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WOMEN'S VOICES: A FEMINIST EXPLORATION OF RABINDRANATH TAGORE'S SELECTED SHORT FICTION

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Abstract

This research explores the role of protagonists in selected short fiction of Rabindranath Tagore. It also attempts to explore the social roles enacted by de facto women in the literary sketch of Rabindranath Tagore, and a specific focus on identity and transient kinship. This research is qualitative in nature. In this framework, "kinship" is the custom of wedding or going back to the family of another to enhance affiliations to a bigger entity (common ethnic-social existence, area, or religion). His short stories are about ordinary individuals, and are centered on nature and his pursuit of implication. The suffering and forfeits that ladies have endured are dealt with. This research asserts that Tagore reveals the lopsided society despite being a man of color that is oppressive of women; he also creates resilient women who question and establish norms. He had written the short novel a few months before his death. In which he expressed his greatest current ideas regarding females, and formulated them, is "Laboratory," in which he also so expressed to the new woman that he had pictured coming to India. This is how Tagore promotes women to find themselves without being a spouse and a parent.

KEYWORDS

Morality, Social Crisis, Customs, Temporal kinship, Sufferings.

INTRODUCTION

The couple of major purposes of a female in Rabindranath's work were motherhood and sexuality. The aunt of the character Jatin in "ShesherRatri" is called Anandamoyee in Gora. Just a few are (The Last Night), and Rasmoni in RasmonirChhele (Rasmoni in Son) are samples of the mothers he features in his novels, giving unconditional love to their children. His productions as Dalia and Joy Parajoy (Victory and Defeat) are based upon the adoration and love of a male and a female. Nevertheless, his verses value females in their idealistic potentials. The poetry is full of Romanticism in Sonar Tori and Chitra. The most significant image of the beautiful girl is the one of "Urvashi." "In an essay to Prabasi, Kazi Abdul Wadud suggested: phrases possess two distinct components to it; that of a mystical musician of the flute, that of a prophetic" (Wadud, 497). I believe that the innovation in him had been the most powerful expressions in his prose writings, his letters, compositions, short tales, and novels, instead of in his lyrical compositions such as Chaitali, Naivedya, Kheya, and Gitanjali.

The focus is on his tales of Galpaguchha, and among others, Shasti (Punishment), StreerPatra (A Wife's Letter), Aparichita (The Unaccustomed Woman), Badnam (Ill Repute), and as well. Nashtoneer (The Damaged Home), and will maintain in a forthcoming paper that Tagore founded out alternative side of a lady, other than the maternal figure and beloved responsibilities (Bhutto & Ramzan, 2021). He did not tag it, yet we acknowledge it. It was a reflection of the fresh girl of the contemporary generation. To achieve my purpose in this paper, I shall be confined to one of the short narratives of Rabindranath stories, "Laboratory". His most popular collection of stories is called Galpaguchha (A Bunch of Stories), but "Laboratory" is not. His novel *Teen Sangee* (Three Companion) demonstrates the lyrics. According to Pramatha Nath Bishi, Tagore had his final works add to the urgent demands of self-liberty.

Literature Review

Rabindranath was brought into the world in the year 1861 in a very well-known family in Calcutta. His family, such as most of the bhadrolok, were greatly influenced by Ram Mohan. The Brahmo Samaj (1828) was founded by Roy, a charming author. Bankimchandra had commenced "a literary revolution," particularly in Bengal; and a patriotic campaign was underway to render mouth to the dissatisfaction of the Indian nation. This was the time Tagore grew up time. All these influenced the thinking process and mindfulness of the poet. In his remarkable eight periods in imperial Bengal, Rabindranath produced a lot of work view regarding women changed. His work was impacted by the fast socio-political transformation in India. "The political, economic, and social developments which took place between the middle of the 1940s and the 19th century can be located in all books that discuss contemporary history" (Matthews, 1901). There is no necessity to talk about each minor matter. "Only the contemporary literary tendencies in Bengal will be analyzed here. When Rabindranath was brought in this world, love motifs that dominated European literature were in existence had penetrated the Bengali literature" (Sen, 378). Initially, there was the introduction of romantic love. Bengali literature by Bankimchandra Chattopadhyay (1838-1994). The romantic tradition Rabindranath raised to new glories. In spite of the hegemony of Rabindranath, other prominent writers, including Sarat Chattopadhyay (1876 to 938), make Bengali literature distinctive. As well as Nazrul Islam (1898 to 1976) made his appearance in his days. A notable circle of fresh authors, who were experimental and united about the magazine Kallol, in the mid-1920s. "They had the intention to deliberately alienate themselves. Even with the respect they showed him, Rabindranath had a hand to play" (Ayub, 18). Some of the authors encouraged the independence of ladies and their sexual freedom from males. Critics of Rabindranath claimed that his work was not real and detailed. The poet doubtless experienced the attack of the critique of this new generation, but it was unjustified his short novel, and Binodini of Chokher Bali and the bare Urvasthi, the Urvashi. Laboratory spotlights girls in naughty and physically aroused parts (Nawaz et al., 2021).

Research Questions

1. How has Rabindranath Tagore presented the protagonists in his short fiction?
2. How has Rabindranath Tagore presented the issues of female class in his short stories?

Theoretical Framework

This research is qualitative in nature. Helen Cixous theoretical assumptions are being used as the major theoretical framework in this research. “It is necessary to mention that at the close of the 19th century, females had begun to author and print too, courtesy of the advances of female learning” (Cixous, 1987). The immense bulk of them advocated the conventional criteria of female demeanor. Nevertheless, and this is what is still more pertinent to our discourse, is that alternative way has been developed. This is not yet very much perceived in the writings of female writers. Some of the once illiterate and now that they have the flag of empowerment that has been picked up by superstitious girls access to education. “The liberation shift gave birth to a more rebellious tone” (Rao, 1967). It became a struggle of all women, rather than the elites, in the struggle towards independence droves. Females had not been involved in the activities of politics before, but this was altered when the patriotic shift came up. This shift has an influence on family matters. I have already said a word about this, but to make a brief recapitulation: at last, women obtained the possibility to see mirrors of themselves in a social place. Most of them started to hate their house slavery because they struggled with the English rule. They started to redo conventional men and females roles. Some female spouses who were not named talked vociferously in the women's magazines protesting the relegation of women in society. It is like: I tell you, Mr. Stargazer, you are gazing at the heavens, yet why is one’s partner not at your aspect?” by a well-known author Rokeya Sakhawat Hossain (1880-1932). The Buddhist year (Rachanabali, 30), cautious males also voiced disapproval of sex bias (Nawaz et al., 2021)

Kazi Nazrul Islam declared: I have the psalm of uniformity in my heart. The sexes are not qualitatively different. in my mind. In broad strokes, that sums up the condition of the Bengali literary works during the first three, fifty years of the 20th century. In his writing against, Rabindranath began a new trend the atmosphere of this new social revolution. The resemblances and variations that stand apart. The two separate selves of male and female are no less real, he mentioned in *Swadesh O Samaj* (Our Country and Society), which was a compilation of reflections. Still, there is an evident inclination to concentrate on the differences. (Chapter 13 of *Rabindra Sangrahabala*).

Rabindranath Tagore’s Writing

In which place does Rabindranath come in the literary chronology, and what was his perception of? Women shift through time? Between 1903 and 1940, he wrote a mass of work on the subject of the subjectivity of women, and Nashtoneer is considered as a precursor. “Sucharita and two protagonist women in the renowned book *Gora*, authored by Tagore in 1910, named Lalita are each had a mind of her own concerning matrimony. In his book, Rabindranath extinguished new thoughts” (GhareBaire, 1916). Nikhil, the male hero, is one who would give his spouse, Bimala, some freedom so that she could make her own decision on whether their relationship was or not really worth loving. “Marital is based on force, as opposed to a mutual agreement relationship displayed in *Yogayoga*” (Gaps, 1930). Tagore's opinion is that what “Madhusudan thinks, or any man thinks, is that women are possessions to be possessed and abused, is inadmissible” (Bandopadhyay, 1873). Women were delicate creatures who had to be a subject of courtship and not mere claiming. The new woman can be noticed in even these volumes, although she is not depicted in general movements. These females were energetically creating their own identities and expressing their own opinions. Rabindranath saw the need to be able to discard world views that are outdated.

Charulata made her own in Nashtoneer reality. She chose not to go away with her spouse but remained at home taking care of her cousin Amal and her two children. Her decision was courageous and capable of rightly judge of the situation. Mrinal is abandoning her husband and his household. Steer Patra as a way of dissent against how they have treated another woman. She was erudite about herself and her powers after she got out of the house and into the foreign world. Kalyani in Aparichita has turned down marriage offers to protest against gender inequality. Therefore, “Rabindranath gave the women liberty and agency to present their distinctive attitudes towards love, oppression of women, marriage, non-marital relations, and political participation” (Tagore, 2000). He was going, as it were, towards the story of the Laboratory.

Selected Short Fiction of Tagore

Multi-faceted talent and a true bard, Rabindranath Tagore is not of an era but of all periods. The description of women presented by Tagore is delicate and many-sided; he does not subject them to such kinds of stocks as a damsel in suffering, home spirit, or wickedness. The ladies he dated were complicated individuals. The K. S. Venkataramani, DwijendraNath. The fathers of the modern Indian short story are deemed to be Neogi and SunityDevee’s writing. The short work of Rabindranath Tagore, however, was marked with a conception of. Wholeness of life was the conglomeration of creative romanticism, idealism; he is entitled to it to his credit, he has given a shot of Indian short narratives in a truly Indian way.

1. Bhikharini

The subject matter, structure, and manner of the short story of Rabindranath Tagore. Stories were personal; he had no forerunners in writing of brief narratives, and he was not mimicking the style of a European short story author. He wrote his first brief story when he was only sixteen years old, which was called Bhikharini (The Beggar lady). The evaluation of the literary life of Tagore as a short story writer will reveal the truth that during his initial phase of career, he was authorship. During his writing, he focused on countryside Bengal, and at his subsequent phase, concentrated on. Psychological examination of the human being with specific regard to women. The ladies in The Short Stories of Tagore are so realistic that they imprint them forever minds of his readers. The patriarchal social set up angered Tagore because it was the social order of the timewas dominant during his lifetime since, to him, it infringed the fundamental rights of women human rights. The short stories by Tagore depict that patriarchy is a strong cultural institution that suppresses women inflicts its unjust structure. The concluding line of the poem, Punishment, reflects the bitterness of this condition, since Chandara is the one facing the bitterness of this circumstance wife, who has been wrongly accused of chindam, denies the accused betrayer his face her just before she is hanged. Chandara is repelled by her spouse to the extent of betraying her chooses to assume herself to be the guilty party in the murder. She argues that the alternative to the fear of capital punishment is being in a miserable marital life with her husband. She'd sooner die than stay with a man who will deceive her to protect a murderer. Her strong resolve and strong self-reliance render her a unique character that will live and die by her personal principles. The obdurate dignity and the thoughtful refusal of Chandaraaccepts that she is emotionally attached to her husband, yet above all, her freedom to live or die in pleasure and

possess conditions, introduces her personality strength in her choice to remain with the fake narrative, even as she takes the responsibility of the murder.

In *Kabuliwallah*, a scary quote is presented to Mini. The name "Kabuliwallah" is a wordplay on the private joke between them, where he would inquire of the kid whether she was paying visits to her *vaurbi*, or the house of the father-in-law of a woman. The joke about the Kabuliwallah is imprisoned because he stabbed a man and flaunted Mini with his chains wrist is reiterated on the marriage ceremony of Mini, who is going to her *vaur-bi*, indeed. When Rabindranath Tagore takes the shackles as a symbol of the actual condition of women after matrimony and the engagement of Mini to augur the deaths of independence in women. The contrast of the matter is that the ideas of Tagore, expressed at the beginning of the twentieth century, are standing quite well. What Ramsundar had to go through to secure the large sum he needed to approach the father in law of his daughter is deeply distressing to relate. Accounting tone of narration. This ironic phrase is a summary of the protagonist Ramsundar, who is constantly taken through the wringer hell in an attempt to give a dowry to his daughter. Hopes his girl may be as fair as he will marry well-off. In fact, he is never passively waiting to get the change towards the dowry he owes. Her mother-in-law quickly marries off her widower son, a second time, with an even, following the premature illness and death of the daughter high dowry price, as she is embarrassed that she has impoverished her household. The brief novel by Tagore is a factual way of tracing the background of the dowry system and its position of females in Indian culture. It is ironic since in most parts of the globe, nothing has modified, and the case is no different. The main character of the story, Kadambini, makes her personal existence in an ironic way killing herself by jumping down a well so as to mislead her family and friends into thinking thinking she is still alive. Her dear ones were sure that she was an unfortunate woman after her first death ghost and thought to him, beseech her leave. The attachment tie is turned into unreasonable fear. The way Tagore portrays the attempts of women to prove their right to exist in their own families and the torture of being separated from those they love is right up the line. The most pathetic remark of all the *Fame of Tarapasanna* is the confession of Dakshayani that she had lost all hope that she should ever have a male, after four daughters she had produced. By wrecking her family, had destroyed any hope it might have of leading a simple life. Tagore portrays the poor mentality of the society and stress to judge people and their actions happiness, foundation to the birth of a new kid, is accurate. The narrative focused on the issue of discrimination on the gender of a person.

The fact that these ladies are refusing to accept that women are inferior is one of the common aspects in Bengali society or in any other place. Charuchandra,"The stories written by Tagore give us an account of a past period. Lessons for the present" (Charuchandra, 1998). In both of these stories, the heroine female character defies the dominant patriarchal norm of her time, according to which women were supposed to be submissive, and instead struggles to liberate women from the control of patriarchy. They speak out against the sexist patriarchal culture forcefully and are successful because of passion, heroism, determination, and strength. These stories are short in number of pages, yet their length. The effect on the imaginations of the readers is so strong that it is available. This is the type of fine craftsmanship that only truly great artists such as Tagore are. capable of "That success as a great writer of short stories was truly won by Rabindranath by his essentially poetic spirit since... there is an affinity close to a

tightness between a ghost story and song" (Bandyopadhyay, 2004). Tagore's artistic output emphasizes the necessity of transformation in society. The impact of his books has increased since they give an insight into the numerous ideas and social movements that define a society and finally a nation. Tagore created some writings on the banal, concerning the common lives of the Bengali people he knew. A strong concern in making a change in society was expressed in the manner in which he depicted women character in his works, which had a clear moral and personal address to the people.

1. Pishi:

Pishi's mother is a parent of Rebati. She is a firm-minded lady who does not wish Rebati to abandon her control. Rabindranath was not very familiar with such a personality. The type of mum who is a bottomless pit appealed to his heart generosity, kindness, and sacrifice, well. "As has been mentioned above, the story here was the image of moms such as this: Rasmoni, who was the wife of Bhabanicharan, assumed the care of their poor and encumbering home on her own. Brajasundari behaved with her stepson as her own" (Sukumar, 1797). The worshipping aunt of Jatin is blessed with immortality. The story ShesherRatri (The Last Night). Rebatispishi, in contrast to them, is different. Nevertheless, she is a good aunt who can serve as a parent. Ultimately, it is she who proves superior. Pishima entered when Rebati and Nila were discussing their union. Vowed, Come with me, Rebati. And Rebati, who is the better type, followed with her. He did not even once turn and look back. Within Book Seven, RabindraRachanabali writes: Chapter One Thousand and Ten. In that way, the wedding of Nila with Rebati was canceled at the time minute, and Sohini escaped with his lab.

Nila: The Lover

The remaining female characters, Nila and Sohini, were extremely different than each other. Another "The skin of Nila" is as beautiful as a Kashmir flower, with a shade of blue color. It is a flower in her eyes" (Rabindra, 1980) when she is referred to as very fair complexioned. She knows very well that she is an attractive person and has learnt the art of manipulation. She belongs to the family of idealists. Nila slipped quietly into the laboratory one evening when Rebati was working there late, got dressed in her nightwear, and sit over of his thigh, embracing his neck. "You do not know just, said she and kissed him on the shoulder. How I wish you, in the presence of all. Nila did not really feel romantically attached to. (Rebati, 1878). She merely required to be financially secure and independent. She schemed to marry the guy and then act freely she wished with him. Nila consulted lawyers who recommended took her in their interest and availed themselves of her services in an attempt to rob Nandakishore of his money. She was not her own abilities to what her mother was. Her secret was her girlish effervescence tools.

Sohini: The "New Women"

Sohini is the female character; she has bright and sharp eyes and a smiling face, which remains on her lips like a refined dirk. She is very attractive to be with. Armed with a dagger, she walks on in a sari. She does not avoid using feminine charm and wiles, where it well becomes the end. "Deceptions require plans, as in battles," she remarks shrewdly in (page 984 of Volume 7) of RabindraSangrahbala. Rabindranath was not a strong critic of the plots which women.

Naturally, women lie, and it is one of many qualities, he stated; "Swadesh O Samaj." When men put forward demands that are beyond the abilities of women. They are, in general, oppressed with falsification and fraud. Men are too responsible to call women seductresses. We hope they would, greatly. When they win, do we not sing their praises; when they win, do we not slander them. (Chapter 13 of RabindraSangrahabala) stanza 21 His Not Sohini employs the feminine charm not in vain. But she does not lack the employment of her acuity and critical capacity. When it is Nandakishore whom she initially encounters, she explains to him how the local commerce fraternity regards her him: Since he is a Bengali, he is not well acquainted with business, and he would be an easy target. All their knaveries misfired, I found, I thought Sohini, "the witty lady. Instead, they've plucked by your traps, I had heard you ever so" (RabindraRachanabali, 7).

Nandakishore shocks and yells, "Some girl she is! Her evaluation was spot on. The brightness of her character emanates through her. Clearly she knows she has her own value" (RabindraRachanabali, 7). Sohini is aware of her worth and she will not tolerate. I do not like being ignored or insulted. We do not have many hard-core female characters. Rabindranath in the works of Sohini. The love that Sohini has is intense and independent. It should be observed that Rabindranath believed that women were inherently endowed with creative abilities and charm. It is not because women do the majority of housework no less important or any less important than managing a business. A feminine reflection is the power shaping a family unit. Love does not only entail emotional comfort. It's a force similar to the effect of gravity. (Chapter ten of RabindraSangrahabala) page 546. The personality of Sohini demonstrates such a type of love. She has been taught this by Nandakishore own personal field of expertise. He often to remark that a pair in which the male was an engineer, and it was not acceptable that the woman did nothing but cook and clean. Their ties are tied in varied manners. I will normalise them all" (RabindraRachanabali, Book 7, Page 980). A man seeking marriage should be focused on getting a partner with whom he shares goals in life. Nandakisore is a masculine character that Rabindranath uses to support gender equality in marriage. Even though a lady by the name Chitrangadai asserting to be equal to her husband in a previous composition by Rabindranath called Chtrangada (RabindraRachanabali, 5): poem "Laboratory." The love between Sohini and Nandkishpre transcends the limits of a conventional marriage union. There is a mutuality that lifts their marital love sense of awe and appreciation. By Sohini (RabindraRachanabali, 7:986), "He conquered me through his determined purpose to instruct me. Sohini, who has a dose of self-confidence and gratitude to the husband, says, in measure of the strengths which he found in me, he regarded my inadequacies as unimportant. He put all his belief in nobody, like me, and I never disappointed him. "He paid no attention to my worthlessness and used me with the highest degree of reverence wherever he thought me to be worthy of it. If he had not seen my value, who knows how low I should have come. (Rachanabali, 1997)

Sohini assumes his position following the death of Nandakishore due to great respect to him. and determined not to abandon his business: "This was the dearest place of my husband of meditation. Wherever my husband is, he will be at peace should I be able to find someone to place him beneath his shrine and watch the candle burning" (Rachanabali, 1982). Nandakishore has plenty of money in her will, and Sohini does not have a lot interest in it. The entire amount of the inheritance will be given to the research facility. Her whole life has been based on finding a

candidate who would be a good worker at the lab. The great amount of love and devotion of a particular couple is shown through Sohini, as illustrated by Rabindranath's commitment to her vocation. Sohini is a very loving person. She is very affectionate towards her grandma. She saves Nandakishore's money to avoid the sale of her grandmother's house before it is too late and when her grandmother falls ill, she quits her lab to take her place taking care of her in faraway Ambala. She is also a tender-hearted critter. She picks up a stray dog and nurses it back to health; she even dreams of starting a hospital with the lab animals whilst being experimented on. The character growth of Sohini would have been that she could never have been so emotionally weak, or even feel so stunted. Sohini is soft but not flimsy. She is a persistent person who will not allow anything to come in the path of her ambition. "Marriage to Rebati may negatively affect the career of Nila in science because she would do damage, whatever comes in her hands" (Rabindra, 1992). Fearing for Nila's safety, she is now against her marrying Rebati. She is now preoccupied with distancing between them: "Nila was strictly forbidden ever to go near Rebati by her. Let me assure not getting married to Rebati is not going to happen to you, you see" (Rachanabali, 1009). As Sohini comes back in Ambala, she realizes that Nila is getting married to Rebati and s/he is and also seeing solicitors to determine how to get her just share of. Nandakishore's wealth. Then, before all people, Sohini says, Who do you believe what your father?... it is obvious that Nila is not the daughter of Nandakishore. Whose cash are you looking to steal? How could you have the nerve to claim that you are the son of a guy of such high moral character? Sohini feels free to disclose the fact that she has cheated. "Nandakishore knew it, she says; she writes, he got it all out of me. That he wanted... he was not concerned with anything further on it" (Rachanabali, 1009). Sohini confessed her unfaithfulness to Manmatha Chaudhury in secrecy before social exposure. The cause for which I have personal affairs with multiple men continues to disturb me....

"Flaws are hidden inside ourselves, but whenever we are stressed, they come out" (Bandyopadhyay, 2004). I have no embarrassment about the fact that I made certain stupid choices in my early life. We, women, are not innocent in all things, and our perfection of chastity is that which eventually ruins us. It is what is supposed to be by all women, and so shall it be by our Draupadi and Kunti. Let me tell thee the truth: I was deficient in any strong understanding of the difference between virtue and vice. Without guidance, I struggled. Therefore, I fell into my wrongful actions and merely wanted to escape from my bad works. It has poisoned my physical, not my foolish self. Ladies are expected to fake that they are not attracted to bodily pleasures since they have been socialized to be so, and do so. They have had, however, a fire of desire in them, similar to that of any man. Nila was an illegitimate child because Sohini failed to train her to control sexual desires when she was youthful and attractive. Not the works of Rabindranath, nor the modern works either will have a protagonist of the kind Sohini is. The open confession of adultery that Sohini makes is written at the shocking and groundbreaking end of the 1930s. And neither the critics of Rabindranath. Such a personality had never been created by the modernist Kallol authors. Having a kid out of marriage is and was largely considered to be a shame to the mother. For an Indian to repent her sin publicly is to repent on her. This was the intention behind Sohini, based on the writing of Rabindranath.

Conclusion

According to Myriad-minded single, Rabindranath Tagore (1861-1941) is the best. Dutta and Robinson (1). He was a productive writer in various genres of literature, such as poetry drama, fiction, nonfictional writing; he created an uncountable amount of songs; he painted more more than 3,000 photographs; he considered the problems of rural renewal and nature; he was also fond of science; and he established a university in West Bengal. The critical literature on Rabindranath is so massive that one cannot narrow down to a particular issue. Although he authored a lot on the issue of women, very little has been done issued regarding his opinions on the matter. I would like to discuss this in this dissertation. The view of and perception of women is reflected in his fiction. In this short piece, however, I shall merely comment on one of his 119 entire stories, "Laboratory." The two primary causes are as follows. I chose this narrative. Firstly, it is important to consider what was the importance of the period in which it was written. This is one of his last works to be published since the writer passed on in August 1941 published between September and October 1940. Second, women had already received a gift from Rabindranath consideration in a great measure by the time he wrote the narrative. He has extensively written about and painted images of women. His Laboratory ideas of women are mature and perhaps his last. Upon its initial publication, it converted the literary world wowed people everywhere. Rabindranath had a wonderful understanding of the female mind, characterized the disparities of an unequal social order, and fought to have women granted more freedom and influence in family and social affairs, although he is not comfortable with this vociferous demands of female rights and the absence of hospitality to those who were not known as feminists (Tagore, Chithipatra). One can read Tagore as a short fiction. Referring to the three dimensions of female lives. The love affair between men and women. (as brilliantly demonstrated in such stories as "Haimanti"), ii) the social oppression of women (as brilliantly illustrated in such stories as The Postmaster), iii) the dawning of the new woman" - i.e., a woman who disagrees with common sense and tries to make decisions regarding her own life. It is only the third one that is the subject of this research.

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