

# Rabindranath: Inner Vision of Art and Literature

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**Abstract – The present article centers particularly around the job and noteworthiness of the arts and literature in the life of Rabindranath Tagore. He characterized literature as that which is unified with life, and he trusted that no one but which can give us genuine freedom. It is along these lines fundamental that during the time spent literature we accomplish the inside and out advancement of the person for amicable change in accordance with reality. The arts ought to be a basic part of life and of literature, as it is just through the arts that it is conceivable to express one's involvement and acknowledgment of the amicable association between the universe, the individual reality and immortality, notwithstanding their being a wellspring of joy. Just the arts (and nature as an educator) empower the improvement of the whole identity, and additionally the view of reality and truth. Tagore along these lines comprehends the job of the arts in the life of the person as a key factor in the development of his/her identity, adding to humankind. In this paper we examine about the effect of art and literature in Rabindranath Tagore's life.**

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## INTRODUCTION

Rabindranath Tagore, scholar, teacher, author, writer and painter, is without test one of the best and most respectable figures of present day times. Not exclusively was he granted the uncommon respect of the Nobel Prize for Literature, however he likewise won the qualification unmistakably uncommon, less terrific yet considerably more huge, of having his works converted into various dialects by scholars of equivalent wonder, Nobel Prize victors in their very own right, for example, Andre Gide in French and Juan Ramon Jimenez in Spanish.

India today does not celebrate simply the mastermind and author. Most importantly, India respects Tagore's liberal, general soul, open to the issues of his own property as well as of the world, the child of the Maharshi Debendranath Tagore, who had been one of the controlling spirits of the Brahma-Samaj. For one of his most prominent works, the fantastic novel Gora, Rabindranath was to pick as subject the preliminaries and issues of this development. It isn't simply by chance that Unesco, among its numerous endeavors towards the festival of Tagore's Centenary, has chosen to distribute the principal French interpretation of this exceptionally novel. For in this book the artist worries with incredible enthusiasm and by moving scenes portrayed with all his expertise as an author, his passionate dedication to the ideal of a casteless world, a world without remorseless, nonsensical segregation between one person and his kindred men. His saint, Gora, shouts out: "It is you who are my mom. The nonexistent mother whom I long looked for amid my meandering and vagabonding was sitting at home, holding up before my own room.

You have no standing, you see no difference amongst men, you know no contempt, you offer tissue to only the decency that is in each one of us. It is you who are India." And then come these expressions of Gora, which one may well apply to Tagore himself: "Never again is there contradicted inside me the Hindu, Moslem and Christian. Today all sustenance's are my sustenance." For without a doubt, Tagore took sustenance from what all the world brought to the table, and his message of common comprehension and resistance is coordinated a long ways past the limits of India, to all cultures and to all men. A message of freedom as well, not only freedom for oneself, but rather for all: "He who wishes freedom for himself", he insisted, "yet fears freedom for his neighbor, isn't deserving of freedom."

It is just fitting that the whole globe ought to join with India in rendering serious respect to a man whose magnificence honored dissolubly the two his own nation and the world.

**RABINDRANATH TAGORE AS  
PHILOSOPHER, EDUCATOR, NOVELIST,  
POET & PAINTER**

Tagore faces difficulties in characterizing art, "which has a life growth" (Tagore, 1917, p. 15), and that would signify "restricting one's own vision with the end goal to see clear" (Tagore, 1917, p. 15). In his appearance, he subsequently chosen: "I will not characterize Art, but rather question myself about the reason of its reality, and endeavor to see if it owes its birthplace to some social reason, or to the need of providing food for our tasteful pleasure, or whether it has left some motivation of expression,

which is simply the drive of our being " (Tagore, 1917, p. 16). From his rundown of conceivable explanations behind the presence of the arts, and also from different writings, unmistakably Tagore does not stress the instrumental advantages brought by art, but instead stays inside the structure of private inborn advantages, for example, captivation, joy, an extended limit with respect to compassion, and intellectual growth (McCarthy et al., 2004). This discovering does not shock anyone in the event that we consider the key accentuations of his logic of education displayed in the past segment, which make it totally evident that the objectives of education are centered just around the total advancement of the individual and the consolation of his/her liberation.

Regardless of choosing not to characterize art, Tagore sets up its particular qualities in examination with science: "The universe of science is certainly not a universe of reality, it is a unique universe of power. We can utilize it by the assistance of our keenness yet can't understand it by the assistance of our identity. It resembles a swarm of mechanics who, however creating things for ourselves as close to home creatures, are unimportant shadows to us. Be that as it may, there is a different universe which is genuine to us.

In the library of his senior sibling Satyendranath. Satyendranath's significant other Gnanadanandini, who had been remaining in England with her two youngsters, was a remarkable capable lady who had been induced by her better half to leave conventional withdrawal. Rabi set out for England in the late spring of 1879 and joined Gnanadanandini at Brighton. In the event that the arrangement was to give the kid a legitimate education, it came to nothing. For Rabi restored a year later without finishing his course of concentrates at London University. While in England, Rabi had turned out to be familiar with Western music. Some of the tunes he had learnt discovered their way into 'the charming musical show Valmiki-Prativa. There were different tunes, in any case, which had their cause in established Indian ragas, utilized without precedent for an operatic setting. Valmiki-Prativa was performed in the Tagore living arrangement with Rabindranath himself in the job of the bandit-turned-poet. Whatever remains of the cast too was made out of individuals from the Tagore family, all skilled with changing degrees of ability.

Among the individuals who saw and commended this execution was the best artistic figure of the time, Bankim Chandra Chatterji. After a year, when Rabindranath's Sandhya-Sangeet was distributed, Bankimchandra by and by saluted the poet and recognized his pre-distinction among the rising writers of the day.

Living generally in his vessel and viewing the life through the window, a radical new universe of sights

and sounds and feelings opened up before him. It was a world in which the states of mind of individuals and the dispositions of nature were inextricably interwoven. The general population discovered room in a progression of incredible short stories, and nature, in an overflowing of wonderful tunes and sonnets. Predominant was the inclination of the downpours, happy and horrible.

In 1901, Rabindranath was 40 years of age. His officially gigantic yield of ballads and plays had been accumulated in one major volume. It contained 21 books and included *Sojari Tari*, his first showstopper. That year, 1901, denoted an occasion of a to some degree distinctive nature. In 1862, one year after Rabindranath was conceived, the Maharshi had obtained some property in Bolpur, in the region of Birbhum in West Bengal. The property was made over to a leading group of trustees, and the deed determined that the place was to be utilized for reflection on the Supreme Formless Being. As indicated by the Maharshi's desires, a seat of petition and a sanctuary of worship had been fabricated, and near the sanctuary, a home which was considered Santiniketan the Abode of Peace. Rabindranath had been agonizing over the education of his kids, and he chose to start an exploratory educational organization in Santiniketan. It was to be a school unlike the schools that had been the night horse of his own youth. It was to resemble the backwoods seclusions of traditional India.

In any case, to bring it into being was not a simple assignment. First and foremost it cost cash and Rabindranath needed to offer in addition to other things, the copyright of his books. His better half included her bit by offering her wedding trimmings. Three months after the school was opened, she became sick. After two months, she passed on. For Rabindranath it was the start of a progression of individual catastrophes. Nine months after his better half's demise, his second little girl Renuka passed away. The hardest blow of all came four years after the fact. The most youthful child Saml, who took after his dad from numerous points of view, fell an injured individual to cholera when he was just 12. It was amidst these deprivations that Rabindranath participated in one of the best political changes ever of. In December 1903 was distributed the choice of Governor-General Lord Curzon to part up Bengal into two regions. The thought was to make a different region with a Moslem dominant part, which would actuate a break between the two primary religious gatherings and along these lines turn away the conceivable growth of a unified front against the Government.

Be that as it may, in proposing the Partition, Curzon simply stoked the fire of patriotism that had been seething in the psyches of specific visionaries all through the time of the renaissance in Bengal. These men currently went to the fore and drove the

millions to ascend in a dissent. The arrangement of blending enthusiastic tunes which Rabindranath created for the event were sung in parades in the avenues of Calcutta with the poet himself ahead of the pack. On October 27, 1905, the Partition turned into an expert reality. In a type of dissent that just a poet could imagine, Rabindranath transformed the Black Day into a mass celebration of Rakhibandhan the tying of the band of kinship. Be that as it may, the Swadeshi development was destined to develop and accept a character which was unrealistic to anticipate in its beginning times. While conceding the dauntlessness and patriotism of the individuals who slaughtered or were executed in a foolhardy offered for freedom Rabindranath couldn't support fear based oppression. He expressed his philosophy in clear terms. The way of viciousness was not for India. Great could come just out of useful work completed in a soul of resistance. He had himself followed up his retirement from the political scene by attempted crafted by provincial welfare in his homes. What's more, there were different exercises: he was instructing at school, altering diaries, and connecting with himself in pretty much every possible type of artistic movement.

### **NO NATION CAN BE PROUD OF ISOLATING ITS LIFE & CULTURE**

It's a scholarly co-task between countries. He stated, "The call has gone to each Individual in the present age to set himself up for the beginning of another period, when man will find his spirit In the otherworldly solidarity of every person." Pursuing this respectable thought of International co-task, Rabindranath gave the school at Santiniketan another status and another name. "Yatra Visvam Bharati Ekanirham" Where the world makes home In a solitary home this was the adage of Visvam Bharati, the World University, which was introduced in December 1918 with the matured thinker Brijendranath Seal managing.

While harmony had been reestablished in Europe, in India there was turmoil. The event was the Rowlatt Bill, intended to smother every single political development. It dashed India's expectations of picking up the self-government that the British rulers had continued promising through the war years. Ruling the Indian political scene as of now was Mohandas Karamchand Gandhi. As a lawyer In South Africa, Gandhi had battled for the privileges of the Indians living in that nation. As a dissent against the Rowlatt Act, Gandhi propelled a development of latent obstruction. Yet, the majority confused the development and follow- ing talk of Gandhi's capture, brutality broke out in numerous parts of the nation. Because of this the Government started removing oppressive measures from all extent to the greatness of the savagery

### **CONCLUSION**

Tagore considered ability in art and literature based on his own awful encounters. Regardless of the way that he didn't finish any of these schools thinks about and in this way did not pick up a formal dimension of education – and additionally on his acknowledgment of how emphatically the schools of the time were affected by the decision world class, who looked to protect the overall connections of social power. In any case, more than the protection of the social class framework and the intensity of the tip top, Tagore was presumably more worried about the impact of the activity of the literature on the creating individual. The schools were principally centered around the improvement of memory and reason, and with their logical approach they persuaded developing kids that just this sort of systematic reasoning and working on the planet was of esteem, therefore totally neglecting the wholeness of life and the honest to goodness motivation behind education. In addition to the fact that pupils become acquainted with different artistic kinds in their extra time, the arts empower them to experience and express their individual reality, concordance with all presence, immortality and a novel bond with the Universe. And in addition bringing delight, this sort of experience empowers the development of feelings and gives practice in freedom of 'brain, heart and will'. Subsequently the arts encourage stylish improvement, as well as scholarly, physical and moral advancement. It is fascinating that Tagore totally dismissed education about the arts, rather pushing education through the arts.

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