



Rabindranath Tagore and the Foundations of Indian English Literature: A Literary and Philosophical Contribution

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Abstract: Rabindranath Tagore, the first non-European Nobel Laureate in Literature, holds a seminal place in the history of Indian writing in English. Though he predominantly wrote in Bengali, his English translations—particularly *Gitanjali*—garnered international acclaim and positioned Indian literature on the global map. This article explores Tagore's contribution to Indian English literature not just as a translator of his own works, but as a philosophical voice that redefined Indian aesthetics, spiritualism, and humanism for the English-speaking world. Tagore's writings embody a rare synthesis of tradition and modernity, East and West, nationalism and universalism. Through an analysis of his literary philosophy, translations, and critical reception, this paper evaluates how Tagore laid the groundwork for future generations of Indian writers in English and contributed to the development of a distinct Indian voice in global literature.

Keywords: Rabindranath Tagore, Indian English Literature, *Gitanjali*, Translation, Nobel Prize, Spiritual Humanism, Indian Renaissance, East-West Dialogue

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INTRODUCTION

Rabindranath Tagore (1861–1941) stands as a towering figure in Indian literature and culture, whose impact transcended linguistic and national boundaries. While he is primarily celebrated for his Bengali works, his forays into English literature through translation and original essays played a critical role in shaping the early contours of Indian English writing. Tagore's *Gitanjali* (1912), translated by himself from Bengali to English, became the cornerstone of his international fame and was instrumental in earning him the Nobel Prize for Literature in 1913.

Tagore's engagement with English was not merely literary but also philosophical. He used English as a medium to communicate India's rich spiritual and cultural heritage to a Western audience. He believed in a synthesis of civilizations and sought to bridge the gap between Eastern and Western thought through his writings. His contributions came at a time when colonial India was undergoing a cultural and intellectual upheaval, and his voice provided both resistance to colonial constructs and a reimagining of Indian identity.

This article seeks to explore how Tagore's contributions, especially through English translations and philosophical writings, served as a foundational influence for Indian writing in English. It analyses the literary techniques, thematic concerns, and cultural positioning of his English works, assessing their long-term significance in the canon of Indian English literature.

METHODOLOGY

This study employs a qualitative and analytical research methodology that is entirely grounded in secondary data. The investigation draws from a wide array of credible and scholarly sources to provide a comprehensive understanding of Rabindranath Tagore's contribution to Indian Writing in English. Key data sources include published books and anthologies focused on Tagore's life, literary philosophy, and his body of work. Peer-reviewed journal articles that examine Indian Writing in English and assess Tagore's lasting impact on the genre are central to the literature reviewed. Additionally, historical documents and archival materials have been consulted to understand the reception and interpretation of Tagore's English writings during his lifetime and beyond.

TAGORE'S ENGLISH WRITINGS AND SELF-TRANSLATION

Tagore's mastery of both English and Bengali allowed him to translate his own work with remarkable sensitivity to tone and spirit. His translations, particularly *Gitanjali*, were not literal renderings but interpretative recreations of his poetic imagination. He sought not just to convey content, but to evoke the same emotional and philosophical resonance in English that he achieved in Bengali. This approach made his work accessible and admired in the West, particularly among poets like W.B. Yeats, who wrote the introduction to *Gitanjali*.

Beyond *Gitanjali*, Tagore's English prose writings—essays like *Nationalism*, *Personality*, and *Sadhana*—revealed a profound critique of Western materialism and offered an alternative vision rooted in Indian spiritualism. His worldview, articulated in fluid English prose, contributed to global intellectual discourses on culture, education, and human values.

TAGORE AS A POET

Poet Rabindranath Tagore, also known as Rabi, is an accomplished poet. Classical formalism, comedy, visionary, and ecstatic poetry are just a few of his many styles. Poetically, he was born. His poetry is like the Janhavi River: a winding stream. The human spirit is comforted by it. The eternal melody reverberates through his writing. Songs of youth and maturity, oneness and liberty, tranquilly and bliss—these are what his poetry appear to be about.

Tagore was influenced by the mysticism of the *rishi* authors, including Vyasa, Kabir and Ram Prasad. *Abhilash* is known as his first long poem. When he was fourteen he recited his poem *Bharat*. This poem was published in the *Amrita Bazar Patrika*. *Banphul* is his first long poem in eight cantos running 1600 lines. His first work which bears the authentic stamp of his genius is *Sandhya Sangeet*. He himself has given his experiences about the poems as follows:

As poems my Evening Songs may not have been worth much, infact as such they are crude enough. Neither there metre, nor thought had taken definite shape. Their only merit is that for the first time I had come to write I really meant just according to my pleasure (Tagore, 1987).

Rabindranath Tagore's poetry is full of religion and devotion. He is believer in God. His poetry will look

very shallow and poor without God. He a great poet of love and nature as Hariom Prasad says:

Tagore's poetry is unified by a love of nature, of people (male and female), and of God and his kingdom. His poetry is an interpretation of love in all its many manifestations: as the love of a mother, son, husband, wife, lover, beloved, friend, and most importantly, a real devotee of God. Tagore's poetry reveals him to be a staunch supporter of the values of freedom, brotherhood, and equality (P. Hariom, 2004).

Rabindranath Tagore is responsible for the lovely literary styles. Amazing is his life as a poet. His poetry is often based on music lyrics or melodies. He wrote a great deal of poetry. Diverse streams intersect, flow, and eventually merge into his mind, which is like a kingdom. The body of Tagore's poetry is comprehensive and conclusive. Over sixty years pass in his poetry career. Before he was eighteen, he had already penned about seven thousand lines of poetry. The number of poems he has written exceeds 2,500. Krishna Kriplani characterises his enthusiasm for creativity as:

Kavi, a seer and a conduit between humanity and the divine, he was a poet in the classical Indian sense. All of the things he worked on became better thanks to his brilliance. Like the sun from which he took his name (Rabi in Bengali is derived from the Sanskrit word ravi, meaning "sun"), he illuminated his time, warmed his country, expanded the bounds of human understanding, and bridged the gap between the East and the West. (K.Kriplani, 2004).

His poetic works such as *Saisav Sangeet* (Childhood songs), *Kadi o Komal* (Sharps and Flats), *Ganer Bahi*, *Nadi* (River), *Smaran* (in Memorium), *Sisu* (The child), *Kheya* (crossing), *Dharma* (Religion) and *Santiniketan* are noticeable for their themes. *Kshanika* and *Naivedya* are the worldly rank poems. Several of these are included in the English *Gitanjali*.

An autobiography of Rabindranath's spiritual life, *Gitanjali* is also known as Songs of Offering. The simplicity, newness, and Indianness of this poem are its defining characteristics. The limited presents the limitless with their contributions in *Gitanjali*'s poetry. In 1913, it was this work that earned him the Nobel Prize in Literature. He was the first and so far the only Asian to be distinguished. The first thirteen Nobel Prizes distributed between 1901 and 1912 were awarded to Europeans and to Europe, even for nations receiving it more than once. No non-European country not even Russia or America had received a prize for literature till 1930 with exception of India. Therefore when it was announced in November

RABINDRANATH TAGORE: AS A NOVELIST AND SHORT STORY WRITER

As a novelist Tagore started his career by imitating Bankimchandra but soon he found his own path and pioneered a new era in Indian Novel. Tagore's novels were originally written in Bengali. His three most important novels are - *The Wreck*, *Gora* and *The Home and the World*. As a novelist he has a great influence on the Indian

English novel. P.P. Mehta says:

Tagore added psychological delineation to the narrative, much as Romeshchandra Dutt offered realism and reform, and much like Bankimchandra gave the tale a romantic gloss.

He gave the novel new layers of meaning and importance, marking an important step forward in the work's evolution. (Mehta P.P. 1968).

Tagore's novels are full of the spirit of humanism and universalism. Tagore was great humanist thinker. He developed his own vision of mankind. As a humanist he was aware of life and the problems surrounding him. His love for the poor inspired him to castigate manifestations of social and religious evils. Humanism is the distinguished feature of Tagore's novels. He was deeply impressed by the Upanishadas.

The Wreck is a social novel which discusses the problems of marriage, whereas *Gora* is a political novel. In this novel one can see the views of Tagore's India. *Gora* reveals Tagore's humanistic views. It is well known for well portrayed characters and well structured plot. *The Home And the World* is an allegorical novel. It takes readers into the mainstream of Indian politics.

The Bengali short tales were originally written by Tagore. Love, social relationships, man's connection with nature, and the supernatural are the four main themes that run across his short works. Tagore's stories reveal a range in height that makes them some of the best specimens in world of literature. It has a higher and standard of excellence. Tagore is supreme as a short story writer. His stories are having richness and variety of content, the beautiful description of nature and its deepening influence on man. It also has a fine blending of poetic vision and penetrating psychological insight of the novelist. It is perfect in the portrayal of conflict between the individual and the family and society and in the creation of supernatural atmosphere.

Tagore's novels have great impression on the development of Indian English novels. It has the exposition of socialism, realism, humanism. In his novels Tagore has psychologically analysed the human characters. His novels influenced the Indian novelists such as Mulk Raj Anand, R.K. Narayan and others.

In his short stories Tagore reveals the pathos, the beauty and the sublime of life out of simple characters and incidents of human life. His best stories '*Cabuliwallah*',

'Home Coming', 'Mashi', 'The Post Master, Victory etc. are artistic pieces full of realism, humanism and poetic vision. His other well known stories are: *The Night, The Skeleton, My Fair Neighbour, Babus of Nayanjore* and *The Wife's Letter*.

Tagore's short stories have a compact and well knit structure, vivid characters and incidents, apt atmosphere and shine of language. One can observe Tagore's poetic vision in his short stories. All his stories have the unity of idea which inspires and sustains the story.

RABINDRANATH TAGORE: AS AN ESSAYIST

Essay writing was something Rabindranath Tagore did from the time he was fifteen years old till 1941. *Sabhyatar sankat*, one of his essays, exemplifies the essay in its finest form. In his writings, he shows great versatility. From his understanding of aesthetics, Rabindranath built his own philosophy of literature. Poetic savour, beauty, enjoyment, and the limitless are the lenses through which he views art and poetry. The author explores the role of the artist, the reader, and the critic in his three volumes *Sahitya*, *Sahityer Svarup*, and *Sahityer Pathe*, as well as the connection between poetry and belief. Throughout his life,

Rabindranath penned several writings that represent his thoughts on education, society, and politics. With works like *Rakhi Bandhan* and *Shivaji Utsav*, he praised India and expressed his approval of the country's attempts to unite its many parts. These pieces demonstrate his positive views about the nation. His political ideas are recorded in *Atmasakti*, *Bharatbarsa*, *Raja-praja*, *Swades*, *Paricay*, *Kalantar*, *Savvatar Sankat*, *Siksa*, is a collection of essays on the problem of education in Bengal.

RABINDRANATH TAGORE: AS A DRAMATIST

The towering personality of Rabindranath Tagore also enriched the Bengali drama. His plays were obscure and less stage worthy. But a group of brilliant young graduates staged many of his plays. Sarat Chandra Chatterjee, the famous novelist also tried his hand at drama by writing two plays. Bankim Chatterjee, Nirupama Debi, Sourindra Mohan Mukhopadhyaya and Majori Bose have some fine plays to their credit.

The plays of Rabindranath Tagore stood apart from traditional Bengali theatre. His role as a dramatist is unique. There has been a tendency for Tagore's poetry to take precedence over his plays. He is the most accomplished dramaturge of contemporary India, and his works effectively combine ancient Sanskrit play with aspects of Bengali folk drama.

Rabindranath wrote over sixty dramas many of which may or may not be called dramas. His range varies from profound tragedies, tragi-comedies, symbolical dramas, allegories, dramas dealing with contemporary social and political problems, dramatic dialogues in verse, lyrical dramas, musical dramas, dance dramas to warm hearted comedies and satires. Tagore's plays are broadly classified into eight genres as: Musical drama, verse drama, poetic drama, prose drama, comedies, symbolic drama, nature drama and dance drama.

His musical dramas are *Valmiki Pratibha* (The Genius of Valmiki) 1881; *Kal Mrigaya* (The Fateful Hunt) 1882; *Mayar Khela* (The Plays of Illusion) 1888. His verse dramas include *Rudrachanda* 1881, *Prakritir Pratishodh* (Nature's Revenge) 1884, *Raja O Rani* (The King and the Queen), 1880, *Visarjan* (Sacrifice) 1890. Poetic dramas encompass *Chitrangada* 1892, *Viday - Abhishap* (The Curse at Farewell) 1894, *Malini* 1896, *Gandharir Abedan* (Gandhari's Prayer) 1897, *Sati* (The Fateful Wife) 1897, *Karna-Kunti Samvad* (Karna and Kunti Dialogue) 1899, *Lakshmir- Pariksha* (Lakshmi's Testing), 1897. His prose dramas are *Grihaprabesh* (Home- warming), 1925, *Shodhbodh* (Acquittance), 1926, *Natir Puja* (The Dancing Girl's Worship) 1926, *Tapati*, 1929, *Kaler yatra* (The March of Time), 1932, *Chandalika* (The untouchable maid) 1933, *Tasher Desh* (The land of cards) 1933, and *Bansari* 1933. Under the head 'comedies' fall *Hasyakautuk* (Laughter and fun) 1907, *Vyangyakautuk* (Mockery and Fun) 1907. *Goday Galad* (Wrong from the start) 1892, *Shesh Raksha* (Saved in the End) 1928, *Vaikunther Khata* (The Manuscript of Vaikuntha) 1897, *Bashikaran* (Captivation) 1926 and *Muktir Upa y* (The way to Deliverance), 1938.

Symbolic dramas include *Sharadostav* (Autumn Festival) 1921, *Rinsodh* (Repayment of Debt) 1921, *Mukut* (The Crown) 1908, *Prayaschitta* (Expiation) 1909, *Paritran* (Deliverance) 1929, *Raja* (The King) 1910, *Arup Ratan* (The Jewel without Form) 1920, *Achalayatan* (The Jewel without Form) 1920, *Achalayatan* (The Static Institution) 1912, *Guru* (The Great Teacher) 1918, *Dakghar* (The Post Office) 1912, *Phagluni* (The cyle of spring) 1916, *Mukta Dhara* (The Free Currence) 1922 and *Raktakarabi* (Red Oleanders) 1924.

Under the division 'Nature Drama' Comes *Vasanta* (The Spring) 1923, *Shesh Varshan* (The Last Rains) 1925, *Shravangatha* (The Song of the Rains) 1934, *Nataraja : Riturangashala* (King of Dancers : The Theatre of the Seasons) 1924 and *Navin* (Rejuvenescence) 1930, Tagore's Dance dramas cover *Shapmochan* (Release from Curse) 1931, *Nrityanaty Chitrangada* 1936, *Chandalika* (The Untouchable Maid) 1938, *Nrityanaty Mayar Khela* 1938-39 and *Shyama* 1939.

The dramatic strand in *Narakbas* follows the experiences of King Somaka's disembodied soul as he performs a spiritual act of virtuousness but, when a recent recollection of a sin surfaces, forgets his reward of heavenly pleasure. This concept of man as the ultimate judge of his own actions is given form in the play. Dance and music punctuate his proselytised Natir Puja, which he calls a dance-drama. 'The Sanskrit Buddhist Literature of Nepal' by Rajendralal Mitra served as an inspiration for it. Representing the challenge of Buddhism to traditional Hindu society and religion, the drama is compressed into the events of a single day, rehashing a whole history in a few acts and circumstances. One of his most profound and understated plays

One such allegorical drama that came out in 1914 is Tagore's *Phalguni*. Lyrically rich and entertaining on stage, it leads man to a new understanding that life is real and death fears are illusions. Written in blank verse in 1883, the drama was subsequently translated into English in 1917 and titled *The Ascetic or Sanyasi*. Existing conflict, both internal and external, which combine to create the disaster, defines the sanyasi character. Understanding the infinite inside the limited is a central concept. The protagonist, an ascetic, is on a mission to get to know himself better by overcoming his baser instincts and conquering nature. After he enters a state of bondage with the infinite via his communion with a tiny girl, he is brought back to earth. After that, the hermit learns that there is greatness in the smallest things, limitless potential inside limited shapes, and love's liberating effect on the soul's exterior. Every boundary dissolves into the infinite when surrounded by love's ethereal glow. It gives Tagore his own opinion.

Prayaschitta is a tragi-comedy of Tagore. It is a songful play with Basanta Ray as the main singing character and the songs are marked with an emotional overtone, not hymnal like *Sharadostav*. Here he advocated non violent, non-co-operation as a political weapon more than a decade before Mahatma Gandhi's campaign.

Raktakarabi, an allegorical drama created in 1923–1924, was translated into English as *Red Oleanders* in 1925. The threat posed by an all-powerful state to personal freedom is the subject of *Raktakarabi*. Tagore writes on his growing anxiety about contemporary society's foundational issues in this play. *Raktakarabi* depicts the monarch of Yakshapuri as a heartless, avaricious tyrant. He sees his subjects as interchangeable parts in a gold-mining machine. The people who toil in the gold mines are little more than faceless robots. They are meant to be completely soulless and to live a life devoid of choice.

There is a kind of imprisonment for every citizen of the kingdom. The avarice of the monarch, the dogma of the priest, the academic rigours of the scholar, and the exploitation and tyranny of the workers all ensnare them. Everyone from the lowest to the highest ranks of society is locked up in the prison of superstition, tradition, and greed.

An allegory for eternal love and life, Nandini stands outside Yakshapuri's iron bars, pleading for everyone

to come out and bask in the sunshine. Inmates experience restlessness and sometimes show an unusual urge to leave their cells and follow Nandini. Similar to his pursuit of wealth, the monarch pursues her. But Nandini turns him down since he is trying to force his way into her life and love.

Her allure unsettles everyone, yet no one gets her message. Despite Nandini's love for Ranjan, both men are ensnared by the machine, and the drama concludes with Ranjan being sacrificed as its victim. In his death, love and life make their presence known, and in his resurrection, love is reborn.

Written in blank verse, *Rudrachanda* is Tagore's historical verse-play that he published in 1882. It portrays the revenge theme through the gradual degeneration of the monomania hero, the miscarriage of whose scheme of vengeance leads to "selfslaughte" though with the significant dramatic twist of a final reconciliation with his estranged daughter at the point of his death.

Tagore's *Sacrifice* is based on his own play *Visarjan*. It dramatizes the conflict between enlightened human perception and fanatical orthodoxy over the issue of animal sacrifice in the worship of the goddess Kali, resolved through the self-immolation of a noble soul. In this play the feeling of the heart, the foundation of true morality, run as a leading motif.

An animal kid reared by Aparna has been taken away for ritualistic sacrifice on orders from king Gobindmanikya. The blood stains on the temple-stairs, Aparna's grief over the loss of her dear pet and her sense of bewilderment stir the king's conscience. Why so much pain and bloodshed in the name of God? Disregarding the protestations of his courtiers he now orders a ban on the practice of sacrificial rites.

Raghupati, the priest, defiantly vows to continue the tradition. Gunabati, the childless queen, sides with him as she hopes to beget a child by appeasing the deity. Raghupati tries to persuade Nayanray, Chief of the army to bring about an armed revolt against the king. Nayanray though he does not support the ban, declines to be unfaithful to his sovereign. Later, as he refuses to post armed guards at the temple, the king dismisses him and promotes Chandpal. The priest now conspires with the Crown Prince, Nakshatraray and sets a deadline for regicide. Jaysimha, his devoted disciple reacts strongly, arguing that the mother of the universe can urge her offspring to commit such an act. Raghupati creates a political confusion over the issue as virtue and vice, and Jaysimha affirms that if the goddess so desired he would do the killing himself. But when the moment comes he fails. Raghupati then compels him to swear that he would kill the king by the last night of *Shravana*.

Chandpal, a power greedy opportunist, incites the people to make an appeal to the Mughals to intervene. Raghupati too, through trickery, convinces them that the goddess is displeased with Gobindmanikya. Jaysimha sees through the trick, but Raghupati confuses him again about truth and falsehood. Chandpal goes over to the Mughals. The queen provokes Nakshatra into a heinous plot of offering Ohruba, a child, as sacrifice to the goddess. Gobindmanikya, rescues the child and banishes both the priest and his own brother from the kingdom. The target date for month of Sharavana, the night Jaysimha must fulfill his vow. A violent storm has broken loose. Raghupati raves with excitement Jaysimha enters unperturbed and after offering his blood to the deity kills himself. His death comes as a great blow to Raghupati. He takes out of temple the idol the symbol of his assumed suzerainty over the realm of religion and throws it down into dust.

Valmiki Pratibha is a musical play. This play was first performed in Feb. 1881. Tagore played the lead role of Valmiki in this play. The play deals with the life of Valmiki, the robber chief who is later turned into a sage poet of ancient India. A girl is being presented before him by his band of robbers at his behest. This girl is to be sacrificed at the altar of goddess Kali. Suddenly an inexplicable feeling of pity for the victim aroused in Valmiki. It incapacitates Valmiki to execute the cruel act. His bidding to release the captive girl antagonizes his companions and a suffering Valmiki is left to lead a desolate existence. While wandering lonely in the deep forest he catches a glimpse of goddess Saraswati. His ecstasy is short lived as the deity vanishes as dramatically as she appeared. Yearning to recapture the sight of the goddess, Valmiki notices a pair of flowers who go ahead with the killing of a mating crane. The cruel act at once brings to his lips a Sanskrit chant lamenting the act, indicating his new acquired poetic skill, Valmiki's constancy to the new values is put to a final test as Lakshmi the goddess of wealth, emerges to tempt him. Valmiki does not yield to her generous offers and his formant is finally set to rest as he becomes worthy of Saraswati's blessing.

Vasanta is Tagore's season play published in 1923. It is a play in the format of festival in an imaginary ancient Hindu courtly setting that takes form of a play within play. It commences with the King's entrance informing his court poet of his grave financial crises. The poet tells him that he has arranged a dramatic performance which will be held at the court to celebrate the festival of spring. The King tells that his ministers have driven him away from the Court. The poet commends the king's action as progress in the right direction and elaborates on his own kind of escape which is tantamount to a concept that of leaving behind petty earthly bonds for achieving the companionship of glorious spring, the ever free external traveller. It is the job of the ministers to remind him of the empty treasury, but to make the King forget that is the duty of the poet.

The poet-producer with his vision seeks to draw him, caught in the web of his worldliness closer to nature and achieves his mission. Now begins the enactment of the nature drama that focuses the workings to springtime phenomenon. Following the call of the attends of Rituraja, enters nature character one after another in quick succession. Banabhumii (The woodland), Amrakunja (The Mango Grove), Karabi (Flowering plant), Benubana (The Bamboo grove), Deepashikha (The Flame of the Lamp), Madhavi (a flower), Salbithika (The Sal Avenue), Bakul (a flower), Nadi (The River), Dakshinahoaa (The Vernal breeze), Malati (a flower), Banapath (The forest path), Jhumkolata (a flowering creeper) and the flowers Akanda, Dhatura and Jaba. There is a total call to the elements of nature to bestow their all at the feet of Rituraja. The call is for complete dedication which is to be rewarded with fulfilment. For, without this fulfilment giving is but a deception. True giving replenishes the earth which is enriched by the gift of the Spring festival.

The nature - drama instills in the mind of the King "the intimacy of a pervasive companionship" with the spirit of spring. At last the poet makes him aware of a more meaningful existence and draws him into the orbit of a fuller rhythm of life.

When the time comes for Spring to depart, its glorious form of the season of splendour starts fading nature is shown as accepting the departure of spring equanimously, even ceremoniously.

At the close of the play, there is a involvement of man in the drama of nature. Now the insensitive Finance- Minister has began dancing along with all the ministers in the joyous choric dance. This is the

festival of destitution. The days of penance have down on earth, the finance ministers have now work on hand.

There is the succession of springtime abundance by post Springtime decadence. Taking the life stream of man too in the sweep of the season's force, the nature drama closes on a note of a full acceptance of the dynamic spirit of the season which takes both plenitude and destitution in its stride in a harmonic cosmic cycle.

Tagore's dramatic art is simple and complex, simple in style and expression, while complex in the variety of its forms and the depth of its meaning. The form of Tagore's play is according to the need of its theme. *Chitra*, *Sanyasi*, *Sacrifice* and *Red Oleanders* are one act plays. *Malini* and *The King and the Queen* are having two acts. *The Cycle of Spring* is a play in four acts.

Sacrifice and *Red Oleanders* are based on a humane value system and the rapidity of movement, undisturbed by scene demarcation. These expose the conflict between good and evil. The movement of action is slow in *Malini* and *The Cycle of Spring*. Tagore's plays aim at promoting the idea with elaborate suggestions and symbols and at creating the unity of effect A.N. Gupta says:

The secret of his power does not lie in the action of his plays or even in the psychological analysis of characters. His aim is not to build a story consisting merely of objective action, nor does he engage himself exclusively in the painting of the minds of his characters. His power seems to lie in his amazing vitality of imagination and his remarkable ability to create an atmosphere which grows upon the mind, not by the repetition of any central idea, but by magic. He weaves his words into a most delicate Pattern of poetic prose. He can hold up the action with talk that makes action redundant and makes objective relation between the character and another rather unnecessary. His plots are nothing but little suggestive sketches meant to induce and express only an attitude of mind.....He does not follow any of the rules and conventions of the modern stage. His plays bear a continuous action on the stage and are set against a background which is extremely simple and unostentatious. He concentrates the attention of his audience on the atmosphere that he is creating (Gupta A.N. 1986).

CONCLUSION

Rabindranath Tagore's role in the evolution of Indian writing in English cannot be overstated. As both a cultural ambassador and a literary innovator, he redefined how India could be represented in English without succumbing to colonial paradigms. His use of English as a bridge rather than a barrier enabled him to communicate the essence of Indian thought to the West while simultaneously shaping the contours of Indian English literature. His legacy continues to inspire not just literary scholarship but also broader philosophical and cultural discourses, making him a foundational figure in India's literary history.

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