

Life and Works of Rabindra Nath Tagore

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Abstract - Rabindranath Tagore (1861-1941) was primarily a poet, yet his work was not limited to poetry. He has made significant contributions to the economics of religion and education, politics and social transformation, moral regeneration, and economic recovery. Rabindranath Tagore was a brilliant philosopher, poet, novelist, playwright, and prophet. On May 7, 1961, he was born in Calcutta to a well-educated, rich, and well-respected family. His father, Mahrishi Devandranath Tagore, was mostly responsible for his schooling. Rabindranath studied Sanskrit, Indian philosophy, and astronomical philosophy. In English, Rabindranath Tagore is a famous Indian poet who is extremely nationalistic. In all of his poetry, plays, and short stories, he expresses his social and patriotic worldview. He was awarded a magnificent prize in 1913 for his amazing poetry, 'Gitanjali.' Man lives in a culture that values the development of his personality. Rabindranath Tagore was one of India's most well-known poets, and his works have a significant impact on Indian literature.

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INTRODUCTION

The poet's regular work routine will be fascinating. He practiced wrestling while it was still dark outside. He saw a Medical College student waiting to teach him the lore of bones when he returned from the wrestling mat. Master Nilkamal would arrive at 7:00 a.m., take his book and slate, and sit down at the table; everything was done in Bengali, including arithmetic, algebra, and geometry.¹ He jumped from one bound book to the next in literature. There was also Science to consider. When a Sanskrit scholar arrived, the boy began memorizing Sanskrit grammar. In this manner, all morning lessons of all types were heaped upon him, and the day went monotonously. When he was seventeen, his parents intended him to go to England to become a barrister, but fate intervened, and he did not become a barrister.

Tagore was dissatisfied with his own country's educational system; he was sent to school, but his suffering was likely higher than that of most other children. He had a strong need for color, melody, and life's movement. "Our city-bred education," he adds, "took no notice of the live actuality." The poet had to rely solely on his own instincts to build up the educational structure he had a gift to give to his country and, for that matter, the world. The educational structure he has raised will stand as an enduring monument to Tagore's genius as an educator and will serve as a light to many groping in the dark in the domain of education.²

"I have summoned you all to this asrama situated in this lonely spot so that you may complete the mission which the Brahmins, Kshatriyas, and Vaishyas of old fulfilled and became famous you have gathered around me," Tagore adds. If we succeed, each of you will prove your mettle as a hero; you will not tremble in fear, you will not be overwhelmed by sorrow, you will not be puffed up with wealth pride, you will not fear death; you will seek the truth and stay away from what is false in words and deeds, knowing that God is present everywhere. You will be content and refrain from wrongdoing.³

The poet chose this location to be free from the city's distractions. In the end, God, Nature, and Man work together to create the ideal environment for Tagore's school. The poet brings the child into close contact with Mother Nature as well as some of the East and West's greatest brains. Adults were present when Tagore taught Keat's "Autumn" or Shelley's "Intellectual Beauty" to the lower daser. His many interpretations flooded the imaginations of young and old alike. He never got tired of the tedious process. His provocative inquiries inspired the students to discover their own inner strength. He believed that one of the main goals of education was to discover one's own power.⁴

When I set out to appreciate Rabindra Nath Tagore's works, I understand how difficult it will be to do credit to such a multi-faceted intellect and diverse accomplishment. He was a poet, dramatist, author, actor, producer, musician, and painter, among other

things. He was an educator, philosopher, reformer, and life and literature critic. He reminded me of Kalidas, Goethe, and Dante.⁵

Tagore's family was culcatta's oldest and most respected family; the surname tagore (thakur) was derived from their official duties during Mussalman reign in the seventeenth century. The Tagore family has owned a zamindari since ancient times, and they welded at the mussalman court under British administration.⁶

"History is full with irony," Krishna Kriplani remarks. Bengal was overrun by Turko Afghans from the west around the end of the 12th century, and it eventually became a province of the Muslim Emperor in Delhi. Many Hindus were forced to convert to Islam in order to share the new lords' power."⁷

The poet cared deeply for children. He put himself on an equal footing with youngsters. He might be able to entice the child to him. He desired to observe youngsters closely. When he was not at the asram, the asramites were the first thing that came to mind. Even at an octogenarian, his affection for children remained undiminished. He emphasized his wish to interact with them and teach them as he had previously.⁸

HUMANISM IN THE POETRY OF RABINDRA NATH TAGORE

In the poems of Tagore there is a celebrating of life, joy of life, an ecstasy and deep gratitude for the human birth. In most of his poems Tagore places the greatest emphasis on human beings and their abilities. His poetry consecrates Vasudhaiva Kutumbakam's idea of the common parenthood and oneness of humanity.⁹

His poetry is imbedded with his passion for welfare and his deep commitment to human well-being. Tagore's poetry is anthropocentric, fundamentally humanistic and profoundly humanitarian, with all its sensuality, its ethereal dreams, its flights with passionate imagination, its linguistic melody (in the original pieces) and its contemplative atmosphere.

Wherever there was brutality, barbarism, exploitation, horror or violence, Rabindranath raised his voice. For him, there was no family and there were no boundaries between caste, world, language, race, or religion. In addition to embodying India's spirit in his poetry, Tagore introduced it to the age of "one-wordless." In his poem Africa, he condemned the European imperialist plunder of Africa:¹⁰

"Alas, shadowy Africa,
Under your black veil
Your human aspect remained
unknown

Blurred by the murk of contempt

The slave-hunters came with man-traps and manacles

With clutches sharper than the fangs of your wild wolves,

With an arrogance more benighted than your own dark jungles.

Civilization's barbarous greed

Flaunted its naked inhumanity."

Tagore reacted strongly in his letter to Yone Noguchi who supported the Japanese invasion of China:

"...in launching the ravaging war on Chinese humanity, with all the deadly methods learnt from the West, Japan is infringing every moral principle on which civilization is based...."

In the present meaning, Tagore was a citizen of the world. Atrocities would hurt and harm him anywhere in the world. In the country setting distant from war-torn Europe, the poem Apaghat (mishap) of his Navajatak collection begins. After a long period, two friends met: one recently married:¹¹

"The happy talk seems endless,

on all sides are the bhakti flowers

down the labyrinth of lanes,

their soft fragrance brings the intoxication of Chaitra,

On the branches of the Jarul tree.

The cuckoo cries hoarse its monotonous music..."

Suddenly the amorous mood has broken up and the love conversation ends in an explosion:

"Just then comes the telegram

Finland devastated by the barrage of Soviet bombs"

After the signing of the Munich Pact (the Czechoslovak Province of Sudeten, in ancient Bohemia) was granted Germany as a gift to fulfil the German ambitions of Hitler, Tagore's denunciation of Hitler and Nazism was strongly conveyed in his letter to Prof. Lesney, of Czechoslovakia. On 15 October 1938 Tagore wrote to Prof. Lesney:¹²

"I feel so keenly about the suffering of your people as if I was one of them..."

My words have no power to stay the onslaught of the maniacs nor even the power to arrest the desertion of those who while pretended to be the saviors of humanity? I can only remind those who are not yet wholly demented that when men turn beasts they sooner or later tear each other."

Rabindranath wrote the poem Prayaschitta, very anxious about the application of the Munich agreement.:

"Do not howl in fear or angrily judge God,

Let the swelling evil burst itself in pain

and vomit out its accumulated filth.

When the victims of carnivorous rage

are dragged by the competition of ravenous fangs,

Let the hideousness of the blood-soaked blasphemy

arouse divine anger heralding a heroic peace

out of an awful retribution."

MYSTICISM IN RABINDRANATH TAGORE'S

Rabindranath Tagore aims at understanding the core of Indian creative traditions and the outstanding individual who becomes a "culture hero." Gitanjali is classified under mystical poetry and is the subject of this study. The aim is to search the mystical aspects of Gitanjali and how it may be described as a mystical poetry. Tagore is an informal world ambassador and he has placed India on the world's literary map. To properly appreciate him, the richness and elegance of his proficiency in English, which made him a famous author, is important to notice. He was "a honeymoon of variety" to the entire world. He is a poet who won a position on the world literary stage for the first time for contemporary India.¹³

Rabindranath Tagore's collection of poems, Gitanjali, is called Gita. The original Bengali collection of 157 poetry dated August 14, 1910. Published by the London India Society in 1912, The English Gitanjali or Song Offerings contains 103 English translations of Tagore's Bengali poetry in Tagore's own words.

Bangladesh Gitanjali, on the other hand, wrote 53 original poems and 50 from his Achalayatan drama, as well as eight extra poetry volumes (11 poems).¹⁴

His name is known over the world because to Gitanjali. Among the numerous notable European critics who have complimented it for its uniqueness are W. B. Yeats, Ezra Pound, and many more. God, man, and nature are all on the poet's mind. These Gitanjali's songs. Gitanjali's devotion to this body of work exhibits his dynamic curiosity, humour, humanity, love, life and God views. In the preface, W.B. Yeats writes to Gitanjali:

"Rabindranath Tagore, like Chaucer's forerunners, writes music for his words, and one understands at every moment that he is so abundant, so spontaneous, so daring in his passion, so full of surprise, because he is doing something which has never seemed strange, unnatural, or in need of defense. These verses will not lie in little well-printed books upon ladies' tables, who turn the pages with indolent hands that they may sigh over a life without meaning, which is yet all they can know of life, or be carried by students at the university to be laid aside when the work of life begins, but as the generations pass, travelers will hum them on the highway and men rowing upon rivers. Lovers, while they await one another, shall find, in murmuring them, this love of God magic gulf wherein their own more bitter passion may bathe and renew its youth. At every moment the heart of this poet flows outward to these without derogation or condescension, for it has known that they will understand, and it has filled itself with the circumstance of their lives"

The mysticism of Hinduism nourishes Gitanjali's intellect, and he is a profound thinker. It is Tagore's goal to forge a soul-to-soul connection that can never be broken. Gitanjali meditations on "God," "Man," and "Nature" not only reaffirm his Vedantic awareness of the Absolute, but they also convey Vaishnava Bhakta's depth of love for God. The ancient Indian scholar K R Srinivasa Iyengar claims that "Gitanjali songs are essentially bhakti poetry..." In the sacred poetry of India, Rabindranath melts and reassembles the current currency, yet pure gold still shines as brilliantly as ever, despite the coin's English inscription. As a result of this unique Indian

taste in visuals and conceptualization comes a unique set of expectations for the final product.¹⁵

Gitanjali is the route to enlightenment. Love, humility, unity, dedication, affection, dejection, and thanks are all shown in Gitanjali songs. "The imagination of a whole people, a whole society unmeasurably odd," said W.B. Yeats of these songs.

Mysticism as a Spiritual Source

In *Mysticism in Rabindranath Tagore's*, Researcher writes:

"Rabindranath Tagore hailed by Mahatma Gandhi as "The Great Sentinel" was one of those versatile men of his age, who touch and embellished modern Indian life at several points. Poet, dramatist, novelist, short story writer, composer, painter, thinker, educationalist, nationalist, internationalist such were the various roles that Tagore played with uniform distinction during his long and fruitful career. The semi mystical experience in the life of Tagore at the age of 21, where stood watching the sunrise," All of a sudden a covering seemed to fall away from my eyes and I found the world bathed in a wonderful radiance with waves of beauty and joy swelling on every side," perhaps must have provided the key to Tagore's major poetry in which mysticism was one of the most prominent features."

Mysticism is the spiritual side of "human intellect" and "human personality." The devil is absolutely present in man, yet there is also something angelic and beautiful about him. Mystics are those who have been influenced by their spirituality. According to mystic beliefs, he or she can see God, build an intimate relationship with God and have visions or experiences of the Divine Spirit. While some mystics believe that God is found within themselves, others believe that God is found in nature, in the many objects of nature, in nature's varied occurrences, and in nature's natural processes. For ages, mystics like Rabindranath Tagore have preserved the human race's spiritual heritage via the practice of mysticism, which has been of enormous benefit to humanity as a whole. In his Gitanjali, Tagore displays his spirituality.

Mysticism in Gitanjali

Gitanjali's mysticism is still a great spiritual masterpiece. It is clear from Tagore's writing that God is important to him as well as the human soul and its ultimate purpose. There are no materialistic or worldly ambitions in this work. This book may be

downloaded for free. Tagore is confident that he will find a way to connect with God. Contemplation and absolute detachment from all earthly concerns are the hallmarks of the mystical existence. Mysticism does not need abandoning the rest of the world, but it does demand a state of oneness. To really understand Gitanjali, one must acknowledge the mysticism of Tagore. Every aspect of mysticism may be found in the Gitanjali poetry. For us to truly comprehend Gitanjali's spirituality we must set aside our worldly problems and materialistic concerns. At the beginning of the poem, Tagore is a mystic. Tagore contends that the soul is everlasting, despite the fact that the human body is human:

"Thou have made me endless, I Such is Thy pleasure" (Gitanjali, The Little Flute).

In the third poem, Tagore says to God,

"The light of thy music illumines the world, I My heart longs to join in Thy song." (Gitanjali, Music of Life).

Tagore states that the Music of God made his heart captive. As the mystic understands the requirement for cleanliness in life and in one's actions, the next stanza by Tagore makes a pledge to God that he would always seek to keep his body pure, to keep all the untruths out of his thoughts and to drive away all the evils out of his heart. As the poem progresses, Tagore conveys a tremendous desire for the friendship of God. He's telling God:

"Now, it is time, to sit quiet. Face to face with thee" (Gitanjali,5).

The desire for connection with God shows mysticism in Gitanjali Tagore. In this poetry, Tagore's poetry is about meeting God, standing before God or spiral contact with God. In this desire, hope, and even conviction, there are countless poems. In a poem, Tagore, for example, asks if it is time to perceive God's love and give him a quiet greeting. Tagore states in the following verse:

"I am on the waiting for love to give myself up at /last into his hands: (Gitanjali, 17)

In the next poem Tagore says to God:

"If thou show me not thy [ace. /I know not how I am to pass / These long, rainy houses." (Gitanjali, 18)

Mysticism in the Worship of Nature

In the nature surrounding him, Tagore feels God's presence. He speaks to God while appreciating the nature's beauty, reflecting God's presence. Tagore is not a someone that is self-centered. He does not forget God's benefits at the time of difficulties and complaints. The poems where he tells God that He gives things unconcerned to people provide direct references. Those things man has to enjoy in this

world are the greatest blessings that man can ever have, such as the elements of nature like sky, star and breeze, flowers, etc. But Tagore still adds, "My wishes are numerous, and my cry is compassionate" (p.24). "Oh holy, thou alert, come with thy light and thunder" he's in such frantic mood to be with him (p.38). Here it seems that Tagore communicates thunder and lightning to the reader when God exposes himself to his creation, which demonstrate the strength and the vibration of the cosmos. He gets a 'message' (p.49, 50) from God, which, to his astonishment, he finds extremely hard to connect to. His creative capacity then allows him to realize that all his wants must be cut off from his mind and body by the agony with which he suffices. In Buddhist philosophy, the sword may be used like fire to bruise the undesired and endless desires. He utilizes the same verse to represent materialism inside life with imagery of flowers, spices and vases of scented waters. When the poem grows, "sword" becomes more obvious in the creative world of the poet. "It is like the outspread wings of the Godly Bird of Vishnu's that your sword with its flash curve" (p.50). Thought from a spiritual viewpoint, one may comprehend that 'sword' is called a weapon against materialism.¹⁶

CONCLUSION

Tagore's work has thinking content that exemplifies Indian culture, religion, and philosophy. It encompasses the foundation of all Indian philosophy and may be boiled down to the interaction between the infinite and finite - God and Man. The focus of this inquiry is on Tagore, the Vedic seer, rather than Tagore, the mystic poet. The theological philosophical underpinning of Tagore has been investigated. According to Tagore, "In our conversations with Einstein, the development of our spirit is like a beautiful poem. It has an infinite concept that, when realized, makes all activities delightful." He aspired to spread these significant and exciting movements throughout rural India, not just in the cities.

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