UITS Journal of Humanities and Social Sciences ❖ **Volume: 7, Issue: 1**

ISSN: 2663-1105, May-2020

Similarities and Dissimilarities in Tagore and Shakespeare's Selected Women

Salma Parvin Suma[1]

***ABSTRACT:** Tagore and Shakespeare both literary icons have talked a lot about different issues of their contemporary women and society. Most of Shakespeare's plays have presented women as possessions to their father, brother and husband, and that was the actual situation of women in Elizabethan England and Shakespeare's plays. However, in some of his plays, he has presented some strong women who became the topic of discussion. On the other hand, Tagore, to whom the treatment of women and their position in society was of grave concern. Women were highly exploited in his day, what he has depicted in his writing, but still, he has presented some strong women with power and self-confidence. This paper attempts to find out similarities and dissimilarities in Tagore and Shakespeare's selected women by analyzing two texts from each writer from different critics' points of view.*

***Keywords:** Feudal, Patriarchy, Shakespeare, Tagore, Women.*

1. INTRODUCTION

Rabindranath Tagore (1861-1941) the most distinguished literary personality of Bengali as Shakespeare (1564-1616) in English. They are from different, cultures and social contexts. Shakespeare is talking about the Elizabethan English context, and Tagore is talking about the late 19th and early 20th century Bengali context. In Shakespeare's writings, no conduct of life, of philosophy or no point of morals are untouched. In many of his plays, he has presented the treatment of men to women, where women are submissive, dominated and considered to be possessions to the men. But at the same time, he has also presented some women characters like Rosalind in "As You Like It", Viola in "Twelfth Night", Cordelia in "King Lear", and others who are enlightened strong-willed and powerful characters. On the other hand, Tagore, wrote so many short stories, plays, novels, poems, essays etc. and all through his writings, he wrote broadly

[1] Assistant Professor, Department of English
Bangladesh Army International University of Science and Technology, Cumilla.
Email: salma_979@yahoo.com

on women and has presented the relationship between men and women, their social oppression. Still, at the same time, he has also introduced some women who are confident, strong ailed and enlightened, such as Binodini in "Chokher Bali", Bimola in "The Home and The World" or "Ghore Baire", Mrinalini in Streer Patra" or "The Wife's Letter" and so on. Both Shakespeare and Tagore have talked about strong women from patriarchal and male-dominated society. This paper will depict the social condition of these women from Tagore and Shakespeare and show how these women have presented themselves as resilient and enlightened and will also try to find their similarities and dissimilarities from their social perspective.

And comparing these strong willed women this study will follow Mary Wollstonecraft's (1759-97) idea of women freedom in her book *A Vindication of the Rights of Woman*, she believed women had the capacity to be equal partners to their husbands, and in society[1] and at the same time this study will deny Jean-Jacques Rousseau's(1712-78) idea in his book *The Social Contract* that, he believed women didn't deserve equality and they needed to rely on men for their well-being because they were less rational than men[2]. Wollstonecraft and Rousseau both were the greatest and well known among the enlightenment thinkers mostly because of their unconventional thinking about gender. In Western Europe and in some of its colonies 18th century is mostly know as an age of enlightenment which is also known as an age of reasons. The enlightenment thinkers questioned the authority and improved through rational change. Enlightenment ideals also inspired American and French Revolutions. This study will also deny Roger's argument that he has mentioned in his article "Female Norms and the Patriarchal Power Structure in Shakespeare's Hamlet", that women who comply with the social order are lost without it; those who defy it can know no other fortune than to be lost within it [3].

2. LITERATURE REVIEW

Both the authors writings are multidimensional and are analyzed a lot from different points of view. They are well discussed for their feminist attitude, for their interest in feudal and patriarchal society and for their treatment towards gender identity or identity crisis etc. Critics note that the nature of gender identity in Shakespeare's plays is generally portrayed from the perspective of the male and, as a result, women are almost invariably seen as archetypal figures. Paula S. Berggren (1980) has explored Shakespeare's mythic and supernatural approach to women and finds that they are often viewed as having innate energies of rebirth and renewal-energies the men do not possess [4]. Linda Bamber (1982) has

explored femininity, she has noted how frequently women are defined only in their relation to the actions or perceptions of men [5]. She observes female role are notably downplayed in the histories, which generally deal with masculine power struggles. In the comedies Bamber contends that women are largely static creatures characterized by their avoidance of decision-making. About using disguise there are different arguments on Shakespeare. As Juliet Dusinberre (1975), argued that disguise allows Shakespeare the means to present the strengths and weakness of his feminine characters more fully, as well as an opportunity for the critique of gendered social mores [6].

In contrast of it Jean. E. Howard (1988) viewed the process of gender in version through disguise as potentially radical, but ultimately unable to effect social change [7]. She argues that though female characters such as Rosalind and Viola assume a masculine gender for a time, they eventually return to their proper positions in society as (Married) women. But Barbara J. Bono (1987) has focused on Shakespeare's *As You Like It* and finds an intertwined masculine and feminine discourse: the latter she describes as "double voiced" that is, simultaneously adopting and deriding the conventions of the male-dominated culture [8].

R.N. Tagore as a social reformer gave priority to women. The portrayal of women characters in his short stories and novels changed consequent to the contemporary changes in the society. His heroines after 1913-1941, are bold, they are more emancipated and empowered to transform themselves in the twentieth century. His heroines of this period become the leader against the male-domination and the pathfinder for women's education. As Santosh Chakrabarti observes: R.N Tagore's socio-familial concept took a new turn as he began to probe the husband-wife relationship within the joint family set up. R. N Tagore sets out at the beginning of the 20th century, to apply his mind to the taboo subject of women's emancipation [9].

During the last period of his life, Rabindranath's perceptions relating to women became fully developed. He discovered that: A woman's identity is no longer limited to the role of a mother or a wife. We have arrived at a stage when women are demanding their right as human beings. They want to be counted unreservedly in their identity as individuals [10]. Tagore's *Chokher Bali* covers a time when the forces of tradition and modernity, Hindu orthodoxy and British liberalism created a contradictory social environment. Ananthalaxmi (2012) comments about the social situation created by Tagore, "Within a very short span, the advent of colonial

modernity had made a radical split in the belief-system and life-style of even women, living inside the closely-guarded precincts of the inner house" [11]. About *Chokher Bali* Chakravarty (2013) opines, "the text addresses issues of women education, child marriage, gendered power relation within the family and the plight of the three widows" [12]. Like Mrinal's character in *The wife's letter,* Ashapurna Debi has created satyabati in her novel *Pratham Protisruti* published in 1964. Satyabati is educated, assertive and has the courage of her convictions. Satyabati decided to leave her husband and home after thirty years of leading a married life. "For thirty years I have been looking at you for everything, now at the far end I want to look at myself" [13].

About Mrinal and Satyabati Amartya Sen says, "The kinship between Mrinal and Satyabati is unmistakable and both these representations of women in Bangla fiction in 1913 by Rabindranath and in 1964 by Ashapurna Debi herald the promise of the emergence of empowered women as active agents of social change" [14]. Both Tagore and Shakespeare have enlightened characters in their writings who are fighting against the restricted patriarchal social system for their freedom and self-identity. Tagore and Shakespeare are from different time, culture, context and atmosphere so their female enlightened characters can be compared to find their particular social condition, similarities and dissimilarities.

3. DISCUSSION

R.N Tagore was fully aware of women's role in society. He plotted most of his female characters in traditional plots, but some presented them as very strong-willed and enlightened. The first one the paper is going to discuss is Binodini in *Chokher Bali*. C*hokher Bali* published in 1902 A.D; it can be called the first modern novel in India. Chokherbali is a regional word of Bengali language that means 'sand in the eye' or 'a constant irritant to the eye'. This novel set when a widow treated as outcasts to society, and the romantic relationship between unmarried couples is entirely immoral. *Chokher Bali* is a story of love, friendship, desire, ego and deceit. It deals with the themes of the rights of widows.

The most complex and sensitive character in ***Chokher Bali*** is Binodini, a beautiful young widow. A childhood friend of Binodini's mother, Rajlakshmi, comes to her village. Binodini becomes very happy and takes excellent care of Rajlakshmi. Rajlakshmi becomes much attached to her, and when she returns to her son Mahendra's home in Calcutta, she takes Binodini with her. So Binodini enters Mahendra's house. Mahendra and Ashalata (Asha), a newly married, blissed couple, can see nothing beyond

each other. Binodini feels jealous and also lonely by watching this blissed couple. At first, Mahendra had proposed to marry Binodini, but he was not ready to marry and rejected her as a doctor in training. So, Binodini had to marry a much older man than her, and within a year, she became a widow. So now it becomes a pain for her to stay in Mahendra's house by watching Mahendra's relation with Asha. She starts to think that she could be at the place of Asha and could be the lady of this house because she is superior to Asha in all aspects. She is an educated, piano-playing, English-speaking lady while Asha is just a girl wife. Asha also agrees with Binodini's superiority and wants her husband to appreciate her and befriend her. Mahendra also had curiosity but technically denies it, but intelligent Binodini slowly seduces him what innocent Asha does not grasp. When Mahendra is entirely in love with Binodini, she turns herself from Mahendra to Bihari, Mahendra's best friend, treated as the second son of the house, an idealist. Bihari respects Binodini; he holds her in high regard. To him, she is an intelligent but simple and kind-hearted woman. Now Binodini changed herself while Mahendra shamelessly decides that he will leave the house with Binodini.

Binodini turns from Mahendra and turns from her sensual desire to her spiritual love, so she goes to Bihari to confess her love for him. But Bihari suggests she should go back to her village. Binodini returns to her own home, where she previously scandalized about her relation with Mahendra so, it becomes tough for her to stay there. Mahendra also appears to the village to take her back as Binodini has no choice, so she comes back with Mahendra but intending to meet with Bihari, which was unknown to Mahendra. Mahendra became happy by getting Binodini with him, but Binodini started to treat badly with him. Day by day, Mahendra gets back his self-respect and comes back home where he already has lost his previous position. At the end of the novel, we find Bihari also understood Binodini and wants to marry her, but now Binodini refuses.

Throughout the novel, Binodini presented as a rebellious woman. She has to marry without her intention with a man she has lost within a year. But after that, in every step in her life, she has taken self-decided movement. As when she enters Mahendra's house, she starts to think of herself in place of Asha. When she finds Mahendra avoids her, she takes it as a challenge and technically wins him. Firstly, we find some sensual desire in her as she wants to hear from Asha about their conjugal love, but we understood her passion for Mahendra is devotion, not alluring. Her target was to win Mahendra's attraction; she took it as a challenge and won it. Once Mahendra rejected her for what now she has to lead a widow's life,

now Mahendra becomes mad for Binodini, which becomes a victory for Binodini. She directly says, "At one time, you thought you were in love with Asha. It was false. Now you imagine you are in love with me. It, too, is false. You love only yourself" [15]. When Binodini presents her absolute love for Bihari, he rejects her. But Binodini is not a person to leave anything quickly, so, lastly, we find Bihari is bound to propose Binodini to be married to him. But now she rejects. She says, "Marry a widow! What a shameful thing to do" [15]! Binodini is such a character who is symbolizing a new class of enlightened women who are no longer crushed and controlled by the patriarchal and materialistic society. She is not a woman "sphere was defined and maintained by men" [16]. As a widow, she condemned for life, but she emerges triumphantly out of this quicksand of a lacerated life by asserting her freedom to love and happiness [17].

The love she yearns for was an illusion and her imagination, which society will not permit. She was also aware of the social prohibition; for this reason, she refuses Bihari's marriage proposal, and she didn't remarry in the end. So, in her character, we find that she has some feeling of physical desire at first, but she overcomes her inner desires and enlightened with spiritual love with time. She doesn't have an interest in wealth as at the last of the novel; she has donated her money given by Rajlakshmi for social welfare. So Binodini is a character who doesn't want to identify herself with others like Mahendra or Bihari, the dignified male characters in the novel; she wants to be self-identified through her job.

Mrinal is another enlightened character in Tagore's short story *"The Wife's Letter"* or *"Streer Patra"*, where Tagore impersonates a woman's voice and sentiments in composing a letter from the wife Mrinal to her 'husband' of no name, simply identifying him by his 'lotus feet'. Mrinal an extraordinarily beautiful and intelligent village girl is married at the age of twelve into a wealthy patriarchal household. After marriage she is praised for her beauty but mocked for her rustic nature and also, she is expected to hide her intelligence by the members of her in-laws. For this reason, no one not even her husband knew about her intelligence in writing poetry. She has a baby girl who dies at birth.

Lonely Mrinal then is befriended by Bindu, an ugly, abandoned, orphaned teenager related to another member of the family who has no courage to keep Bindu with her. Mrinal attached with Bindu deeply and also found a mentorship role in teaching the young woman household arts. But patriarchy demands that Bindu is to be married off. So, very soon Bindu is married off to a man who is mentally disable. Bindu understood and runs

away from her in-law's household within three days of her wedding but because of patriarchal rule Bindu has to go back to her in-law's house. Mrinal tries to help her through her brother but she failed and lastly, Bindu commits suicide by burning herself and Mrinal left her husband and her family to find solace in pilgrimage by writing a letter to her husband.

"The wife's Letter" is precisely about eliminating the role model of a beautiful-submissive wife. As Mrinal, after her marriage, lost her name and became 'MejoBou' or 'the wife of the second son', but she signed her name as 'Mrinal' not as 'MejoBou' at the end of the story. In this story, Mrinal used the power of a pen to fight against society's injustice and to prove her identity. She has mentioned directly in the letter about her living in the house for fifteen years, but that house never becomes her own home, so she left the house for pilgrimage. She decided she will never return to that house. She says, "But I shall not return to 27, Makhan Baral Lane ever again. I saw what happened to Bindu. I have realized the position women have in this society. I don't want to go through it anymore" [18].

In her letter, she also indicates her husband as the killer of her talents and passions. She says, "It did not take long for you to forget that I had beauty-but you forced to remember at every step that I had brains. This intelligence is so much a part of my nature that it has survived even fifteen years in your household" [19]. Mrinal's literacy, intelligence and fifteen years' experience of her married life gave her the courage of thinking of her freedom which was absent in her husband's house. So, Mrinal's acute observation, her intelligence, and her independent spirit scripted in each line of her letter, which rejects the oppressive and callous citadel of patriarchy and helps her present herself as an enlightened woman.

In Elizabethan, England women considered possessions to the male members of the family. Shakespeare has presented some women characters who may not be decisive according to social and political sense in this social situation but are influential in the personal sense. Some of his female characters taken male disguise to perform the role, but at the end of the story, the women always convert to their female role, and in conclusion, they have to marry and declare their subservience to the male members. But by using disguise, they are presenting that they have the courage and intellect to do whatever they want.

Rosalind is one of the rare creations by Shakespeare in *As You Like It.* She is unquestionably the dominating character in this play. All the other

characters are subservient to her. She is witty, intelligent, sensitive, beautiful and rebellious. At the beginning of the play, we find her upset because her father, Senior Duke, is banished and usurped by her uncle Duke Frederick. As from her conversation with her cousin Celia we learn –"Rosalind: Dear Celia, I show more mirth than I am mistress of, and would yet I were merrier? Unless you could teach me to forget a banished farther" (A-1, S-II, L-1-5) [20].

Rosalind was depressed but not was mentally sick, for this reason without thinking anything she fell in love with Orlando instantly after watching his wrestling. Her father is banished, and she is under the domination of her rude uncle, who doesn't like her because, in comparison with his daughter Celia everyone loves Rosalind much more. With all these problems, she didn't hesitate to fall in love with an unknown person. Even in her argument with Frederick, she is firm. When Frederick announced her to be banished, Rosalind says, "I do beseech your grace, let me the knowledge of my fault bear with me" (A-1, S-III, L41-42) [20]. When Frederick says he doesn't trust her, she says, "your mistrust cannot make me a traitor." Frederick says her only fault is that she is her father's daughter. Rosalind says that was when her father was banished. At the time of her father's banishment, she kept in court because of Celia, but now she is becoming more favorable to people than Celia, so she should be banished. However, in anger Frederick gives clear idea about Rosalind's character. Frederick is saying, "She is too subtle for thee: and her smoothness. Her very silence and her patience speak to the people, and they pity her" (A-1, S-II, L74-77) [20].

Rosalind, after being banished, left the house for the Forest of Arden, where they come to know about the presence of Senior Duke, accompanied by Celia and the court clown Touchstone. Rosalind and Celia as young, decide to disguise, Rosalind as Ganymede (Jove's servant) and Celia as Aliena, a village girl, to protect themselves from the outer problem in their journey. Because of a long journey when Celia and Touchstone is tired, then Rosalind says, "I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore, courage, good Aliena" (A-II, S-IV, L 4-7) [20].

In the forest, they met with Corin and Silvius and learnt about Silvius' one-sided love for Phebe, and they buy a rural property with the help of Corin, and all these things are done by Rosalind as a young boy perfectly. When Rosalind found Orlando in the forest, she didn't disclose herself directly to him. She wants to examine Orlando's love for her through witty

questions and expressions. Rosalind doesn't want to priorities her emotion in front of Orlando. But her love is true. When she found Orlando's blood-soaked handkerchief in Oliver's hand, she fainted really but pretended that it is not actual. She has just pretended. As Oliver says: "Be of good cheer youth, you a man! You lack a man's heart. Rosalind: I do so, I confess it, I pray you, tell your brother how well I counterfeited" (A-IV, S-III, L 163-67) [20]. When Phebe shows her love for Ganymede, Rosalind says, "I pray you, do not fall in love with me, for I am falser than vows made in wine" (A-IV, S-V, L 71-72) [20]. So, Rosalind has to take the disguise to protect herself from difficult situations, but she has to face different new difficulties that she has solved very intellectually.

We find a turning point in this play when Oliver and Celia fall in love. For the first time, Celia is going to leave Rosalind. For Orlando, it becomes a matter of pain, he doesn't want to pass his time anymore by imagining Ganymede as Rosalind. Now Rosalind has to face a real challenge because this is high time for her to disclose everything to everybody. In the meantime, she also meets with her father but didn't disclose herself. Instead, she promised him that he would bestow Rosalind to Orlando if she can bring his daughter. Rosalind knew the patriarchal rule properly that her father can refuse Orlando as her match so, she manages it first before disclosing everything. Even she took a promise from Orlando, Phebe and Silvius that they will do everything according to her plan.

All through the drama, we find Rosalind as an enlightened, witty, intelligent character in comparison with other characters. Even in a difficult situation, she is very calm and quiet to grab the problem. Though she is the product of a patriarchal society, she didn't care about the rules of patriarchy. From the very beginning, she is arranging her life by herself by selecting her boyfriend, by planning to escape from the court, by buying property, by taking disguise and setting everything correctly at the end of the drama. She even talked against the criminal activities of her uncle Frederick though she was at that time under his guardianship. Though she has to disguise a man to survive under a disguised situation, she has to face many problems that she has solved very courageously.

Before and after taking disguise, her attitude is the same that is courageous, leading and intellectual. So, Rosalind is a real enlightened woman who has tried to face all the challenges and trials against the patriarchal society. Twelfth Night another important comedy of Shakespeare where Viola is the leading character who has to disguise as a man named Cesario to face the challenges and fulfil her goal. Shakespeare

wrote this play when Queen Elizabeth ruled England and social class was necessary at that time. Though the then ruler was a lady, it was hard for a woman to have an essential role in society. The scene where we first met with Viola is just after the shipwreck where she has lost her brother Sebastian, and now she is with the sympathetic captain in a new place, Illyria. Viola is now alone in a new home, but she uses her quick intelligence to overcome her problem. She doesn't want any direct help from the captain. Viola only wants him to help her wear a disguise as a man who can help her get a good job in Duke Orsino's household and protect herself. For this reason, she also has paid to the captain. So, at the very beginning of the drama, she has shown her power to adapt herself to the created situation.

Within three days of getting her job in Duke's house, Viola proves herself a reliable servant. From Viola, the Duke learns what true love is when Viola disclosed her love for her brother Sebastian. The Duke is also presented as a coward, not having the courage to express his love for Olivia, the rich countess. So, now it is Viola's responsibility to present Orsino's love to Olivia, as a loyal servant, but she herself falls in love with Orsino at first sight, which she is unable to disclose because of her disguise. On the other hand, when she goes to present Orsino's love for Olivia, then Olivia also falls in love with disguised Viola at first sight. So, Viola is in problem with her disguise, but still she is internally more evident than other characters like Orsino, Olivia, and others. As Orsino loves Olivia, but he doesn't have the courage and emotion to express it to Olivia, he presents himself as a lovesick, and all these things had changed when Viola disclosed herself at the end of the drama. On the other side, Olivia announced that she would not get married for seven years because of the recent death of her brother but immediately, she changed her mind after watching Cesario (Viola). So, what they are pretending they are not that.

Viola disguised as a man for the situation but didn't mean that she has lost her femininity. When Olivia is pretending that she is very shocked by her brother's death, then in the same situation, viola has to decide how she can save herself in the absence of her brother. Though Viola falls in love with Orsino but controlled herself because of her duty, and when Olivia falls in love with Viola, then she manages it very technically. She even presents her femininity through her aside at the time of the dual fight with Malvolio. "Pray God to defend me! A little thing would make me tell them how much I lack of a man" (A-III, S-IV, L 331-332) [21]. The Duke nicely describes her feminine beauty even in her disguise…." Diana's lip is not more smooth and rubious, thy small pipe is as the maiden's organ, shrill and sound, and all is semblative a woman's part" (A-I, S-IV, L 31-

34) [21]. When the Duke compares love between men and women, she speaks for women and describes her passion attributing it to her sister. Viola is such a creation of Shakespeare who can break the 16th and 17th century's social barriers upon her. Regarding Viola's disguise, new Critic L.G Salinger in, "The Design of Twelfth Night" agrees that disguise helps create a barrier from danger, especially the sexual advances of men [22]. However, Salinger names the guise a "mask" and asserts that one must adopt a mask for self-preservation [22]. Viola's masculine mask adopted in a hurry. She understands her position, which is dangerous because she is shipwrecked, virgin, and strange. Viola belongs such a society where men tend to hold power in their hand and women treated like dolls, but Viola, in every situation, presents herself very firmly.

She loves to face challenges because she has lost her beloved brother, but she is thinking about her survival. Though she is the production of a patriarchal society, she can show her power in every rough situation in her life. She knows her social status is not like men in society. For this reason, she has to take the disguise of a man to survive. By taking a disguise, Viola presents that woman has the power to do whatever she wants, and if she can get freedom, she can do much better than any man.

All the four discussed characters from Tagore and Shakespeare are enlightened. They are from different culture, society and time but all of them are against patriarchal rules and restrictions. They are presenting their urge for social freedom, status and identity. Tagore and Shakespeare have many female characters who are traditional. Still, both have some enlightened and powerful characters, as specific four characters discussed in this paper. In Tagore's contemporary society, a female should be submissive, sacrificing and timid as most of his female characters are. But in this paper discussed two characters, Binodini and Mrinal, who are different, and they needed not to wear any musk to fight against the restrictions imposed upon them.

On the other hand, In Shakespeare's writing presence of women is very poor; the reason can be that as at his time, female characters performed by male performers. Among these female characters, he has presented some female characters who are very strong in mind. As Rosalind and Viola, though they have to disguise themselves to survive in the patriarchal society, they flourished and led the other characters according to their will. Though both Rosalind and Viola have to disclose their identity and marry at the end of the drama, they have proved that they have the courage and power to control everything. In Tagore's story, Binodini and

Mrinal's presentation is different from Shakespeare's because they didn't submit themselves to the patriarchy. Somewhat, they separated themselves from it through what they have shown their own identity and individuality. So in Shakespeare's play, the enlightened women have presented that they can do whatever they want, but they already have done whatever they want in Tagore's play.

4. CONCLUSION

Tagore and Shakespeare are renowned all over the world for their different creations in their writings. Both of them have a significant contribution to the betterment of their society through their writings. Even they can say as a social reformer. Their intelligent, strong characters, whom this paper has discussed, are similar because they present themselves against the patriarchal rules and restrictions. Both the writers can be considered as the pioneers of feminist movement. Because both of them tried to eliminate gender discrimination from the society and talks about women liberation.

But they have dissimilarities, as Shakespeare's female characters are from Western society, and they have to disguise for their survival and do their job correctly. On the other hand, Tagore's female characters are from Bengali society. They didn't disguise; instead, through their direct speech, they tried to express their inner-self. Another similarity is that both these writers have created these characters, who are very convenient and exemplary even for today's society.

REFERECNES

[1] Wollstonecraft, Mary, and Deidre Lynch, A Vindication of the Rights of Woman: an Authoritative Text Backgrounds and Contexts Criticism. W.W. Norton, 2009.

[2] https://www.britannica.com/biography/Jean-Jacques-Rousseau/Major-works-of-political-philosophy.

[3] Rogers, Wendy J., Female Norms and the Patriarchal Power Structure in Shakespeare's Hamlet. Inquiries Journal/Student Pulse 1.11 (2009). [http://www.inquiriesjournal.com/a?id=52.

[4] [04] Berggren S. Paula, The Woman's Part: Female Sexuality as power in Shakespeare's Plays, in The Woman's Part: Feminist Criticism of Shakespeare, edited by Carolyn Ruth Swift Lenz, Gayle Greene and Carol Thomas Neely, University of Illinois press, 1980, pp. 17-3.

[5] Bamber Linda (1982), The Comic Heroine and the Avoidance of Choice, in Comic Human, Tragic men: A Study of Gender and Genre in Shakespeare, Stanford University Press, 1982, pp.109-34.

[6] Dusinberre Juliet, Androgyny: Crossdressing and Disguise, in Shakespeare and the Nature of Women, 2nd Edition, Macmillan Press Ltd, 1996, pp.231-71.

[7] Howard, Jean E, The Stage and Social Struggle in Early Modern England see esp.pp.112-21 that includes discussion of Twelfth Night London: Routledge, 1994.

[8] Bono, Barbara, Mixed Gender, Mixed Genre in Shakespeare's As you Like It. William Shakespeare's As You Like It. Ed. Harold Bloom. Modern Critical Interpretations. Chelsea House, 1988.131-48.

[9] Chakrabarti, Santosh, Studies in Tagore Critical Essays. New Delhi: Atlantic Publishers, 2004. Print.

[10] Tagore, Rabindranath, Rabindra Rachanabali, Birth Centenary Edition. Vol.13. Calcutta: Govt. of West Bengal, 1961.

[11] Ananthalaxmi p., Redemption of Womanhood in Rabindranath Tagore's Chokher Bali, Contemporary Research in India, Vol 2, Issue 2. June 2012. ISSN 2231-2137.

[12] Chakravarti, R., Novelist Tagore: Gender and Modernity in Selected Texts. Routledge. New Delhi. 2013.

[13] Ashapurna Debi, Pratham Protisruti_(Kolkata: Mitra O Ghosh Publishers, 1964), p.433.

[14] Amartya Sen, Development as Freedom (New Delhi: Oxford University Press), pp.159-203.

[15] Tagore, R. Radha Chakravarty, (trans) Chokher Bali. Random House India. New Delhi.2012.

[16] Showalter, E., Feminist Criticism in the Wilderness, Modern Criticism and Theory: A Reader. David Lodge (ed.), Longman. 1988.

[17] Swain S.P.Mohit K. Ray (ed.), Tagore's Binodini: The White Lotus of Love, Studies on Rabindranath Tagore, Vol. II. Atlantic Publishers and Distributors. New Delhi. 2004.

[18] Ebookoftagore.weebly.com/a-wifes-letter.html (20.11.17).

[19] Chaudhuri, sukanta, ed. (2000) Rabindranath Tagore, selected Short Stories. New Delhi: OUP. P.207.

[20] Shakespeare, W., As You Like It, URL: Shakespeare.mit.edu/asyoulikeit/full.html.

[21] Shakespeare, W., *Twelfth Night*, URL: Shakespeare.mit.edu/twelfth_night/full.html.

[22] Salingar, L.G., The Design of Twelfth Night, Twentieth Century Interpretations Of Twelfth Night. Walter King, ed. Prentice-Hall: Englewood, 1968. Line-16, 17.