



The Feminist analysis of Rabindranath Tagore's "Malini"

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Abstract

Study of feminism in Rabindranath Tagore's "Malini" The princess of Kanshi is Malini. Malini turned to Buddhism despite coming from a typical Hindu family when she was young. Her yearning for a modest existence free of opulent luxury, exquisite clothing, and priceless jewelry is a result of her Buddhist religion. The queen is convinced that she is a pristine flame of fire where the heavenly spirit has been born. Malini is the embodiment of Supriya's flawless faith. Hindu Brahmins honor Malini as the world's mother. More than anybody else, even Kemankar dreads her. Malini is of the opinion that the impoverished value her life more than the palace does. She has occupied cottages and people's hearts. Malini is a symbol of beauty and love.

Keywords: Feminist, Malini, Buddhist culture

Introduction

Bengali Indian poet, author, and philosopher Rabindranath Tagore lives in India. He was born in 1861, and he passed away in Kolkata, which is now Calcutta. He is well-known for his poetry creations, plays with philosophical themes, novels, and short tales. "Malini" is a literary play that depicts a story of love and hatred. Additionally, topics like friendship, loyalty, sacrifice, forgiving others, and so forth are covered. Malini, the princess of Kashi, is ordered banished by the Hindu Brahmins at the start of the play.

The princess of Kanshi, Malini, was brought up in a strict Hindu household but later changed her religion to Buddhism after receiving instruction from Buddhist monks. The Hindu Brahmins' campaign for Malini, the princess of Kashi, to be exiled is the play's opening scene. a country of Hindus. The adoption of Buddhism by Malini is being blamed as a new religion. She was affected by Buddhism due to the Buddhist monks who taught her. She has no affinities for the superficial beauty of the world or the things of this world. According to her, finding fortune in a poor area is not a person's destiny.

According to her mother, the Queen, a woman worships her husband and her children above all else. Kemankar, a dogmatic, unyielding Brahmin, thinks that both Malini and Buddhism are antagonistic to Hinduism. Although it seems like his friend Supriya is on his side, he later alerts the king of Kemankar's cunning scheme.

The drama investigates the historical clash between Buddhism and Brahmanism. Princess Malini's conversion to Buddhism served as the impetus for the plot of the drama. The princess is demanded to be banished by disobedient Brahmins in Kashi, the hub of Hinduism. "Malini" become a Buddhist and

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now exhorts her circle to love one another. Supriya and her buddy Kemankar, who loathe change, insidiously rebelled against it. So it exhibits both love and hatred. In the end, Malini shows her grandeur by begging with her father not to kill Kemankar.

If a man gives himself to a form of worship that satisfies only intellectual and emotional curiosity, it results in the excess of rituals like idol worship, crude fanaticism and religious ceremonies that create a chaos in society. (Agarwal, 2003: 41).

Supriya, a buddy from Kemankar's youth, is likewise a troublemaker. Malini is charged with being a deadly snake that is headed for the foundation of Hinduism. Supriya opposes the notion of banishing Malini in the name of religion. He is aware that numbers alone cannot prove the truth.

Tagore was adamant about utilizing his writing as a weapon in the struggle to advance women. He promoted women's liberation, equality, freedom, justice, power, and rights in his writing, which largely addressed emancipation.

"Malini was written in 1896 when the poet was in Orissa, and its source is a story in Rajendra Lal Mitra's Sanskrit Buddhist Literature of Nepal, but it differs from the original so much that it is hardly recognisable" (Roy, 2005: 106 -107).

Since his early years, Tagore's brilliance had been drawn to the logical and humanistic components of the Buddha's teachings and Buddhist culture. Rabindranath, a Brahmo-

Hindu, was opposed to all forms of worship and superstition but had a deep respect for the Buddha. Throughout his creative career, he referenced the contributions of Buddhist monarchs, Buddhism in Indian civilization, and the significance of Buddhist philosophy and culture in Indian art, literature, and intellectual life in numerous poems, essays, travel diaries, treatises, and lectures. Being a fervent fan of Buddha, he naturally included some of his humanistic ideals into his plays as well. In these lines of Acharya & Ripalini, his veneration for the Buddha is implied.

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