



**ORIGINAL RESEARCH**

**Women and Emotional Variabilities: Reading of the Delicate Complexes ‘Subjecting Asha-Binodini’ in Tagore’s Chokher Bali**

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**Abstract**

Women have often been deployed from many social representational practices for their absently marked subject positions; they have been made to function as the ‘subjects’ of absent political representations. Feminism as such had no pinpointed strategy of commencing in Indian geography, except for personalities protesting against social rules to demand equal spaces for the women. In the field of Indian English Literature that can be considered as feminist writings, we indeed have remarkable contributing personalities like Mahasweta Devi, Jhumpa Lahiri, and many more. In this regard Judith Butler beautifully stated that “Women are the sex which is not “one”. Within...a phallogocentric language, women constitute the *unrepresentable*...women represent the sex that cannot be thought, a linguistic absence and opacity” (Butler, 13). Rabindranath Tagore’s literary pieces has often been called feminist works for they constructively deconstructed the intricate cultural stigmas. Tagore’s presentation of women was both subversive and culturally vibrant, few dominated; while few were dominated, which my paper would try discerning by following the methodology of literary review which will involve an overview of previous works and my subjective interpretation and through the application of queer-post-structuralist feminist theory.

**Keywords:** Women; emotions; desires; gender; queer

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**1.Introduction**

Culture functions as a foundationalist fable in shaping identities and sustaining them, and such Bengali culture has also created women as a separate entity definable by few ‘fixed’ characteristics of linguistic absence. Tensional forces often produces beautiful network of critical discourses that further frames anatomical representations powerfully. Rabindranath Tagore (1861-1941) was a literary book that was offered to Bengali Literature. He shaped and reshaped the literary domain with contextual and cultural modernism. Being the ‘bard of Bengal’ he has framed the characters of women as products of oppositional power-play. Each of them survived through deep anguish and narrated through desires forbidden. Tracing from here, and using Tagore’s lens to describe the Bengali culture, we can see how the cultural strength has been commandingly created. We cannot ignore the fact that ach culture has its flaw, and within the phallogocentric social construction culture functions as a “natural” excuse of continuing the phallus dominated

representational strategies. Presentation of women in Bengali culture often stands in association to desires and relations to men, friendship between women, but no love between them. But these re-presentational discourses of women in Bengali culture also had some loopholes, some heteronormative structurization(s) which allows queer lens to dislocate the accepted definitions of women. Women therefore as subjects to political interrelations in literature have a different point of entrance and the position of placement and displacement of women within any cultural set-up (Bengali in this case) is therefore distinctively phallus-defined and separated. As we know ‘history’ has mainstreamed and obliterated many contributions of women to highlight men; however, women personalities like Kadambini Ganguly, Savitri Bai Phule and few others were noticeable challengers to the social customs braking rules to move ahead. Historical framing has modulated many operative and discursive fables and tales of women to present the image that the phallogocentric culture considers appropriate.