, in contrast to Prakriti. Despite being a Chandal woman and possessing the ability to use black magic, she is afraid to defy social conventions. She is content with her assigned role and has no interest in speaking out against the social order. The mother encourages the custom of suffering in silence and suggests her daughter to do the same. Her grounded demeanour reflects her mentality, which is based on the belief that members of lower castes are not permitted to give anything from their hands to those of higher castes. She attempts to teach her daughter the practical truth in an attempt to persuade her: "To stay anywhere beyond its limits is to trespass." (150) However, Prakriti completely detaches herself from these false social obligations and refuses to put up with daydreaming or nighttime sobs, asserting protectively that she is the architect of her fate: "I won't sit and simply watch. You know how to work spells; let those spells be the clasp of my arm, let them drag him here." (153)

Tagore has successfully revealed the inner psyche of a girl, who promotes the higher concept of equality breaking the age-old structure of society, based on caste distribution. Despite being

an untouchable girl, Prakriti expresses a bitter and revolutionary attitude towards the classification of the cast. She forcefully reveals her desire to rise above these diplomatic social considerations.

Conclusion

Woman should use her power to break through the surface and go to the center of things, where in the mystery of life dwells an eternal source of interest. Man has not this power to such an extent. But woman has it, if she does not kill it,—and therefore she loves the creatures who are not lovable for their uncommon qualities. Man has to do his duty in a world of his own where he is always creating power and wealth and organizations of different kinds. But God has sent woman to love the world, which is world of ordinary things and events. (M.S. *Rabindranath Tagore: Three Plays*, 151)

The foregoing sentences by Rabindranath Tagore are sufficient to justify his view of womanhood. A critical investigation into the play Chandalika reveals that he is the most imaginative and realistic writer of Indian English literature. This research paper examines the role and participation of both modern and traditional women in a society divided by social, cultural, and gender discrimination. The study focused on the recurring issues of his time that women faced to survive and exist in society. Tagore has successfully created the notion that women have the inner potential and will to struggle against every weird condition of life that men lack.

For centuries, the fundamental myths of womanhood established by Indian epics and Puranas have had an undeniable impact on women's images in society and literature. Furthermore, all of these legendary symbols contribute to the creation of the canvas of Indian womanhood by painting the entire picture with a single highlighted colour that signifies their complete surrender to a male-dominated society. Further, the passive acceptance of the man's rules is regarded as the most admirable trait of a woman, who is expected to represent Sita and Savitri in every step she takes in life. However, Tagore's definition of womanhood is opposed to these conventional notions. Tagore's concept of femininity differs from the usual parameters used to scale down a woman's entire personality and role in society. Tagore never acknowledged the passive presence of women in his literary world. According to him, a woman cannot be pushed back by seeing her as a decorative element meant to meet the needs of the male world because the importance of her presence cannot be underestimated while conceiving a human society. We see women emerge frequently in all of his literary corners, and they make a triumphal entry

into the map of Indian English writing. Tagore vehemently opposes the subordinate role of women. He acknowledges that women, like men, are an integral part of society and play a vital role in all spheres of life. Prakriti, the heroin of the play, has also promoted the same ideology and boldly established Tagore's humanitarian and anti-castism concept that it is not birth but one's actions, that determine the position of a person in society.

The portrayal of women in the play is supported by the two opposing schools of thought. Prakriti and her mother do not seem to be in mistake. In their pursuit of life and the truth, they each think in different ways. The play ends with all the characters in their rightful places, a highly conflicted and fast-moving sequence that showcases Tagore's masterful treatment in fresh and exciting ways. They both ask for our compassion for various reasons related to human nature. Despite all of her flaws, Prakriti still elevates women to the status of models of beauty, love, and tenacity. But her mother is both an inspiration for all of humanity's flaws and a symbol of selfless devotion. The mother carries on the tradition set by Tagore's most elegant female figures, Sumitra and Srimati. As an ordinary woman, she also gives her life to uphold the everlasting good. Prakriti is still endorsing Tagore's view of women as "Shakti," or "the eternal power." She has no fear and moves methodically in the direction of her life's goal. Prakriti's audacious claim will amply support Tagore's conception of the modern woman, who is resolved to assert her equal status in a society dominated by men. , as she firmly comments: "I respect him who respects me." (154) Tagore conveys the idea that a woman invests her entire self to receive love and respect from society, however, society sets an undue bargain to limit her justified claims. Finally, the concept of true womanhood has been convinced since the playwright has succeeded in creating a complete picture of femininity through Prakriti's ambitious personality on the one hand and an exceedingly dedicated woman on the other.

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