Tarasankar, the famous novelist is a person with a great mission which he very successfully sustained in his novels. In fact, we deem the genius of Tarasankar as an outstanding art expression of Bengali culture and thoughtfulness. His vast volume of novels inspired the lifespirt of an age on one side, and new thoughts and ideals on the other. So, it is naturally difficult to analyse the literary women of such a great writer whose capacious intellect was always weaving new creations and interpretations of the facts and events around him. To advance at such a hard task we have followed the analytical processes of treatment of the literary characters and divided our topic - "Women in Tarasankar’s novels" into five chapters and proceeded deep to deeper in our discussion.

In the preface we have tried to peep into the vast realm of Bengalie culture and tradition as because the novels of Tarasankar maintained a very close relation with our traditional thoughts and concepts. Particularly, Tarasankar in sometimes found to cast his look on his literary women from the standpoint of Indian view. Hence, in the preface we have made a short survey on the growth and development of the individualistic culture of Bengal, the marks that it left from time to time on the Bengali women and Bengali literature and finally made an attempt to show the consistency among our culture, traditions and the literary women of Tarasankar. As the creations of a person are very close to his creative spirit, so, the preface also deals with the specialities of Tarasankar’s intellect. At the
end of preface we have brought our discussions in the conclusion
that, though Tarasankar is an immediate link of Indian concepts
and thoughts, yet his capacious intellect was always weaving new
creations and interpretations of the facts around him.

The first chapter presents a chronological picture
as to be an ancient Indian lady through gradual transformation
assumed particular farm in Bengalee tradition. Because to a bird's
eye view, the women of Tarasankar's novels are the beams of ancien-
t Indian ladies who through many paths of alterations and modifi-
cations took particular farm in the Bengalee literature and flour-
ished much by the concepts of Bankimchandra, Rabindranath and
Saratchandra. Moreover, the literary women of Tarasankar are some-
times found to run parallel to those of Bankimchandra, Rabindra-
nath and Saratchandra. Hence, in this chapter we have a short
look on the concepts of above three writers regarding women and
womanly love.

An intimate study on Tarasankar shows that, he
is quite easy and free while he is within the boundaries of his
practical experiences. Throughout his long life he happened to
come across innumerable women of different castes and trines,
whom he welcome in his novels also. In the second chapter we have
tried to present some of such women of his experiences who appe-
ared more than once in his novels to act on the literary charac-
ters.

The third chapter is however of great importance
in view of its dignity, so far as our topic is concerned. Here
we have made a thorough analysis on the women of Tarasankar's
novels in the light of (i) their objective position in the corresponding novels (ii) the impact of "Puranas," and "Vaishnavite" literature, if any, on them, (iii) the influences of western literary ladies, if any, on them, (iv) parallelism of them with the literary women of Bankimchandra, Rabindranath, and Saratchandra, (v) the thoughts and views of author, they conveyed, (vi) the marks of author's real experiences on them, (vii) how the moralities and social views of author moulded them in its own way, etc.

For the purpose we have selected fortythree women of his sixteen novels, though it is very difficult to pick up only fortythree representatives out of the large crowd of women of his literature. With best efforts we have made our selection on the basis of our topic and not from the standpoint of their popularity or artistic beauty. As a result, it may so happen that, some women of his renown novels failed to come under our discussions, where as some ordinary women from his ordinary novels got vital positions in this chapter. In course of our discussions we have mentioned the relevant points of the tales, and transliterated quotations have been put as footnotes from time to time and proceeded deeper into the nature of Tarasankar's women. (We) put our own views now and then with proper justification and sometimes put forward with the views, remarks and quotations of renowned persons to justify our conclusions. Thus, practically in this chapter we have reached some conclusions on "women in Tarasankar's novels" which we have discussed in the next chapter.
The chapter bearing the title "women in Tarasankar's novels" deals with the final analysis of the subject-matter on the basis of the facts and inferences already drawn in the earlier chapters. Women to Tarasankar appeared as the most vital part of human life-cycle and as such charmed him again and again with their new forms and figures. So, he could not but accept their diversified nature in his literature. But still then, we find, some analogies among the women of his literature both in nature and appearances. Considering these analogies in their appearances we have classified them into the following five categories.

(i) Women-representatives of the then societies of the novels.

(ii) Author's fascinating characters.

(iii) The types of women who were submitted to various tests and observations.

(iv) Some symbolic and allegorical characters.

(v) The characters representing the fascimile of the author's experiences.

And considering the nature of his literary women, we have arranged them in the following three groups.

(i) "Motherly women" in his novels.

(ii) "Housewives" in his novels.

(iii) "Ladies-love" in his novels.

We have put our own views in justifying their positions in the corresponding classes. Sometimes we have to go through the concepts of previous writers, our traditional concepts, concepts of "Vaishnava" literature and even through the concepts of modern writers and foreigners, to show what ideals and ideas
the women of Tarasankar hold. Regarding the above-mentioned categories we have put our traditional concepts and the concepts of other writers and side by side placed the women of Tarasankar, and thereby justified where his women did agree with the forerunners and when they did not. Such comparative studies lead us gradually to reveal when the specialities of Tarasankar’s poetic intuition lies.

In this task of advancement sometimes we have to put forward the concepts of different great persons. The portions of the stories, transliterated quotations from the novels and similar views and thoughts of different persons including the author, have been put from time to time to justify our arguments. Sometimes we are to follow the life-long philosophy of the author as his literary women are in full accordance with his own philosophy of life.

In the concluding chapter, we have made a short review of our previous discussions and tried to assimilate the concluding ideas together in chronological form. While doing so, we find some qualities are common to all women of Tarasankar’s novels and hence, we think, these are the special marks of women of Tarasankar. In this we have once again gone through the philosophy of author’s life, because, Tarasankar is a writer whose philosophy of life united inseparably to his literary women like the "Hara-pūrbati" of "Mangal-kabya". So, in the concluding chapter we have placed his artistic creations on the background of his own philosophy of life and thereby tried to reveal the special marks of his outlook.