

Aligning Women with Nature: An Ecofeminist Critique of Tagore's *Three Women*

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Abstract

Women and Nature constitute two important discourses of Ecocriticism. The modernising projects of contemporary times shaped by the ethics of development and material progress are causing environmental degradation. The rhetoric of development is opening new frontiers of oppression on the basis of gender, caste, and location posing a serious challenge to sustainable life on earth. Ecofeminist project strongly advocates the notion of development as reductionist endeavour. Ecofeminists call for a revolutionary view of life in which Nature and Women take centre stage as they personify the perfect equality and sustainability. Rabindranath Tagore, the Bengali polymath, is hugely celebrated for his undaunting desire for equality and women empowerment. The proposed article tries to examine Tagore's deep-rooted concern about women in connection with Nature with special reference to "Malancha", "Nastaneer" and "Dui Bon".

Keywords: *Women, Nature, Tagore, Ecofeminism*

Introduction:

Women and Nature constitute two analogous discursive constructs in Environmental philosophy. The discourse of Ecocriticism has been predominantly preoccupied with multiple discursive binaries since the last five decades. 'Nature' and 'Woman' both are systematically substantiated in the current academia with regard to ecology and environmental sustainability. Ecocritical scholarship in recent times has achieved a 'significant' momentum due to the perpetual conflict between the rapid growth of modern technological advancement and a desire for sustainable development. Ecocriticism as a critical theoretical foundation has outgrown into multi-faceted vistas of knowledge such as Deep Ecology, Anthropocene, Third World Environmentalism, Ecofeminism etcetera. The core subject-matter of this article pertains to the notion of Ecofeminism (in respect of Tagore's serious work titled *Three Women*) which concentrates on the recurrent drawbacks of patriarchal ideology which ignores "Women's work, knowledge and 'situatedness' (her immediate location in nature, where the relationship with the environment is far more intimate than that of man's" (Nayar 249). Rabindranath Tagore was a prominent Bengali Polymath and the first ever non-European Nobel Prize Winner. Tagore was

born into a noble Bengali household in 1861 at Jorasanko in Kolkata. Tagore's upbringing in an elite setting infused with Oriental and Occidental learning chores left a lasting impact upon his career. Tagore is esteemed highly among his critics for his noteworthy contributions in diverse fields of knowledge. Though his writings mirror 20th Century postcolonial Indian condition; his views on 'Woman Question' and 'Nature' move beyond any chronological categorisation. This is why Tagore remains both relevant and contemporary in this regard.

'Woman' occupies a very predominant thought in the major writings of Tagore. The magnus opuses of Tagore remain fragmented without his critique of the 'Woman Question' in the context of Bengal. The instances of such kind would range across various genres of writing. "Wife's Letter", "The Conclusion", *The Home and the World*, *Four Chapters*, *Chokher Bali* etcetera are referable. Women in Tagore not only represent the social reality of 20th Century Bengali Woman, but also embody the aspiration, engagement, experience, failure and fulfilment of their life with regard to their social, political and cultural contours. The roles of a mother, a sister and a wife have been depicted with an unending beauty of a character. Tagore delivered a lecture titled 'Woman' during his America tours in 1916-1917 in which he defines feminine nature with a deliberate focus on passivity of the feminine self to predicate this characteristic as a counterargument against the Western discourse on masculinity. Chandrava Chakravarty and Sneha Kar Choudhury in the introductory section of their book titled *Tagore's Idea of the New Woman* (2017) in respect of this suggest that "in Tagore's creative works 'woman' has become the site of conflictual positioning and perceptions, a battleground of the discursive and the realm, the sensual and the sublime, the gross and the ideal" (xiv). Each woman character in Tagorean oeuvre is furnished with an unending beauty of character. Women in Tagore professed a liberated self who are bound up with disintegrating the socio-cultural and socio-economic barriers for empowering themselves. Women exhibit the blend of tradition and modernity in their idiosyncrasies. Works by Tagore depict the emancipated selves of women who believed in gender equality and shattering the patriarchal norms. Mrinal in "Wife's Letter" is bold and assertive in her declaration about her husband's home in order to begin with a new life of her own devoid of any domestic clutches. Mrinmoyee in "The Conclusion" showcases the unconventional feminine urge to disrupt the conventional gender role. The character of Bimala from *The Home and the World* embodies the same spirit. Tagore, the poet, in his poem titled "The Gardener" also carries the same strong feminine voice who wishes to unite with her lover. Tagore, the playwright, is no exception either. In *Chitrangada*, Chitrangada, the protagonist avowedly declares that the world has to accept her as she is.

Research Methodology and theoretical framework

This paper aims to examine Tagore's understanding of the relationship between Women and Nature with special reference to *Three Women*. The tool of analysis will be critical textual analysis of select texts. Though the article draws inspiration from many philosophical stances, the primary research methodology would be ecofeminism as it captures the main motif of the article.

Ecofeminism as a theoretical stance evolved in the latter half of the twentieth century in the Western academia. Ecofeminism believes that any form of oppression on the basis of caste, creed, gender or race is directly connected to the oppression of Woman and exploitation of Nature. The Ecofeminist philosophy is deeply inspired by Feminism and Ecocriticism and it places Women and Nature in the same sanctum. Famous French feminist writer and critic Françoise d'Eaubonne is credited with the invention of the term 'Ecofeminism' in her book *Le*

Féminisme ou la Mort (Feminism or Death) in 1974. If ecocriticism is the “study of the relationship between literature and environment”, then Ecofeminism imagines Women as the direct representative of Nature with essential qualities like motherhood, care, affection, love, empathy and sensitivity (Glottfelty XIX). For Ariel Salleh “ecological feminist are both street fighters and philosophers” and thus it advocates the radical expression of women’s suffering and plight under patriarchal dominance (IX). Thus, ecofeminism is more a movement than a philosophical stance to counter the patriarchal domination exerted on both Women and Nature. Ecofeminism minutely examines the reductionist scientific and technological development and opposes them as they task against the feminine principle of harmony and universal brotherhood and kinship. Ecofeminist Vandana Shiva advocates for a radical change in the outlook regarding the binary relation between Nature and Culture. For her we should adhere to the “subsistence perspective” or “survival perspective” which destabilizes the so-called binary between Nature and Culture, between Male and Female, between “mechanical materialism and airy spiritualism” (Mies 297). This concept rejects all the dualistic worldview which is at the root of all modern ecological problem. Greta Gaard defines this concept in simple terms: “ecofeminism’s basic premise is that the ideology which authorises oppressions such as those based on race, class, gender sexuality physical abilities and species is the same ideology which sanctions the oppression of nature” (I). Ecofeminists call for a paradigm shift into the ‘feminine principle’ which place Women at the heart of each endeavour. Ecofeminism in a very shallow manner can be divided into two components: one is the relationship of oneness between Nature and Women, and the other is how to resolve the binaries created by this draconian scientific advancement which creates boundaries with caste, creed and gender. This paper mainly focuses on the initial part of the spectrum.

“Malancha” (“The Arbour”) and Garden as Home

Originally published in 1934 “Malancha” deals with the multifaced layers of the human mind in its emotional capacity. Three key characters in “Malancha”: Aditya, Neeraja, and Sarala- are bound emotionally with a garden. The story, at first hand, revisits the human relationship with nature, particularly through a garden. Garden as a human space delineates human’s relationship with the nonhuman. From an anthropocentric view, garden is the miniature of the vast natural world where human can shape and reshape the wild with his own will. He becomes the master of that created world where everything happens according to the wish of the great master-Human. This is the Nature which is cut out of its uninhabited wilderness. Although the discourse of ecocriticism proffers a different outlook on the garden. For an ecological activist, garden symbolizes a sacred space where human recognises his symbiotic relationship with nature. Garden heals our emotional and mental injuries through its divine grace. Thus, garden is the system where the boundary between nature and culture, self and the other is shattered. Garden can also provide a space to recreate and reimagine reality. The garden, in “Malancha”, is placed at the centre of the plot and represents what is happening in their lives. The garden surpasses its value of just being a garden and becomes the epitome of the conjugal love between Aditya and Neeraja:

Her husband Aditya made a name for himself in the flower trade. In their marriage Neeraja and her husband had come together through tending to the garden. The flowers and blossom, with their ever-changing loveliness, had always renewed their joy in each other. Just as the émigré awaits letter from friends back home on the days when the

special post arrives, so too did they await, from season to season, the welcome of their flowers and plants (Tagore 140).

They were the love birds playing in the garden. They would work on their garden together. Neeraja and Aditya felt that fulfilment of love when they are in the garden. Neeraja became a true 'magician', as described by visiting friends, who could nurture magnificent and enormous dahlias, marigolds, jasmine or roses.

But after ten years of their marriage, all her happiness and productivity are turned upside down when she became the prey of an incurable disease. She was once so immersed in her love that she even envied their pet Dolly for sharing love of her husband. The death of Dolly in Niraja's lap foreshadows the imminent turmoil that awaited in her life. After many years of waiting, when everyone had lost hope of Neeraja having a child, she conceived. But she could not give birth to the child- "the scalpel had to be wielded and the baby killed to save the mother" (Tagore 142). This was the loss of her entire being- the loss of her productive self, the loss of feminine force which keeps the world alive. Maria Mies elaborately discussed this productivity of Women in relation to the productivity of Nature. Women not only produce biologically; they also provide sustenance to them through their service. In this process they simulate with Nature. They place their own bodies in accordance with Nature. But they do not claim the product as their own property; rather they 'co-operate' with the environment to 'to let grow and make grow' (qtd. in Shiva, 41). A woman mislays her essence in a patriarchal setting once she loses her fecundity. Here Neeraja, as a mother, is eventually reduced to the metaphor of a barren land which is infertile. She is now "like the river in summer reduced to a trickle on a bed of sand, she could only lie in her bed, anaemic, spent. She had exhausted her once plentiful life force" (Tagore 142). She is not a mother right now; she is erased of her 'motherly' essence. As a result, she, as well as the garden, starts to lose its charm and vigour.

Neeraja's mental and physical turmoil grows into the unending suffering with the arrival of Sarala, Aditya's distant cousin. Aditya, which literally means the sun, is the source of energy. The vacuum of Neeraja is very aptly filled up by Sarala. The garden itself becomes the symbol of the universe which is made of two aspects- masculine and the feminine. Sarala's presence in the garden reminds Neeraja of her 'barrenness'. Neeraja feels herself "like a fruit damaged by the beak of a bat, unfit for human consumption" (Tagore 143). As she identifies herself with the garden, she cannot tolerate anyone's authority in it. The garden is her own property and she should be responsible for everything happening there. She reminds her husband that the orchid room was started just after their marriage. It represents their love. She asserts, "we made that room together, the two of us, one day at a time" (Tagore 164). Any intervention in that room means the destruction of that personal space for her. At the same time, she understands her physical limitations which broke her spirit. At this critical juncture she cannot look after Aditya, nor has the energy to take care of the garden. She accepts that she cannot stand up against the 'amazing Sarala'. But her feminine self would cling to that garden because she believes that the garden was as precious as Aditya's heart. So, she considered the garden 'no different from myself ever since' (Tagore 168). She complains in the following manner: "I'd have quarrelled bitterly with your garden and I'd never have been able to bear it. It would have been my rival in love. You know how I have merged it within myself. How I have become one with it" (Tagore 168). Talking about the development in the Third World economy and its relation to Woman, Vandana shiva contained that sustenance is achieved through nature's capacity to renew its forests, rivers and other resources. Most of the cultures, who have achieved this deed of conserving nature, owe its

due to the women folk. Women in their natural ability transfer the fertility from the forest to the field and the animals. They become the custodians of Nature. Thus, the Women and Nature in the Third World “are associated not in passivity but in creativity and in the maintenance of life” (Shiva 44). Neerja maintains her garden. She is the guardian of the garden. Such is the intensity and passion of her love that she becomes the garden and merged with it. The garden is her body. She thinks the arrival of Sarala in the garden is like “slicing her body and planting someone else’s heart in it (Tagore 168)”. She thought the garden as her body and she would not allow anyone’s heart to be planted there.

Sarala, being another protagonist, understands Neerja’s emotion aptly. She understands compassionately that Neerja had been banished from her own garden which has also derailed her from the body. She understands this cruel separation of the childless mother. She is ashamed of herself for intruding Neerja’s garden. Sarala herself is ready to go to Andaman jail to hide herself. But she couldn’t deny the love that once she shared with Aditya in their childhood. Because “they dug in the garden, working side by side, trimming the plants (Tagore 172)”. Now it is brimming out again. When she asks about her mental intricacies to Ramen, he replied that this is “a love that you (Sarala) had buried, when you were young, flowing again” (Tagore 173). Aditya, on the other hand cannot restrict himself from asserting his rejuvenated love for Sarala at this vacuum- “I am in love with you, and my heart is overflowing tonight because I am able to tell you this so naturally and simply” (Tagore 176).

Tagore has masterfully linked Neerja’s wellbeing with her capacity to fertility and productivity. The ecofeminists categorically emphasise the role of Nature and Women as providers of proper resources to sustain a living. Neerja’s role has been the same. She is the motherly figure who is always there for her husband. This motherly Nature in Neerja along with her infertility may be the root cause behind the crack of their conjugal relation. Conversely Sarala is also a motherly figure with some different attribution. She is more mature than Neerja. She knows the reality and she have the guts to act accordingly. She embodies the feminine attributes which represent sacrifice, renunciation and surrender. She declares the universal truth that “what is one in the seed always splits when it grows...” (Tagore 174). She in her mellifluous tone invokes the universal truth, “you men fight unhappiness, but generations of women have only borne unhappiness. They have nothing to bank on besides their tears and endurance” (Tagore 174). Thus, these two great women along with Aditya complete one circle. Both women personify two aspects of a single feminine entities. They are not opposite but complementary to each other and represent a character which ought to be ideally complete which ecofeminists advocate. Neerja in her deathbed declares her right; she imagines to go to nurture the garden. She has no energy to spare but still wants to look after the plants, flowers and trees of the garden. She even declares a war against Sarala and promises that she will not die like a miser. She cannot sacrifice her property right away. She renounces Sarala as ‘she-devil’ before her death and declares that she will suck her blood. On the other hand, Sarala is ready to give up everything which she possesses and ought to have. But what unites them is their closeness and association with Nature.

“Nastaneer” (“The Broken Nest”) and the Concept of Home

“Nastaneer”, originally published in 1901, is another masterpiece in which Tagore has shown profound skill in character delineation with emotional intricacies and fragility of human relations. The plot revolves around a triangle relationship between Bhupati, Charulata and

Amal, Bhupati's younger cousin. Bhupati, an affluent educated newspaper editor is a loving husband; but he is emotionally far away from his wife, Charulata. At her home Charu leads a lonely life with boredom. Being a traditional woman, she tries to prove herself useful to someone; she is eager to accept the social boundaries and 'endure the happy oppression of affection'. She takes the centre stage as the plot carries forward. Her love and emotion become vital assets of the story. The creative woman in her is rejuvenated when Amal starts staying with them. He has been given the duty to assist her in lazy hours and give her company. Soon they develop a good relation and her spirit is uplifted with the touch of a male figure in Amal, the philosopher, poet and a university student.

A happy woman stands for a few qualities such as productivity, sensibility, creativity and nurturing. Hence the first endeavour Charu and Amal take on is gardening. They plan to make a garden of their own. Charu says to Amal, "You and I will make the garden together" (Tagore 8). She thinks that there would be no fun if the plan is revealed to her husband which correctly suggests a woman's perception of fulfilment. They would feel satisfied if the work is done; not in the declaration of the work. Her relations with Amal take her to another venture of writing developing in her a creative faculty. She likes to read all of Amal's writing as well. She even debates and criticises them with her creative sense. Her feminine being finds Amal as a home and now she desires everything that belongs to Amal. She has become a philosopher and poet in a male-dominated Indian society. The creative circle she has made with Amal is fulfilling for her and she is satisfied with that. She has even become jealous of anybody who aspires for Amal's company. Gradually she turns possessive about Amal. She wants to confine Amal with her love; she even does not like the idea of Amal's work being published as Tagore writes: "Amal's writings belonged to her as much as to him. Amal was the writer and Charu, the reader. The secrecy of their venture was its primary attraction for her. She could not comprehend why she should feel so upset at the thought of other people reading those pieces and praising them" (Tagore 14). She personally does not like the growing popularity of Amal in the literary circle and began thinking of herself as someone detached from him. When Amal proposed the name of 'Charu's Reader' about the literary circle composed of two of them, she denies the proposal. Charu turned him down with the proposed name "Amala". This is the perfect aspiration of her desire for a sustainable equality where male and female both assert their right. Amal with all his male passion, compassion and masculinity melts into the personality of Charulata, the perfect female- and the product becomes Amala. The name Amala perfectly epitomizes the concept of androgynous mind conceptualised by Virginia Woolf in *A Room of One's Own*: an androgenous mind is what exhibits a balance between the male and female aspects of being (Woolf 76). Her feminine self is so absorbed with the will of equality that she competes with Amal in the philosophical arena. She even surpasses him and is acknowledged by the literary magazine *The Lake Lotus*. This defeat at the creative hand of Charulata hurt the male ego of Amal. He is shaken by this sudden defeat in the eyes of his disciple and starts acting unlikely of him. But the winner Charu is not happy with this accolade. She is still ready to surrender to Amal, the glow of her life. She thinks that "someone had let her favourite birds out of their cage" (Tagore 31). She has created her art only for Amal. She even considers that Amal has been treacherous with her when he revealed her creative pieces to the world through publication. She feels embarrassed that all the secrets that she kept for Amal are discovered by her husband and the world. But still, she retains her submissive nature and wants to reconcile with Amal.

Sensing Charu's emotional inclination towards him and the resultant impending danger, Amal decides to leave. This is an emotional violence he has committed to Charu. When he left a

great vacuum is created in Charu's life. Subsequently Bhupati also discovers the emotional bonding between Amal and her wife Charu. This causes him mental turmoil and emotional devastation. He feels like a plant which is uprooted from the ground. He wants consolation but there is no one to whom he can go. All he needed is "a concerned, loving enquiry from Charu, a show of tenderness... to salve his aching wound (Tagore 43)" which signifies the healing power of Woman and Nature. But she has now become empty. She has nothing left to offer after all these emotional violence committed to her. Her tenderness, her love, care, compassion or love have been banished from her first by Bhupati's ignorance and then by Amal. The more Bhupati tries to connect with Charu; he discovers the void inside her. Leaving all his dream and aspiration, he subscribes to the sustenance principle which advocates a life with "little flame of happiness, with things that were accessible yet beautiful, tangible yet pure (Tagore 55)". He now wants to return to Charu. He tries his best to go to Charu and pleases her. But she has now turned unresponsive to any stimulus of love. The emotional damage that has been done to her is irreversible. Her response these days has become very much like Nature as being exhausted by two patriarchal entities. Nature has the enormous power and resources that she gives us for our survival. We, very much like Amal and Bhupati, use and extract them as much as possible for us. But this kind of unrestricted and uncontrolled extraction often leads to the danger of exhaustion. Then we reach a point when nature responds in such a way which is beyond our imagination. Intolerable exhaustion and exploitation may result in some destructive response with flood, draught, landslide, earthquake or any other natural calamities. In the very same way Charulata has also become exhausted with her emotional and psychological turmoil and she has now nothing to offer.

"Dui Bon" ("Two Sister") and The Two Feminine world

"Dui Bon" was first published in 1993. Sharmila and Urmimala, the two sisters, bring with them the two sides of the same feminine essence: one is the world of responsibility, accountability, devotional love for the husband and another is individual desire and emotional fulfilment. Tagore has made it clear at the very outset of the story by stating that "one is mostly maternal. The other is the lover" (Tagore 75). Sharmila is a traditional woman who is happy with her role as a housewife and she is so immersed in that role that she almost appears to be a motherly figure before her husband, Shashanka. She finds herself fruitful if she can give any service to her husband. Each and everything of her life with its desires, compassion, love and care centres around Shashanka. She takes the role of the softest women before her husband; she also becomes the dangerous protecting woman when it comes to shield her husband- from emotional turmoil, physical ailment or external harm. Moreover, "Sharmila was as vigorously engaged in upholding her husband's honour in the outside world as she was tenderly protective of him at home" (Tagore 77).

On the other hand, Urmimala is beautiful, simple, alluring and lively. She is a progressive woman who is ready to share any stage with a man:

If she was interested in science, she was no less-possibly more- interested in literature. She was very keen on watching football matches but didn't ignore the cinema. When an authority on physics came to lecture at presidency College, she was present there too (Tagore 94).

Tagore characterizes her with sharp contrast with Nirod, the family physician and her expected suitor. Nirod represents reason, logic and all the bookish knowledge of the world. For Nirod, “Idiots earn success, but the deserving earn glory” (Tagore 91). He was expert in discussion but novice in heartily conversation. He possessed a youth without dazzle. On the other hand, the ‘extremely good humoured’ Shashanka shares a positive bond with her. Her stay at Shashanka’s home, during Sharmila’s ailment and in absence of Nirod, creates a space for them to explore emotional melting. Shashanka’s boredom aspiring to build a business empire gets a spicy kick in her presence. They are drawn to each other naturally and organically. Sharmila was ignorant of this emotional development because she thought Shashanka is busy with his enormous endeavours- “she gloried in Shashanka’s glory (Tagore 105)”.

Vandana Siva in her book *Staying Alive* wonderfully explains the relationship between Nature and Women with the help of Indian cosmology. Everything on earth survives on the dialectic principle of creation and destruction. The energy (*Shakti*) is at the root of this tension which runs this act of creation and destruction. The existence survives on this primordial energy which is nothing but the manifestation of Nature: *Prakriti* as “both animate and inanimate, is thus an expression of *Shakti*, the feminine and creative principle of the cosmos; in conjunction with the masculine principle (*Purusha*), *Prakriti* creates the world” (Siva 37). Nature or *Prakriti* creates, assimilates and enhance the act of production. Without *Shakti*, *Shiva* who is the primordial force of creation and destruction- is a powerless aspect. The creative force and the creative world are not separate from each other. *Prakriti* or Nature is the primordial vastness. All the forms of nature- animals, plants, insects- are the children of that Great Mother who is created from ‘creative play of her thought’ (Shiva 38). Thus, Nature is the manifestation of the feminine principle which is connected with creativity, productivity and sacrifice. Thus, Women and Nature are connected with a pure thread of creativity and sanctity. For the ecofeminists, Nature and Women are equal and they are the expression of the same entity. Sharmila and Urmimala bear with them two aspects of the Nature. Sharmila is like the season of monsoon- “she lets her gifts flow freely from the sky; bestows water, nurtures corps, quells the heat, dispels aridity, fulfils all wanting (Tagore 75)”. On the other hand, Urmimala is the season of spring: “her mysterious run deep, her magic is bewitching. Her vivacity makes the blood tingle, entering the very core of one’s being and bringing the expectant body to life, like the melody that awakens the silent veena” (Tagore 75). Tagore’s mastery is evident in his articulation of these female principles. Embodied in the figure of these two sisters the feminine principle goes strongly against the contemporary reductionist science. The science and technology project itself as universal and beneficial to all. But in reality, this developmental thought, which is ontologically a byproduct of Western male dominated endeavour, is at the root cause for the violence against woman and nature. Nirod, the doctor, is the epitome of this thought. He is a great man with all his medical and rational knowledge. But what he lacks is naturalness of a human being. He represents the reductionist scientific temperament. Hence, he can lecture on grave philosophical and theoretical concept; but he lacks the charm of common communication. He holds his reason and logic before what he desires. He thinks sentimentality is not for him. He cannot say a flattering word to Urmimala because those are ‘manufactured endearments. Though she deserves a little praise for herself she never got that from Nirod. He rather tries to trim Urmimala’s natural instinct of expressiveness, domineering personality and spontaneous emotional overflow which invite criticism from the ambassadors of patriarchy. Shashanka also does the same with Sharmila. He violates and decimates Sharmila’s emotion for Urmi. He even justifies his act of emotional violence thinking that Sharmila would be happy to bring him and

Urmi together as Sharmila is an extraordinarily motherly figure. Thus, he wants the shed of the tree of Sharmila; but he purposefully does not want to take any responsibility and accountability for Sharmila. Thus, Sharmila and Urmimala resemble two different entities- one is the good mother and another is the bad mother. Catherine M. Roach criticises these categorizations suggests that “this connection means that response to nature is necessarily shaped by the varieties of human identity and experience, by what it means to be human (Roach 6).

Conclusion:

Tagore has laid bare an extraordinary importance in the interconnectedness between Women and Nature. This is very much evident in the naming of these three texts with their characters. “Malancha” which literary means an harbour is not just an abstract idea. It represents the home which is a necessity for each of us. Neeraja means natural vitality, Aditya represents the sun and Sarala stands for simplicity. “Nastaneer” means a broken nest built organically by birds. But here Bhupati’s nest is broken because he fails to sustain a healthy relationship with his wife Charulata, the creeper the fundamental elements of a nest. In “Dui Bon”, the two sisters also represent feminine selves. Sharmila symbolizes shyness and Urmimala stands for a series of waves and both are representatives of Nature. The women characters discussed above are unique in their assertion of identities and clarification of thought-process. But what is common is their closeness with nature. Nature with all its variety of abundance is embedded in different characters. Tagore has dextrously explored and explained this kinship between Nature and Women.

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