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Voicing the Silenced: Feminist Re-Readings of *Stree Patra* and *Chitrangada* in Tagore's Literary Imagination Transcending Gender Norms and Reclaiming Identity

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Abstract
Rabindranath not only was a poet but was a visionary also. The fragrance that spread all over the country, permeated into his soul and enthralled his heart. He minutely looked into the matters scattered all over. Some events gave him ecstasy and some plunged him into the deepening waves of woes. He absorbed all these things with precisions, subtlety and strength of art at its highest, because Rabindranath was no prisoner of environment enclosures, he preferred to paint the different conditions prevalent at that time through tis artistic abilities. He was a man to whom nothing that was human could be alien. Indeed, he was the high priest of life and humanity. The value of life mostly women was unfolded to him in the context of universal love to the mankind.

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Introduction

Feminism is a doctrine which encourages inclusion, individual identity, and recognition. In the nineteenth century, women were considered to be substandard and all the power was given to men. Women have long been marginalized and excluded from the power dynamics on the false notion of intellectual and physical inadequacy. They are always represented as the second or "the other" gender (Beauvoir, 1949/2011). Women and their lives have long been one of shift dependency. The societal system is such that before marriage they are the accountability of their fathers, then of husbands and at last, of their sons (Wollstonecraft, 1792/1995). They are not given any free space or liberty to make their own choices and to live freely. Such problems can be traced back to the age-old notion of perceiving women as homemakers and the emphasis on their marital responsibilities alone. Even in literature we see a long passage of struggle for identity on the part of the women writers or writings depicting women's experiences (Showalter, 1979). Thus, literature has always engaged in portraying, disproving and approving women's lives, their predicaments, and their place in patriarchal society. Women's writing and writing consisting of women's experiences have a difficult history of reader's reception. Starting from feminist classics such as A Vindication of the Rights of Woman (Wollstonecraft, 1792/1995), The Second Sex (Beauvoir, 1949/2011), The Laugh of the Medusa (Cixous, 1976/1986), and A Room of One's Own (Woolf, 1929/2005), all emerged as responses to particular crises which were later known as the waves of feminism. From gynocriticism to radical feminism, all were initially received with suspicion and criticism as they questioned and challenged the long-held assumptions of power relations (Showalter, 1979).

The same struggle can be seen in Bengali writers too as they depict the concept of emancipation of women. Revelation of the female psyche, their predicaments, trials and tribulations, and their resistance towards oppressive social forces are strong elements in the writings of Rabindranath Tagore (Chakravarty, 2002). Tagore's writings, especially his novels and short stories, bring out the erased portion of women's

experience and show tremendous sympathy and understanding towards the plight of women, which was quite an unfamiliar trend for most work of that period (Bose, 2003). Set in nineteenth-century colonial Bengal, Tagore's writings portray the problems within Hindu custom and patriarchy, the uproar of spiritual and intellectual tension between the Bengali Renaissance and tradition, marked by the emergence of colonial education and lives of Bengali Hindu women in the juncture of all these social events (Sen, 1997).

Controversial issues such as remarriage of Hindu widows, co-cremation, the need for female education, their emancipation, and the oppression caused through social injustice have found significant place in his writing (Dasgupta, 2013). Thus, his writings are valuable documents of societal changes in relation to the larger social context of gender, nation, and politics. His female characters come from diverse social settings and are inspirational as they struggle for space and autonomy. Through his works, Tagore is seen to break the false conventions of his society and thus liberating women from their bondages (Chakravarty, 2002).

Tagore's role in elevating the minds of the Bengali reader is acknowledged unanimously today. Essentially known for his poetry, Tagore was additionally a dramatist, social reformer, philosopher, writer, and a prolific essayist, a critic of life, society, and art. In him we find a prolific writer, an observer, a critic, a theorist, and the voice of a humanist coming across his writings. In Tagore's fiction, women are illustrated in variety of ways. Tagore criticizes the existing social injustices in his representation of the demoralized women who become conscious of their roles in society as well as the resources dormant in their own individuality. Through his long literary career, Tagore explored woman as "the most creative transformative factor within social life" (Sen, 1997).

Literature Review

Tagore's profound engagement with women's lives and gender dynamics has consistently attracted rigorous academic scrutiny. The scholarly discourse broadly positions Tagore as a figure whose works, while rooted in a particular cultural context, resonate with proto-feminist sensibilities.

Bera and Tiwari present a compelling argument for a "cultural feministic" interpretation of Tagore's works, emphasizing his creation of female characters who often demonstrate a moral or intellectual superiority over their male counterparts. They contend that Tagore's empathy enabled him to illuminate "the erased portion of women's experience," tackling sensitive social issues like widow remarriage and broader female emancipation. The authors specifically highlight Mrinal from *Streer Patra* as an exemplar of a woman who actively constructs her own identity, moving from a state of "non-entity to female entity" by rejecting the submissive wife stereotype. This resonates with our argument concerning Tagore's progressive stance on self-realization. Furthermore, Bera and Tiwari note Tagore's symbolic association of men with "power" (which can be destructive) and women with "balance" and harmony, suggesting his appreciation for traditionally feminine attributes as crucial for societal equilibrium, even as he championed their greater agency. Their analysis underscores Tagore's subtle valorisation of women's inherent qualities as foundational for social betterment.

Amrit Sen's essay presents Tagore not just as a reformer who wrote about women's issues, but as a visionary who embedded the idea of gender equality into the philosophical core of his literature. Sen draws a distinction between Tagore and other nineteenth-century reformists, pointing out that while many contemporaries in the Bengal Renaissance supported women's education, their aim was often to make women more efficient companions in the domestic sphere. Tagore, in contrast, viewed education as a transformative tool for self-fulfilment, intellectual growth, and creative autonomy. Through close readings of works such as *Chokher Bali* and *Streer Patra*, Sen shows that Tagore's female characters are neither decorative nor passive; they engage in moral, intellectual, and emotional dialogue with the men around them, thereby resisting the binary of submission versus rebellion. This approach allowed Tagore to construct complex inner worlds for his women characters, revealing them as individuals with evolving identities rather than mere symbols of virtue or sacrifice. Sen concludes that Tagore's feminism was neither derivative nor rhetorical-it was lived, experimental, and central to his reimagining of the social order.

Ananya Chatterjee's study examines how Tagore's theatrical works, particularly *Chitrangada* and *Achalayatan*, function as spaces where the feminine voice asserts itself against inherited cultural hierarchies. Chatterjee notes that while Indian theatre of the early twentieth century often relegated women to romantic or decorative roles, Tagore deliberately reframed the stage as a medium for exploring female subjectivity, moral choice, and political agency. In *Chitrangada*, the heroine's journey is not merely a romantic subplot but a philosophical negotiation of identity—she refuses to be loved solely for her outward beauty and insists on recognition for her inner worth and capability. Chatterjee situates this within the broader discourse of *stridharma* (the traditional duties of women), highlighting how Tagore's version destabilizes the doctrine by merging martial valor with emotional depth. Even in *Achalayatan*, where female presence is minimal, the thematic emphasis on breaking rigid systems can be read as an indirect call for gender emancipation. Chatterjee concludes that Tagore's drama presents women as catalysts of transformation, not through symbolic martyrdom but through sustained self-definition and an insistence on equality in love, work, and thought. This, she argues, marks Tagore as a dramatist who infused Indian theatre with a progressive feminist consciousness well ahead of his time.

Dr. Meera Bhattacharya's work undertakes a comparative exploration of *Chitrangada* and *Stree Patra*, reading them as complementary texts in Tagore's sustained project of dismantling gendered limitations. She argues that both works, though radically different in form-a one-act lyrical play and an epistolary short story-centre on women who refuse to be defined by the restrictive gaze of a patriarchal society. In *Chitrangada*, the warrior princess's declaration-"I am Chitrangada, not a goddess to be worshipped nor an object to be possessed"-is interpreted as a manifesto for gender parity, blending the traditionally masculine sphere of physical courage with feminine emotional intelligence. Bhattacharya notes that Tagore's treatment here goes beyond surface-level equality; it interrogates the very premise that gender should determine a person's worth or role in relationships.

By contrast, *Stree Patra* situates empowerment within the quiet yet seismic act of self-narration. Mrinal's letter to her husband becomes both a personal confession and a political statement, rejecting the silent endurance expected of Bengali housewives. Bhattacharya observes that the power of *Stree Patra* lies in its refusal to seek validation from the male recipient-Mrinal's voice reaches beyond him to the reader,

thereby reclaiming authorship of her own life. Together, these works exemplify Tagore's nuanced understanding of empowerment: in *Chitrangada*, through the assertion of identity in love and public life, and in *Stree Patra*, through the rejection of silent complicity in domestic oppression. Bhattacharya concludes that Tagore envisioned women's liberation not as a singular path, but as a spectrum of choices-each grounded in the right to self-definition and self-respect.

Dr. Rupa Bhattacharya's work situates *Chitrangada* within the broader framework of gender performativity and national consciousness in Tagore's writings. She argues that Chitrangada's character disrupts conventional binaries of "masculine hero" and "feminine beauty" by embodying both warrior prowess and emotional vulnerability. Drawing on postcolonial feminist theory, Bhattacharya interprets Chitrangada's demand for love based on her true self-not a socially palatable disguise-as a radical assertion of authentic identity in a society bound by rigid gender roles. The play, she observes, transcends its mythological source material from the *Mahabharata*, transforming Chitrangada into a modern nationalist icon who symbolizes a free India in which women are equal partners in the public sphere. Bhattacharya's analysis also foregrounds how Tagore uses lyricism and symbolic imagery to connect the heroine's personal liberation with a universal human quest for dignity. In doing so, the play becomes both a love story and a manifesto for women's empowerment.

Dr. Meenakshi Sharma's critical study of *Streer Patra* examines the text as one of the earliest instances of feminist epistolary fiction in Indian literature. Sharma highlights how Mrinal's letter to her husband-ostensibly a personal farewell-functions as a sweeping critique of patriarchal structures, domestic confinement, and the reduction of women to mere instruments of family honor. She points out that Mrinal's voice is calm yet unyielding, employing reason, wit, and moral clarity to dismantle the assumptions that sustain her oppression. The act of writing itself becomes an act of liberation, reclaiming narrative authority from the male voice that had dominated her life. Sharma reads Mrinal not as a tragic victim but as an active resister, who chooses exile over compromise, self-respect over social approval. In Sharma's interpretation, *Streer Patra* is not simply a critique of the 19th-century Bengali household-it is a timeless declaration of a woman's right to self-definition, resonating with global feminist movements that would emerge decades later.

Research Objectives

1. To explore *Streer Patra* within the purview of Gender Discourse in order to identify its gender related themes.
2. To explore *Chitrangada* within the purview of Gender Discourse in order to identify its gender related themes.

Methodology: This qualitative research employs close textual analysis within the frameworks of feminist literary criticism and postcolonial gender theory. The study references the works of theorists to examine how Tagore constructs female identity in resistance to patriarchal norms.

Discussion

Streer Patra (The Wife's Letter, 1914): Mrinal's Radical Declaration of Independence

Streer Patra, a powerful short story, is arguably one of Tagore's most explicit and potent declarations of female autonomy and self-liberation, presented entirely through a scathing letter from the protagonist, Mrinal, to her husband. Tagore wrote about the real women of colonial India in all their raw glory, when they were way ahead of it, maybe even to the present day. Women confront questions of chastity, sexuality, domesticity and self-identity. Married into a wealthy, conservative, and rigidly patriarchal family at an early age, Mrinal's sharp intellect and profound sensitivity are initially unappreciated and systematically suppressed within her in-laws' suffocating household. She is relegated to the role of a silent observer, a decorative piece within the grand, yet morally barren, familial structure.

Objectification of women was very clear from the facts that women's opinion did not matter in decision making not even taking decisions related to her own life. Even in serious and important matter like marriage, women were not consulted about their will and the marriage used to be finalized arbitrarily by the male members. The girls used to leave for their in-laws like other commodities that were gifted as dowry or presents. The customs or rituals during marriage and afterwards oriented women in internalizing their low positioning in family and society. Women had no right to express views, they only learnt to tolerate. Mrinal lived in an interior village with unpaved road and they were basically from East-Bengal. But mother wanted a beautiful bride for him as her eldest daughter is law failed her expectation. They took the trouble of going to that distant village as they heard that Mrinal was really beautiful. Mrinal's beauty was soon forgotten in her in-law's house; she too was treated only as a woman. Moreover, her husband felt uneasy on being reminded that she had intelligence. As if intelligence is a quality meant for men. If women were intelligent men were threatened by some unknown fear.

Tagore represents the woman's voice and sentiment in composing a letter from the wife to her husband of no name, simple addressed him in the very beginning of the story as "My submission at your lotus feet" and it is because, due to the old traditional practice of our Indian patriarchal society that a Bengali wife cannot utter her husband's name. Tagore also showed by the letter that how Mrinal, the protagonist of the story, became a so called traditional "Mejo Bou", the second daughter-in-law of her husband's joint family at the age of only twelve from a mere village girl. A total emotive and spiritual immersion in the husband's being is implied in such a statement. There is something in it which is very endemic to our world-view of the self-effacing role of the 'ardhangini'; a woman who has merged her identity with her husband's (ardha-half; anga-body, being). One may also mention in this context that the colonial construction of the ideal wife was tied to the old patriarchal figure of the Goddess Lakshmi in Puranic Hinduism)-a model wife embodying devotion, fidelity and submission to her consort, Lord Narayana and living in complete harmony with Him. This puranic figure was transformed to the image of the 'Griha Lakshmi' in the secular domain.

Mrinal remembered how her daughter had died immediately after being born and how the English physician who attended upon her had been surprised and irritated upon seeing the deplorable living conditions of the women's quarters and the unhygienic condition of the nursery. Mrinal's life was going on as usual when something happened that shook the foundation of her wedded life. Mrinal's eldest sister-in-law's sibling, Bindu, came to stay at their house when her widowed mother died and she received ill treatment at the hands of her cousin brothers. While the entire family considered Bindu to be an unwanted burden, Mrinal gave shelter to the orphaned girl despite severe criticism, hostility and opposition. Mrinal also noted her elder sister-in-law's predicament. Mrinal

commented with subtle irony that her sister-in-law dared not show her love for her sister Bindu openly as she was a faithful and obedient wife. It was made clear to Bindu that she was a second-class citizen in the household. Mrinal wrote in her letter that her elder sister-in-law had neither looks nor money and her poor father had virtually begged and pleaded with the groom's father so that the marriage might take place. So, she was extremely ashamed about her presence in her husband's house and tried her level best to make herself a non-entity in the household, living an extremely circumscribed existence. Mrinal's nature was her sister-in-law's exact opposite and she refused to accept such an extremely subservient, diminutive, puny existence merely to appease others. She wrote that she believed in standing up for what was right and protesting against what was wrong, even though it meant going against the current and swimming against the tide of opposition. She was a rebel. Mrinal knew that there was no escape for Bindu from getting married, but she vowed to stay by Bindu's side always, no matter what. Three days after Bindu's marriage she ran back from her husband's house. She had discovered to her horror that her husband was insane, a fact which had been deliberately suppressed by the groom's mother, who claimed madness was but a minor fault in a man.

Mrinal was confounded with rage at this deception and refused to acknowledge Bindu's marriage to a madman as binding, and asked her to stay back at Mrinal's place. However, Mrinal's husband and in-laws accused Bindu of lying. When Mrinal staunchly defended Bindu, they said that Bindu's in- laws would file a complaint to the police against them. Mrinal argued that the court would surely defend Bindu's rights as she had been cheated into marriage with a madman, and if necessary, Mrinal would sell her ornaments to finance the case. When a desperate Mrinal was about to go to her room along with Bindu and lock herself inside, she found to her dismay that Bindu had gone downstairs to meet her brother-in-law, who had come to take her back to her husband and had departed with him, never to return back again. In her letter to her husband Mrinal wrote that she had decided never to return back to her husband's house again. She had witnessed Bindu's tragedy and realised the pathetic condition of women in society. Mrinal broke the shackles of married life and emerged out of the confines of home into the vast outer-world, refusing to become a martyr to her husband's views and wishes and those of his family. Mrinal had always refused to surrender unquestioningly to her husband's views and wishes, and vehemently opposed an irrational acceptance of practices that seemed to her wrong, unjust and meaningless. She crossed over the constraining laksmana-rekha, the boundary drawn by patriarchal society to separate the outer world (bahir) from the home (andar, ghar), which society claimed was the rightful place for a woman.

In her elongated, confessional letter-an unprecedented act of defiance for a woman of her time-Mrinal systematically dismantles the illusion of her marriage and her life within the patriarchal household. She articulates a scathing critique of the arbitrary rules, the blatant lack of empathy, the intellectual stifling, and the systemic suppression of individual spirit. Her decision to definitively leave her husband's home and dedicate her life to a purpose beyond domesticity (symbolized by her seeking solace and meaning in Puri) is a profoundly revolutionary act of self-emancipation. As Bera and Tiwari assert, Mrinal's transformation represents a movement "from non-entity to female entity." Her letter is not merely a complaint but a manifesto, a declaration that she will no longer be complicit in a system that devalues human dignity and stifles the human spirit. Mrinal's empowerment is the epitome of intellectual and moral courage: the courage to sever ties with a life of comfortable subjugation, to assert her individual conscience, and to choose a path of self-respect and service, thereby redefining her existence on her own terms. The "letter" itself is the ultimate embodiment of her agency-a powerful voice demanding to be heard, signaling a seismic shift in female consciousness. Though written more than a hundred years ago, Tagore's short story 'Streer Patra' can hardly be called dated. It has relevance for the discerning reader even today. Mrinal found a means of expressing her unheeded thoughts through the letter written by her to her husband. It was a release from the restrictive *vidhinishedha* that bound the lives of women like her, and iconoclastic in its defiance of patriarchal codes.

Chitrangada (1892): Reclaimimg Identity and Fighting for Herself

Chitrangada, in the Hindu epic Mahabharata, is the story of a warrior princess of the secluded kingdom of Manipur. Arjuna, the third Pandava, meets her during his exile and wants to marry her. After initial disapproval of the king he marries her under certain conditions. Rabindranath Tagore's dance drama Chitrangada is based on this story. But it has been transformed by Tagore and is a reflection of his humanist philosophy as well as a strong feminist outlook. Chitrangada, as a Tagorean heroine is a strong woman who chooses to establish her identity risking losing the man she desires. She had been raised as a prince, but in course of time she breaks free of this bondage and asserts her feminity. She spends her life estranged from her beloved, raising her child on her own.

Rabindranath Tagore's *Chitrangada* unfurls a vibrant tapestry of womanhood and empowerment, a narrative that transcends the mere acquisition of strength to delve into the profound journey of self-discovery and authentic love. From the moment we meet her, Chitrangada shatters conventional molds. Raised as a son by her father, the King of Manipur, she is a warrior princess, skilled in archery and governance, embodying a potent blend of martial prowess and regal responsibility. Her initial encounter with Arjuna, however, reveals society's restrictive gaze, as he dismisses her for her lack of conventional feminine beauty. This rejection, though a sting to her spirit, becomes the crucible in which her transformation begins. Driven by a desire for Arjuna's love, she seeks the boon of exquisite beauty, becoming Surupa, a woman adored for her external charm "I would stand by his side as a comrade, drive the fierce horses of his war-chariot, attend him in the pleasures of the chase, keep guard at night at the entrance of his tent, and help him in all the great duties of a Kshatriya, rescuing the weak, and meting out justice where it is due.". Yet, this newfound allure soon becomes a gilded cage, a "burden of borrowed beauty" that stifles her true self. She realizes that true connection cannot blossom from an illusion, leading her to the powerful declaration, "Ami Chitrangada… I am Chitra. No goddess to be worshipped, nor yet the object of common pity to be brushed aside like a moth with indifference. If you deign to keep me by your side in the path of danger and daring, if you allow me to share the great duties of your life, then you will know my true self." a resounding affirmation of her authentic identity, encompassing both her warrior spirit and her inherent grace. This pivotal moment marks her true empowerment-a reclamation of self that transcends superficiality and demands recognition for her multifaceted being-Tagore, through Chitrangada, offers a vision of womanhood that embraces

both strength and sensitivity, challenging patriarchal norms and advocating for a love rooted in equality and mutual respect, where the individual's complete essence, rather than mere outward appearances, is cherished and celebrated. The real shift occurs when Chitrangada consciously chooses to shed the facade and assert her authentic self. Her climactic declaration, "Ami Chitrangada" (I am Chitrangada), is a profound act of self-ownership. It's a defiant refusal to remain trapped in a false identity, a brave embrace of her entire being-her warrior spirit, her intellect, her leadership qualities, and her unique blend of masculine and feminine energies. This moment signifies her emancipation from societal expectations and her own self-imposed limitations. She no longer seeks approval, but demands acceptance for who she genuinely is.

Furthermore, Chitrangada's empowerment is evident in her ability to foster a relationship based on mutual respect and equality. She challenges Arjuna to look beyond the transient beauty and appreciate the depth of her character. When Arjuna ultimately embraces her in her true form, it is not just an acceptance of her appearance, but a recognition of her entire personality, her capabilities, and her intrinsic value. This signifies a partnership built on genuine understanding and shared esteem, a departure from patriarchal norms where women are often relegated to subordinate roles. Their union becomes a symbol of balanced power, where both individuals contribute to the relationship from a place of strength and authenticity.

Finally, Chitrangada's empowerment extends beyond her personal narrative to become a broader statement on women's agency and their right to choose their own destiny. She is not merely a lover or a mother; she is a capable ruler, a protector of her kingdom, and a woman who actively shapes her own life. Tagore, through this character, dismantles the traditional binaries that restrict women to domestic spheres, portraying a woman who is intellectually and physically robust, capable of leading and inspiring. Her journey serves as a powerful testament to the idea that true empowerment lies in the freedom to be oneself, to contribute meaningfully to the world, and to forge relationships that celebrate individuality rather than diminish it.

Conclusion

Rabindranath Tagore's fiction was a mirror of the society he lived in and a call for transformation from the strict, rigid traditional ways. He advocated for the rights of women through his writing much before the influence of feminism was felt in Indian society (Dasgupta, 2013). His education and exposure to the ways of the world helped shape a much liberal view of the women's role in society (Sen, 1997). His works became a vehicle for change that influenced other reformers and national leaders and aided in the betterment of women's condition (Chakravarty, 2002). These works served to bring a change in the culture of the period, subverting the traditional practices and sparking new customs that were progressive and inclusive (Bose, 2003). His works are not limited to his age but echo through time for their progressive ideas and anticipations of many facets of feminism. The feminist thrust in Tagore's writing was very much part of his reformist zeal, as one of the pioneers of the Indian renaissance (Das, 2015).

Tagore's *Streer Patra* (*The Wife's Letter*) is relevant even in this 21st century when patriarchal rules still operate to subvert the voices of protest against oppression and repression of women (Chatterjee, 2019). Bindu represents thousands of young women who are put to death through physical and psychological assault. Tagore upholds various social issues related with women. The issues of child marriage, forced arranged marriage, poor condition of child-birth room, subordination of women, and women's helplessness in a joint family are all touched upon with poignancy and deep insight (Dasgupta, 2013). At the same time, he has pointed out the escape routes from bondage and deprivation. A woman would better embrace death like Bindu in *Streer Patra* than live a life of ignominy and disgrace. Death is here symbolic of redemption from worldly cares and suffering (Chakravarty, 2002). He also advocates another escape route—breaking the shackles of traditional roles of a woman to emerge victorious as an individual. Mrinal is emancipated as she claims to be removed from her husband's lotus feet. Her visit to the holy pilgrimage of *Jagannath Dham* (Puri) enkindles in her a kind of awakening that reckons only her true self (Sen, 1997). Her identity as an individual is also fortified by the vastness of the ocean. The immensity of the ocean propels in her the urge to make her life meaningful in her own terms and not remaining under the feet of the man in her life. Tagore strongly believed in the need for upliftment of women's condition in contemporary society (Das, 2015). Using his pen as a weapon, he portrayed the dismal condition of women in society. Focusing largely on emancipation, his writing campaigned for women's liberation, equality, freedom, justice, power, dignity, and rights (Bose, 2003). Creation of a strong character like Mrinal by Tagore paves the way for later feminist interventions (Chatterjee, 2019).

Tagore's Bengali literary tradition views women as primordial energy. It categorizes them into two types: confidently assuring their place in society and calmly radiating the glory of a silent rule over the heart and life of their man (Dasgupta, 2013). A woman plays two roles: innocently capturing the heart of a man, and smartly holding responsibilities of family and society as a director. In Tagore's play, *Chitra* is not a silent sufferer but knows how to meet her desires and achieve her ambitions. She questions her lover about the true response of a man who is conditioned to choose a woman without physical charm as his life partner (Chakravarty, 2002). *Chitra* believes that a woman represents a man's power and a king's firmness, away from womanly tenderness. She boldly declares that if she stands up straight and strong with a daring heart, holding her head high like a tall young mountain, she may appeal to a man's eye. Undoubtedly, *Chitra* is a perfect model of womanhood. She is the ideal woman not because she is flawless, but because she recognizes her flaws and is willing to correct them (Bose, 2003). She symbolizes female will, psyche, and consciousness. Tagore conceived *Chitra* as a representation of *Soundarya* (beauty) and *Shakti* (power) (Das, 2015). She is a woman who can combat the worst evil. Tagore's *Chitra* is still remembered today for her uncommon blend of determination, daring, and devotion. Tagore has succeeded in portraying the woman as the embodiment of love, truth, and beauty. The proclamation made by Chitra will best sum up the paper: "I am not the woman who nourishes her despair in lonely silence, feeding it with nightly tears and covering it with the daily patient smile, a widow from her birth. The flowers of my desires shall never drop into the dust before it has ripened to fruit" (Tagore, 1913, 2005).

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