



MANIFESTATIONS OF THE ANIMUS ARCHETYPE IN RABINDRANATH TAGORE'S *CHITRA*: A JUNGIAN PSYCHOANALYTIC ANALYSIS

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Abstract

Literary texts serve as rich sites for exploring psychological dimensions of human identity and consciousness. Within Jungian analytical psychology, archetypes function as universal patterns in the collective unconscious that shape behavior, cognition, and personality development across cultures. The Animus archetype, representing masculine aspects within female psychology, plays crucial roles in women's identity formation and psychological wholeness through the individuation process. Despite significant scholarship on Rabindranath Tagore's *Chitra* (1913), limited research systematically examines how the Animus archetype manifests throughout the protagonist's character development. This study investigates the projections and manifestations of the Animus archetype in *Chitra*'s psychological makeup, exploring how masculine identity, warrior persona, internal conflicts, and ultimate integration reveal universal psychological patterns within culturally specific contexts. Employing qualitative research methodology, this analysis combines close textual reading with Jungian psychoanalytic interpretation, utilizing thematic analysis to identify patterns of Animus manifestation across narrative progression. Findings reveal three primary manifestations: masculine identity dominance shaping self-concept, conflict between Animus-driven warrior identity and emerging feminine desires, and transformative integration achieving psychological wholeness. The research contributes frameworks for understanding archetypal manifestations in non-Western literature, demonstrating *Chitra*'s contemporary relevance to discussions of gender fluidity and identity integration.

Keywords: *Animus Archetype, Jungian Psychology, Chitra, Literary Analysis, Psychological Manifestation*

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1. Introduction

The intersection of literature and psychology has long served as a fertile ground for the creation of the understanding about the complexities of the human consciousness and identity. Among the various psychological frameworks that can be applied to literary analysis, Carl Jung's analytical psychology has especially interesting things to say about character development and symbolic representation (Jung, 2014). Central to Jung's theory is the idea of archetypes - universal patterns that exist in the collective unconscious and influence human behavior, thinking and perception across cultures and time periods (Robertson, 2016; Stevens, 2012). Within the framework, the archetype of the Animus embodies the unconscious masculine aspects of the female psyche that manifest in such traits usually linked to masculinity as rationality, assertiveness, independence and being goal-oriented (Sengupta, 2023; Hila, 2022). This archetype is important to the woman's psychological development and the journey to a state of individuation - the process of integrating the conscious and unconscious to attain psychological wholeness (Colman, 2018).

Rabindranath Tagore's one-act play *Chitra* (1913) is a powerful literary exploration of gender fluidity and identity formation and the complex interplay of the masculine and feminine qualities within the same character. Set in the backdrop of the ancient Indian epic, *Mahabharata*, the play revisits the story of Princess Chitra of Manipur who was raised as a warrior by her father in lieu of the male heirs. Tagore's Chitra is not the stereotypical submissive feminine character of the traditional Indian literature, nor is she the complete masculine warrior she portrays herself to be (Bukhari, 2019). Instead, she represents a psychological multidimensionality that renders her an excellent subject to be analysed through Jungian psychology (Bhise & Bhise, 2024). Her character reflects the conscious display of masculine traits with an unconscious feminine essence that forms a rich bundle of gender identity that is far from the rigid binary classifications of her patriarchal society (Saewyc, 2017; Wood & Eagly, 2015).

The importance of exploring the Animus archetype in *Chitra* transcends being just a literary analysis. In present day discussions of gender identity, fluidity, and the deconstruction of the traditional gender roles, Tagore's character of 100 years ago seems to have a remarkable relevance (Nagoshi et al., 2012). The play challenges the readers to rethink the unnatural boundaries that society has put on gender expression, and to understand that psychological wholeness requires integration of both masculine and feminine regardless of biological sex (Chung & Rimal, 2016). As societies everywhere struggle to adapt to changing notions of gender identity and expression, literary texts

exploring these issues offer us a great deal of insight into the timelessness of these struggles (Stanton, 2022).

This research paper deals with a basic issue in the study of Tagore's *Chitra*: How is the Animus in *Chitra* projected as a leading character? By systematically analyzing the instances of display of the archetype of Animus throughout the play integral to this text, the paper intends to highlight the depth of psychological subjectivity in the characterization practiced by Tagore and show how literary analysis informed by Jungian psychology can reveal meanings that transcend the immediately apparent narrative of the text (Carter, 2018). The paper will discuss various aspects of the Animus projection, such as *Chitra*'s embrace of masculine roles and behaviors, her relationship with warfare and leadership, her struggle between societal expectations and true self-expression, and her journey of ultimately reaching psychological integration (Alirezaii et al., 2021; Chung & Kwak, 2011).

The methodology that will be used in this analysis is a combination of close reading of the texts along with Jungian psychoanalytic theory in which specific passages, dialogues, and character actions are discussed that reveal the workings of the Animus archetype (Greenham, 2018; Saccomano, 2014). By analyzing how *Chitra* presents herself, her interactions with other characters (especially Arjuna), and her internal conflicts, this study will trace the different ways in which the Animus manifests itself into her personality (Labatut & Bost, 2019). Furthermore, the paper will discuss how the characterization of the Animus by Tagore opposed traditional interpretations of Indian mythology and western psychological theory, producing a peculiar synthesis that speaks to the experiences of all humans, and yet remains rooted in specific cultural contexts (Bhattacharya, 2011; Ray, 2004). Through this examination, the research aims to add to Tagore scholarship and the scholarship on the large scale of how to use literary texts as vehicles in exploring complex psychological phenomena (Pandya, 2004).

2.Literature Review

The scholarly approach to the study of Rabindranath Tagore's *Chitra* has been interpreted in various critical perspectives, including feminist criticism, psychological analysis, and cultural studies. This literature review has synthesized the existing scholarship on Tagore's work, Jungian psychology in literary analysis and representation of gender, in order to establish the theoretical basis towards investigating the manifestation of the Animus archetype in *Chitra*'s character.

2.1. Tagore's Literary Contributions and *Chitra* in Bengali Literature

Rabindranath Tagore (1861-1941) holds a distinguished place in world literature with his unique achievements in literature (poetry, play, music and artistic expression) (Bhattacharya, 2011). His multifaceted skills allowed him to have cultural and ecological exchanges that increased his influence in different fields of literature around the world (Fraser, 2019). Tagore's literary production in the nineteenth and early twentieth centuries comprised sixty dramatic works, of various genres and reflecting great insights into the environmental, political, economic, and social conditions of the subcontinent (Collins, 2008). Among his entire body of work, *Gitanjali* (2010) is one of his most recognized work with poetic verses representing the unified mental state of the subcontinent.

The play *Chitra* is especially important in Tagore's dramatic work. Written in 1913, *Chitra* is a strong portrayal of female empowerment as it features a woman who is not shy as the assertive characters from both the Mahabharata and literary traditions (Anjum, 2016). As Anjum affirms, "Tagore's *Chitra* is based on the Mahabharata story of the warrior princess whose quest for love has feminine and feminist overtones" (p. 2). *Chitra* revived education in Bengal and contributed in Bengal Renaissance, which made Bengalis feel refreshingly interested about their ancient ancestry while seeking to resurrect and honor their national identity (Chowdhury, 2021). Using imagery and his deep poetic style, Tagore gave the story meaningfulness, with themes of self-discovery and love in an Indian mythological scenario. The play features largely in Bengali literature because it comments on Bengal society and culture while expanding the values of poetry with Indian mythological stories about love and identity (Shukla, 2008).

2.2. Jungian Psychology and Archetypes in Literary Analysis

Carl Jung's analytical psychology forms a powerful model to analyze the psychological aspects of literary characters. Jung defines archetypes as universal patterns that are common to all people, and he defines them as primordial symbolic patterns that occur naturally in the most basic layer of human consciousness (Jung, 2014). According to Jung's theory, everyone has similar patterns stored in common unconsciousness which are in direct connection with thinking, behavior, and worldview (Robertson, 2016). The archetype theory defines four important parts of human mind: Self, Persona, Shadow and Anima or Animus (Stevens, 2012).

The Animus archetype, in particular, is the masculine part of the female psychology. Jung explains that all female individuals possess an inner male segment that is referred to as the Animus, while all male individuals have an inner female segment called Anima (Sengupta, 2023). These archetypes build lives narratives in the manner of dreams and various forms of communications (Neher, 1996). Scholars have found these patterns beneficial in self comprehension and understanding cultural patterns of others as

it gives a foundation where individuals can look at experiences in alternative lights (MacLennan, 2006). Recent scholarship has added to the knowledge of the manifestations of the Animus archetype in literature. Alirezaii et al. (2021) examined the animus archetype in the poems of Zhaleh Ghaemmaghani and showed how animus archetype affects the development of female literary characters. Similarly, Chung and Kwak (2011) investigated characteristics of women's self-presentation based on the Animus archetype, finding the integration of masculine and feminine elements in female identity.

The use of Jungian psychology in literary analysis allows the researcher to search for actual meanings that are found in the written work (Colman, 2018). Literary experts analyze the way archetypal characters work with others in themes to form the main plot of stories (Mills, 2018). Knox and Fonagy (2003) show how Jungian ideas are useful for understanding the psychology of characters, and Fordham et al. (2018) discuss methods of bringing analytical psychology to textual interpretation. As per Chaudhary (2019), Jung's theories offer structuralist-poststructuralist continuum for the analysis of trans-cultural psychological phenomena which makes them especially useful for studying characters from non-Western literary traditions.

2.3. Gender Identity and Roles in Literature

Throughout history, literature has been used as an indication of man's constant quest for identity. Gender roles and identities have been examined by many, from Chaucer, to Shakespeare, Victorian times, Modernism and contemporary times (Plain & Sellers, 2007). In ancient literature, there were almost definite lines regarding gender roles with power monopolized by the male characters while female characters were weak, powerless, and obedient (Collins, 2008). However, modern literature shows more variety in the exposure of gendered identities whereby the experiences of the LGBTQ people break the gender expectations of males and females (Nagoshi et al, 2012).

Feminist literary criticism has been very important in the study of the role of gender in texts. Eagleton (2010) and Gallop (2012) show the reader how feminist theory helps to deconstruct current gender constructs, while Kowaleski-Wallace (2009) offers extensive frameworks for understanding feminist approaches to literature. Contemporary scholars such as Stanton (2022) show how the current English literature challenges the elementary rules of fixed gender identity, by presenting androgynous characters and plots. As Moi (2008) argues, literature today represents all aspects of human life, with characters defying gender norms allowing readers to understand various manners of self-expression.

The convergence of gender studies and psychoanalytic criticism is especially productive for the analysis of characters such as Chitra. Saulnier (2008) discusses the applications of feminist theories to the analysis of characters, while Levine (2010)

discusses the methodologies of feminist criticism. Wood and Eagly (2015) point out two traditions of research on gender identity that is relevant to literary analysis, showing how texts reflect and challenge societal ideas about gender. Saewyc (2017) offers a global view of gender roles and identity that situates the literary representations from a cross-cultural perspective.

2.4. Psychoanalytical Approaches to Literature

The correspondence between psychology and literature has led to some very important scholarly insights. Carter (2018) shows that the interpretation of texts through Freudian and Jungian psychology allows readers to have better appreciation of the symbols and character development in literary works. She points out how psychological realism depicts mental states with methods that are consistent with normal people's experiences and identifies Woolf and Joyce as pioneers who used stream of consciousness techniques to unlock the inner monologues of characters.

Specifically in regards to Jungian approaches, scholars have focused on the role of archetypes in narrative structures. Pourolkhās and Eshqī (2014) studied the manifestations of the Animus archetype in Persian literature, which shows cross-cultural evidence of the universality of the archetype. Their findings confirm that the Animus archetype ceases to be a cultural construct while appearing in a culturally specific manner. Similarly, Rani (2021) examined Jungian archetypes in Antoine de Saint-Exupéry's *The Little Prince*, which shows the applicability of analytical psychology to different literary texts.

Despite much scholarship on both Tagore's *Chitra* and Jungian psychology in literature, there is a big gap on systematic applications of Animus archetype theory to Tagore's characterization. While Bukhari (2019) discusses beauty and ideas in *Chitra* and Bhise and Bhise (2024) discuss psychological metamorphosis, there is no thorough exploration of the Animus archetype's projection through the play. This research fills this gap by giving detailed analysis of the manifestation of the Animus in *Chitra*'s character development, in both Tagore scholarship and understanding of Jungian archetypes in non-Western literature.

3. Methodology

This study uses the qualitative research design based on literary analysis and psychoanalytic criticism in examining the manifestations of the Animus archetype in Rabindranath Tagore's *Chitra*. The nature of this research is interpretive and exploratory in which it seeks to reveal the psychological dimension that is embedded within the literary text through systematic examination of character portrayal, dialogue and symbolic

representation. The qualitative approach is especially suitable for this investigation because it enables in-depth exploration of the nuances of the text as well as psychological complexities that cannot be adequately grasped by quantitative methods (Kuckartz, 2014). The interpretive paradigm of the study recognizes that the process of meaning making in literary texts is one of subjectivity guided by the established theoretical frameworks while preserving the analytical rigor through the systematic application of the Jungian concepts (Byrne, 2001).

The main source for this research is the one-act play of Tagore Chitra (1913), published by the India Society of London. This text is the basic source of data, the dialogues, interactions between characters, stage directions and narrative structure required for complete analysis. primary sources include scholarly works on the Jungian psychology, especially the original texts by Carl Jung him concerning the archetypes and the collective unconscious (Jung 2014), and more recent interpretations of Jungian theory from scholars e.g Robertson (2016), Stevens (2012), Sengupta (2023) and Colman (2018). Additional secondary sources include critical studies on the literary works of Tagore by Bhattacharya (2011), Ray (2004) Bukhari (2019) in addition to feminist literary criticism and study of gender as they contextualize analysis in the field of greater discussion of gender identity and gender representation (Eagleton, 2010, Wood & Eagly, 2015, Saewyc 2017).

The form of data analysis that is used in this paper is a combination of close reading and thematic analysis and psychoanalytic interpretation. Close reading, according to Greenham (2018) and Saccomano (2014), is the practice of closely reading textual elements such as word choice, imagery, metaphor, dialogue patterns, and character actions and looking for manifestations of the Animus archetype. This technique involves multiple readings of the text, with each reading focusing on different dimensions in order to ensure that the whole text is covered. Thematic analysis is the main approach to patterns in terms of the Animus projection, such as masculinity, warrior identity, gender conflict, self-presentation, and psychological transformation (Neuendorf, 2018). The researcher systematically codes passages that illustrate certain masculine qualities, rational thought, assertiveness, independence and goal-oriented behavior, which are associated with the Animus archetype as well as passages where Chitra's feminine aspects appear in tension with these masculine projections.

The theoretical framework for the present analysis is based on the integration of Carl Jung's concept of the Animus archetype into the general theoretical framework of the collective unconscious theory of analytical psychology. Jung's theory is based on the notion that the Animus is universal masculine elements in the female psyche that influence women's thoughts, emotions, and behaviors in a manner that may contradict the feminine

socially constructed roles (Hila, 2022; Alirezaii et al., 2021). This framework is supplemented by feminist literature theory which offers critical perspectives of gender representation and subversion of patriarchal norms in literature (Levine, 2010). The synthesis of these theoretical approaches allows for multidimensional analysis that takes into account both psychological patterns that are universal but also psychological constructions that are specific to the culture in which they are located (i.e. Bengali society in early twentieth century).

4.Data Analysis

4.1. Masculine Identity and Warrior Persona

The most prominent manifestation of the Animus archetype in Chitra's character emerges through her adoption of masculine identity and warrior persona. From the play's opening, Tagore establishes Chitra as a character who embodies traditionally masculine qualities, defying the conventional feminine roles prescribed by her patriarchal society. This projection of the Animus is evident in Chitra's self-description and the circumstances of her upbringing. Chitra declares:

"I am Chitra. I am the daughter of the king of Manipur. There was no one else in my father's house to ... I go about the fields and town without a veil" (Tagore, 1913, p. 2).

This excerpt reveals the foundational manifestation of the Animus archetype in Chitra's psychological makeup. Her statement "I was brought up as a boy" indicates that her masculine identity is not merely performative but has been internalized from childhood, shaping her entire sense of self. According to Jungian psychology, the Animus archetype influences how women think, behave, and perceive themselves in relation to the world (Sengupta, 2023). In Chitra's case, the absence of male heirs led to her father's conscious decision to cultivate masculine qualities in her, which paradoxically activated and strengthened her unconscious Animus. The skills she learned—riding, chariot-driving, and wielding weapons—represent traditionally masculine domains in ancient Indian society, symbolizing power, agency, and public authority. Her ability to move "about the fields and town without a veil" further emphasizes her rejection of feminine seclusion and her embrace of masculine freedom of movement. This public visibility and active engagement with the external world align with Jung's description of the Animus as the aspect of female psychology that relates to logos, rationality, and external achievement (Colman, 2018). The Animus has become so dominant in Chitra's personality that she

identifies herself primarily through these masculine accomplishments rather than through feminine qualities. Chitra further articulates her masculine capabilities:

"I am skilled in the use of weapons, and I can sit my horse as well as any man. I know no feminine wiles... the play of glances" (Tagore, 1913, p. 8).

This passage demonstrates the complete polarization between masculine and feminine aspects within Chitra's psyche, with the Animus archetype dominating her conscious identity. Her statement "I know no feminine wiles" reveals not merely unfamiliarity with traditionally feminine behavior but a conscious rejection or inability to access her feminine side. The Animus has become so powerful that it has suppressed the natural feminine aspects of her personality. The contrast she draws between "arms strong to bend the bow" and "the archery of eyes, the play of glances" employs metaphorical language that juxtaposes physical strength and martial skill against emotional intelligence and romantic allure. According to Hila (2022), when the Animus becomes overly dominant in a woman's psychology, it can create rigidity and disconnect her from her emotional and relational capacities. Chitra's explicit acknowledgment that she has "never learnt" the feminine arts suggests a developmental gap in her psychological wholeness. The warrior skills represent the positive manifestation of her Animus—competence, courage, and self-reliance—while her inability to engage in "the play of glances" represents the shadow side of an overactive Animus: disconnection from vulnerability, intimacy, and receptivity. This internal division sets up the psychological journey that Chitra must undertake to achieve individuation, the integration of conscious and unconscious elements that Jung identifies as essential for psychological health (Jung, 2014).

4.2. Conflict Between Masculine Self and Feminine Desire

The encounter with Arjuna catalyzes a profound crisis in Chitra's psyche, bringing her suppressed feminine aspects into conflict with her dominant Animus identity. This conflict represents a crucial stage in the individuation process, where previously unconscious elements demand recognition and integration. The Animus archetype, while providing Chitra with strength and capability, has also created a psychological imbalance that becomes painfully evident when she experiences romantic desire. Chitra reflects on her predicament:

"For the first time in my life I felt myself a woman. I knew that Arjuna loved beauty, and I knew that I was not beautiful. My skill in arms, my masculine strength, these could ..." (Tagore, 1913, p. 12).

This moment marks a critical turning point in Chitra's psychological development and reveals the limitations of an exclusively Animus-driven identity. Her statement "For the first time in my life I felt myself a woman" indicates that meeting Arjuna has awakened

aspects of her psyche that had remained dormant or suppressed throughout her masculine upbringing. According to Alirezai et al. (2021), the Animus archetype can both empower women and create internal conflict when it operates in isolation from feminine aspects of the psyche. Chitra's realization that her "masculine strength" cannot attract Arjuna's love represents a profound psychological crisis: the very qualities that have defined her identity and given her power in the public sphere become obstacles in the realm of romantic relationship and emotional intimacy. This conflict exemplifies what Jung describes as the tension between the ego (conscious identity) and the unconscious. Chitra's ego has been constructed around masculine competence and warrior identity, but her unconscious feminine self now emerges through desire and longing for romantic connection. The acknowledgment "I knew that I was not beautiful" reflects the internalization of patriarchal beauty standards, but more fundamentally, it reveals her awareness that she lacks the feminine qualities traditionally associated with attracting male love. This moment of recognition, while painful, is psychologically necessary for individuation. As Chung and Kwak (2011) observe, the integration of Animus and feminine aspects requires first acknowledging the existence of both and recognizing their distinct contributions to psychological wholeness. Chitra articulates her internal struggle:

"I am longing to be a woman, to feel that I am beautiful, to know the joy of being loved for my beauty alone. My skill in arms has won me fame ..." (Tagore, 1913, p. 15).

This excerpt reveals the deepening awareness of the split within Chitra's psyche and her yearning for integration. The phrase "longing to be a woman" should not be interpreted as a rejection of her gender but rather as a desire to access and express the feminine aspects of her personality that have been underdeveloped. According to Jungian psychology, true psychological health requires balance and integration of all aspects of the self, including both masculine and feminine elements regardless of biological sex (Colman, 2018). Chitra's statement reflects her growing understanding that fame and accomplishment—products of her Animus-driven warrior identity—cannot fulfill her emotional and relational needs. The distinction she makes between being valued for skill versus being loved for beauty points to a fundamental human need for acceptance of one's complete self, not merely one's achievements or functions. Wood and Eagly (2015) note that gender identity involves both internal psychological experiences and external social performances, and Chitra's struggle illustrates the pain of having developed only one dimension while suppressing the other. Her desire to "know the joy of being loved for my beauty alone" represents not vanity but a longing for the experience of being valued for her essential feminine being rather than her masculine doing. This conflict between doing and being, between achievement and essence, reflects the classic tension between Animus-driven goal orientation and feminine receptivity. The statement "it cannot win me love"

marks a crucial insight: Chitra recognizes that the Animus qualities that have brought her success in one domain are insufficient for wholeness in life. This recognition is essential for the individuation process, as it motivates the psychological work of integrating previously rejected or undeveloped aspects of the self.

4.3. Transformation and Integration of Animus with Feminine Self

The latter portions of the play depict Chitra's journey toward psychological integration, where the Animus archetype neither dominates nor disappears but finds its proper place within a more balanced psyche. This transformation represents the individuation process central to Jungian psychology, wherein conscious and unconscious elements achieve harmony. Chitra declares her resolution:

"No, I am not the goddess you worship. I am Chitra, the daughter of the king, but I am also a woman, and I love..." (Tagore, 1913, p. 57).

This powerful statement represents the achievement of psychological integration where Chitra claims both her masculine and feminine aspects as authentic parts of her identity. The phrase "I am Chitra, the daughter of the king, but I am also a woman" establishes her royal and warrior identity while simultaneously asserting her feminine nature, using "but" not as a contradiction but as an expansion of identity. Her self-description integrates the previously polarized elements: she is both "that Chitra whom you saw in the forest, hunting and roaming fearlessly like a man" and "the woman who loves you with all her heart." According to Sengupta (2023), successful integration of the Animus involves neither rejecting masculine qualities nor allowing them to dominate, but rather incorporating them into a balanced self-concept. Chitra's statement "I am she who can bend the bow and wield the sword" claims her Animus-derived capabilities without apology or shame, while "But I am also the woman who loves you" acknowledges her emotional and relational capacities. The repetition of "I am" throughout this passage reflects a strengthened sense of integrated identity. Unlike her earlier statements that emphasized either masculine prowess or feminine longing in isolation, this declaration encompasses both. The transformation Chitra undergoes illustrates Jung's concept of individuation as the process of becoming whole by integrating all aspects of the psyche (Jung, 2014). Her Animus no longer operates as a compensatory mechanism for denied femininity, nor does her femininity require suppression of her strength and competence. Chitra's final self-assertion reveals complete integration:

"I am neither a goddess to be worshipped, nor a mere woman to be possessed. I am Chitra. I shall walk by your side as your comrade. My youth and beauty shall fade, but this ..." (Tagore, 1913, p. 58).

This concluding statement represents the culmination of Chitra's psychological journey and the full manifestation of an integrated Animus archetype. By rejecting both extremes—"neither a goddess to be worshipped, nor a mere woman to be possessed"—Chitra transcends the limiting binary categories that patriarchal society imposes on women. The assertion "I am Chitra" declares an autonomous identity that incorporates but is not reducible to either masculine or feminine elements. Her vision of walking beside Arjuna "as your comrade" employs language traditionally associated with masculine camaraderie and equality rather than hierarchical romantic relationships where women occupy subordinate positions. This represents the Animus operating in its positive form: enabling equal partnership, mutual respect, and collaborative relationship rather than dominance or submission (Hila, 2022). Chitra's acknowledgment that "My youth and beauty shall fade" demonstrates wisdom and acceptance of temporal reality, while her confidence that "this that I am shall remain" asserts the permanence of her integrated self beyond physical appearance or social roles. According to Colman (2018), the individuated personality achieves stability precisely because it rests on the integration of essential psychological elements rather than on external attributes or social performances. Chitra's transformation from a character dominated by an overactive Animus, through crisis and conflict, to final integration illustrates the complete arc of psychological development that Jung describes. Her journey demonstrates that the Animus archetype, when properly integrated, does not masculinize women but rather provides access to qualities of strength, rationality, and agency that complement rather than contradict feminine relational and emotional capacities. The projection of the Animus in Chitra ultimately serves not to make her less of a woman but to make her a whole human being capable of both strength and tenderness, both independence and intimacy.

5. Conclusion

This research has systematically explored the manifestations of the Animus archetype in Rabindranath Tagore's Chitra using Jungian analytical psychology and has brought out the depth of the psychological content within the character's development. The analysis shows that Chitra's journey is a full journey of Animus projection through the stages of initial dominance, crisis and final integration, with Jung's process of individuation being illustrated with an amazing literary artistry.

The research determines three main manifestations of the archetype of the Animus in the character of Chitra. First, her warrior identity and masculine persona signify an overactive Animus that has informed her conscious self-concept since childhood, giving her strength and agency and at the same time distancing her from feminine aspects of her psyche. Second, her encounter with Anima brings about a profound internal conflict

between her Animus-driven identity and her emerging feminine desires, and this brings about the psychological crisis needed for growth and transformation. Third, her ultimate integration of the masculine and feminine elements proves successful individuation, where the Animus either does not dominate or disappear but is harmoniously balanced in a whole personality.

This analysis is of value to both Tagore studies and Jungian literary criticism as it shows how a hundred-year-old work of literature is related to psychological patterns across borders while also acting against gender-binary. Chitra's character transcends her historical and cultural context to speak to contemporary discussions of gender fluidity, the creation of identity and psychological wholeness. The research confirms that the Animus archetype, if understood and integrated properly, is not there to masculinize women but to provide access to the qualities of strength, rationality and independence that complement the feminine capacities for relationality and emotional depth. Tagore's Chitra therefore emerges as a knowledge that has existed for all time which shows that to be truly whole, one has to accept all that is 'the self' outside the limitations of social category.

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