



ISSN

INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

2395-2636 (Print):2321-3108 (online)

RABINDRANATH TAGORE: *GITANJALI*

Dr. VIVEKANAND RAO

Vill- Bihar Khurd, P-O- Bihar Bujurga, Dist- Kushinagar, UP.



Dr. VIVEKANAND RAO

ABSTRACT

*"Hail to thee, blithe spirit,
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art!"
(To A Sky Lark)*

Whatever Shelley wrote about 'The Skylark' is absolutely true about Gurudev, the great Rabindranath Tagore, whom Dr. Radha Krishnan felicitated as '**The Most Dear to All the Muses**'. He appears to be a jovial bright spirit among the earthly beings. He is heavenly, divine Celestial in his thoughts and his poetry is a spontaneous overflow of powerful feelings because it flows in profuse strains, which are lucid, fluent, and full of ease and devoid of any premeditation strenuous mental activity. Tagore is great in many ways. He brought honour to the nation when he was awarded the Nobel Prize for his 'Gitanjali'.

He is a poet, a dramatist, a novelist, a composer, a musician and a great signer who has given melodious renderings to Bengali music similarly another romantic luminary Keats is a poet of 'Beauty and Truth'. The same concept of Beauty is prominent in Tagore's poetry which is picturesque, vivid and lively. Like Keats, he has travelled in '**The Realm of Flora and pan**' so the entire scenery, natural background, the mountains, rivers, birds and universal elements are coloured with a mystic and divine celestial light. Tagore appears to be highly romantic in the simplicity of diction, the pasteurization of 'nature as a friend, philosopher and guide', and his transcendental meditation of the ephemeral and eternal world. Tagore once said, '**A Poem is a speaking picture**'. 'Gitanjali is a proof to his vivacious, grandeur and lofty expression. One feels like moving in a golden mine of beautiful, glittering images of his poems. These small songs are offerings to God so he calls them 'Gitanjali'.

In November, 1913 Tagore was awarded Nobel Prize for literature, for the English translation of 'Gitanjali'. He was greatly honoured wherever he went. In 1914 he was knighted. The 'Gitanjali' and 'The Post Office' marked a great transition longing became merged in the Universal. The English translation of 'Gitanjali' was a phenomenal success so he brought out other volumes of translation, either done by him or by others in his supervision. He also did original writing especially in Prose in English. It is by virtue of his English transcription that Tagore's occupies an eminent place in Indo-English Literature.

Keywords : Emerson, Tagore, *Gitanjali*, Beauty, Poem.

©KY PUBLICATIONS

THE IMAGERY IN GITANJALI

Image means 'an expression evocative of an object of sensuous appeal it usually serves to make an impression more precise; it may on the other hand, carry the mind from too close a dwelling on the original thought. It is the little world picture used by a poet or a prose writer to illustrate, illuminate, and embellish his thought. It is a description or an idea, which by comparison or analogy, stated or understood, which something else, transmits to us through the emotions, it arouses, something of the wholeness, the depth and richness of the way the writer views or conceives or has felt what he is telling us'.

Imagery is all pervasive in Tagore's poetry and it gives a kind of unit to it. An epithet, a Metaphor or a simile may create an image. Imagery constitutes the main charm in poetic composition. Without it poetry is dull and monotonous and fails to move and thrill the Readers.

Cecil Day Lewis rightly pointed out'
'Images are like a series set at different angles. So that as the theme moves on, it is reflected in a number of different aspects. But they are magic mirrors; they do not merely reflect the theme, they give it life and form; it is their power to make a spirit visible'.

Tagore's poetry is distinguished by the use of numerous beautiful images, romantic metaphors and suggestive symbols which are worth nothing for their mystical depth, romantic beauty, exotic, freshness and sheer poetic beauty. It gives concrete expression to the poet's emotions and contributes to the poetic charm of his poetry that is already touching and emotionally powerful. Tagore's imagery is functionally illustrative, decorative, evocative and emotive. It imparts clarity, pictures queerness and concreteness to his thought and experience. For example, the following is suggestive of the poet's spiritual intensity and the sheer uselessness of material possessions which abstract spiritual fulfillment'. (Gitanjali song no. 28).

'Obstinate are the trammels, but my heart aches when I try to break them. Freedom is all I want, but to hope for it I feel ashamed.

*I am certain that priceless wealth is in thee,
and that thou art my best friends, but I
have not the heart to sweep a way the
tinsel that fills my room.*

*The shroud that covers me is a shroud of
dust and death; I hate it, yet hug it in love.*

*My debts are large, my failures great, my
shame secret and heavy, yet when I quake
in fear lest my prayer be granted'.*

We find the following types of images in Tagore's poetry:

(i) Direct images: The Poet's visions, dreams and fancies are expressed by means of picturesque and concrete fancies; in (Gitanjali I).

*"This frail vessel thou emptiest again and
again and fillest it ever with fresh life"*

(ii) Figurative images: The poet expresses his visions, emotion and experiences through metaphor, simile, personification and mythological or legendary images. (Git. Song no. 2)

*"All that is harsh and dissonant in my life
melts into one sweet harmony and my
adoration spreads wings like a glad bird on
its flight across the sea."*

(iii) Reciprocal images: The poet reveals himself through images in which the tenors and vehicles reciprocate for instance; in 'Gitanjali' both the poet and God appear to be signers. Both are related to music imagery (Git. Song no. 2)

*"I know thou takest pleasure in my singing.
I know that only as a signer I come before
thy presence.*

*I touch by the edge of the far-spreading
wing of my song thy feet which I could
never aspire to reach.*

*Drunk with the joy of singing I forget myself
and call thee friends who are my lord".*

There is a profusion of Nature imagery in Tagore's poetry. Most of the illustrative poetic images or drawn from nature. The imagery that the poet repeatedly uses consists of images of Flower, Bird, Light, Darkness, River, Sea, Cloud, Evening, Boatmen; Beggars, Travelers on the road and shepherds with their Flutes. W.B. Yeats writes:

"Flowers and Rivers, the blowing of conch shells, the heavy rain of Indian July or the parching heat are images of the moods of the heart in union or in separation and a man sitting in a boat upon a river playing on a flute, like one of those figures full of mysterious meaning in a Chinese picture, is God Himself. A whole people a whole civilization immeasurably strange to us, seems to have been taken up in to this imagination and yet we are not moved because we have met our own image as though we had talked in Rossetti's willow wood or heard, perhaps for the first time in literature our voice as in a dreams".

Nature imagery is expressive of Tagore's instance love of nature and his minute observation of its beauties and charms. It also imparts a pastoral touch and freshness of his poetry.

In 40 verses we find a union of cloud, storm, shower, rain, lightening, heat etc. The images explain the whole scientific process of the formation of clouds and rainfall. Tagore's heart has become a stranger to the feelings of divine love and service of the fortunate and the helpless. He uses the draught rain to depict his spiritual state. His feelings and deeds are like a state of drought in his heart cloud and rainfall symbolizes the soul's thirst for the eternal its struggles and the feelings of hops for reunion with him. The abstract mystical feeling has been expressed in highly picturesque and suggestive imagers in (Gitanjali 21) Tagore says -

"The rain has held back for day and days, my God, in my arid heart the horizon is fiercely naked not the vaguest hint of distant coal shower.

Send thy angry storm, dark with death if it is thy wish and with lashes of lightening startle the sky from end to end"

Rabindranath Tagore gives the beautiful image of man. The Poet is a traveler. He is going to his journey and the path of his like had come to its end and the path was closed. His life had come to an end and so it was time for the traveler to recite to take rest at some safe place where nobody knows him. The Boatman symbolizes God or Death. The sailing of the Boat is the journey of life, and the other bank

of the river stands for the unknown, which can be attained only through death. In (Geetanjali No. 37) Tagore gives the imagery of death.

"I thought that my Voyage had done to its end as the last limit of my power-point the path before me was closed that provisions were exhausted and the time comes to rake shelter in a silent obscurity.

But I find that thy will knows no end in me. And when old world die out on the tongue new melodies break forth from the heart and where the old tracks are lost new country is revealed with its wonders."

Indian classical mythology greatly influenced Tagore and derived most of the images in 'Gitanjali' and the other works from it. God is the lover or the Bridegroom coming from afar or waiting outside for the pride or the beloved. He plays on flute. He is the eternal Krishna and Radha can not resist his call. The 'Vaishnava poets' and the 'Gita' provide Tagore a rich and varied treasure of imagery. Deeply influenced by the 'Gita', Tagore thinks that the human body is the temple of the soul; the human soul is the temple of God. His immortality expresses in the verse-(Gitanjali no. 1)

"This little Flute of a reed thou host carried over hills and dales and host breathed through its melodies eternally new".

All these images combine the abstract conception of the Vedantic, Absolute and it does create manifestation. The poet through these mytho-mystical symbols creates the play of love and beauty and thus strives to express and absolute truth and beauty beyond the scope of imagery. There is a profusion of imagery and symbolism in the poetry of Rabindranath Tagore as may be more than evident from the abundance of illustrations from 'Gitanjali'. It should be noted that the poet does not use them deliberately for any specific purpose. They come to him automatically and spontaneously. These images and symbols not only lend grace but also help the reader to comprehend the poet's mind and heart easily. They concretize the abstract, familiarize and unfamiliar and spiritualize the sensuous and the material. Rabindranath Tagore achieves a rare blending of simplicity and sublimity.

THE PATRIOTICISM OF A VISIONARY

Tagore was naturally rooted in Indian literature and philosophy. He was a philosopher and humanist. Tagore represented the high noon of Indian Renaissance. Tagore has a keen awareness of history. In his youth and then again in later life he wrote a great amount of prose to promote a proper historical and social awareness among his countryman. His historical sense was sharpened by his self-consciousness as having been born in a historical moment and that in a historical family. What is more; He participant in the new historical process taking shape in India as a result of the advent of the British and with in the literature and science of Europe it's a beneficiary of a Renaissance.

Tagore was a great Patriot as well as an anti-imperialist poet and that is also why the Chinese people loved to read his poems. In his youth, Tagore began to an active part in the various struggles against imperialism, the anti British movement in Bengal in 1905 with his poems. He sounded the bugle call for battle and kindly flaming torches in the people's anti imperialist ranks. Mrs. Naidu pointed out the great beauties of Tagore's poem. The reason why these people strike especially a responsive chord in the hearts of Chinese people is first and foremost Tagore's fervent love of his country and people. Tagore was a patriotic poet. In his poem his motherland is so dignified, so beauties and lovely in 1905, the anti- British movements in Bengal. He also appealed to the board masses of the Indian people to unite the words of a prayer in (no.43) of his poems, also written during the period of Swaraj movement, He writes –

"Let the earth and the water, the air and the fruits of any country be sweet my God.

Let the homes and marts, the forest and fields of my country be full my God.

Let the promise and hopes, the deeds and words of my country be true my God.

Let the lives and the hearts of sons and daughters of my country be can, my God"

Tagore was a patriot. He was not a professional pollution but he was sufferings of the Indian people moved him to political actions and utterance at every stage of the national struggle. He became the bard and spokesman of the Swedeshi movement in

1906 in 1919 at Jalianwalabagh. He would not however let his passionate condemnation of the political action of the British government affect his respect for the British people, he wanted Indian political action to be based on a positive programme of national regeneration rather than a blind reaction against foreign rule. In the days of Swadeshi Movement of 1906, He did not hesitate the express nearest term his disapproval of certain aspects of the National Political Programme.

Tagore was a strong believer in the dignity of the individual and the value of Freedom and initiative for all nations. It was his passionate belief that India's special contribution to human civilization lies in her exaltation of the principle of unity in diversity. He believed that there is a divine purpose in the diversities of language, every religion and every culture shall have its due. We can easily see how much more we need his outlook today it was are to avoid fatal conflicts among the Nations which inhabited the modern World. Tagore was a patriotic. Like the poet himself his poetry also did not lack Indianness and Patriotic emotion. Tagore's 'Gitaljali' lyric (song no.35) which has been called a politic lyric is one of the most widely popular and quoted lyrics. The poet aspires for spiritual freedom for his country which means that his countrymen expose the noblest, fearlessness; truth, rationality, generosity and religiosity in its trust sense. He wishes for his country to be free from the evils of ignorance, backwardness, hatred and divisions of all kinds. He wishes that his countrymen to be enlightened, loving and noble. In (Gitanjali song no. 35) He says:

"Where the mind is without fear and head in held high;

Where knowledge is free;

Where the world has not been broken up into fragments by Narrow domestic walls;

Where world comes out from the depth of truth;

Where tireless striving stretches of reason has boat lost its way into dreary desert sand of dear habit;

Where the mind is lid toward by there into ever – widening thought and action – Into

the heaven of freedom, my father, let my country awake”.

Tagore writes of ‘The Spirit of India’ ‘I Love India’ not because I cultivate the idolatry of geography, not because I have has the chance to be born in her soil, but because She has saved through tumultuous ages the living words that have issued from the illuminated consciousness of her great sons. Many of us do wrong things in our lives but we do not wish to say anything wrong in our writings. With great modesty Tagore says “Consciously or unconsciously I may have done my things that may have done my things that were untrue, but I have never uttered anything false in my poetry – that is the sanctuary where the deepest truth on my life emerges”.

Tagore’s massage for us in India in another illustration of a recurring phenomenon that India weighed down by history, prostrated by invasions, endlessly vacillating from greatness to declines recovers her spirit century after century by her own power of self-renewal. When times are out of joint, wise men arise and warn about our lapses. The seers of the Upanishads, the Buddha and Mahavira, Assoka and Akbar and Kabir in their own periods recalled us to the fundamental Spiritual truth and castigated us for our deviations from them we are fortunate in having had a few men women in our lifetime who stood out for their wisdom and courage, who refined man’s spirit and altered his out look.

Tagore did not claim to produce an original philosophy. His aim was not to analysis or speculates about the Indian tradition. He expressed it in his own vivid phrases and homely metaphors and showed it relevance to modern life. A fresh interpretation to religious idealism which has been the feature of India’s life and history is itself a mode of creation. Rabindranath as a dreamer and a history is itself a mode of creation. Rabindranath as a dreamer and an artist was an exponent on it. He was aware that the true religion thought by them, calm and strong with no intolerance or vanity, appealed to people beyond India.

Tagore was a great patriot. God was imminent in his creation, and just as he is the spiritual progress of our world. Tagore was ‘Integral Vedantist’ in the real sense of the term.

THE ONENESS WITH GOD

God, for Tagore, is the Deity of human evolution. The ideal is more real than the actual. Man’s consciousness keeps deepening and widening in history. It is a gradual unfolding of the consciousness. Harmony is taken to suggest the unity of the individual self with the universe at large. This implies the unity of the self in its diversities of tendencies, passion and thoughts. There is also the unity of the outer universe in its apparent variety. The two are related since. Unity is creatively oriented towards larger unities.

In the innermost solitude of consciousness the centre of all reality the self-revealing one, the supreme soul, reveal him. In the fullness of consciousness, achieved in mystic realization, the soul crosses the limits set in our ordinary consciousness and realizes its true meaning in the wider context of the spiritual life. In the sparkling glow of inner light man gets within himself a vision of supreme spirit “When this light is lighted”, Tagore says, “Then in a moment he knows that man’s highest revelation is God’s own revelation in him. And his cry is far this manifestation of God in his soul”. He is awarded with an expansion of consciousness. The new dimensions of consciousness provide him with a comprehensive vision in which the realm of reality with in and without is harmonized. Those who attain this Liberation of consciousness become aware of a harmonious adjustment between the inner unity and outward complexity. They realize that the same supreme one, whose inner manifestation is in our soul, has its outward manifestation in a multiplicity of forms and forces display in Nature.

The Supreme one, Tagore maintains, is a living unity and our deepest aspiration is to be one with that unity. He says “We all belong to a divine unity, from which our great souled men have their direct inspiration, they feel it immediately in their own personality and they proclaim in their life, “I am one with the supreme, with the Deathless, with the perfect”. We feel this divinity directly with in us and then we recognize our essential oneness with the all comprehensive reality. The “Great-Souled men”, those who have attained expansion of consciousness, realize that divine unity as God.

Tagore says "With the extension of the consciousness of human unity his God is revealed to him as one as universal, proving that the truth of human unity is the truth of Man's God". The truth of unity which the man realizes gives him the insight that the truth is the supreme one. According to Tagore, some how men feels that "This comprehensive spirit of unity has a divine character and in the unity he apprehends God." Advaitam which is Anandam and Anantam, is the truth and in the religion of Tagore this is recognized as God.

The Supreme one is the merger of the individual soul is an impersonal one as the highest state of mystic realization is preached by a dominant school of Vedanta represented by Sankara and his followers. In the words of Tagor, "According to some interpretations of the Vedanta doctrine Brahman is the absolute truth, the impersonal it, in which there can be no distinction of this and that, the good and the evil, the beautiful and its opposite, having no other quality expect its ineffable blissfulness in the eternal solitude of its consciousness utterly devoid of all things and all thoughts.....through the process of Yoga a man can transcend the utmost bounds of his humanity and find himself in a pure state of consciousness of his undivided unity with Parabrahman". The modern Hindu mystic Sri Aurobindo also asserts the cultivate absorption of the individual in an undivided unity. He says "At the gates of the Transcendent stand that mere and perfect spirit described in the Upanishads, Luminous, pure, sustaining the world, without flow of duality, without scare of division, the transcendent silence".

As a master of fact, no account of Tagore's poetry can be complete without reference to 'Gitanjali'. 'Gitanjali' too has no any beginning, middle and end through both the poem sustained, emotional identification. T.R. Sharma an eminent critic rightly examines the 'Gitanjali'. "The poem naturally gives comfort to many to many troubles soul. It is a great document of intuitive faith and reads like the Bhagwat Gita on the one hand, and the 'Psalm of the old testament, on the other. It can be called a synthesis of all that is best in the Indian and the Western tradition".

The poet is in the opinion that God is not only omnipresent but also the creator of everything and he dwells in the temple of human body. God is Satyam, Shivam, Sundaram. Tagore has been eternized the mood and a moment. God is truth that illumines the dark recesses of the poet's mind. The poet feels the true worshipper of God consists in total identification with ordinary, suffering men irrespective of self and power. Tagore's consciousness reminds the purification and conversion of "King Lear" so that the poet 'identifies' himself with the sufferer humanity in order to feel the presence of God. He remarks in (Gitanjali No. 11).

"He is there where the tiller is tilling, the hard ground and where the Path maker is breaking stones. He is with them in Sun and shower, and his garment covered with dust. Put off thy holy mantle and even like him come down on the dusty soil".

It is God himself who expresses his joy in the form of our soul and then the eternal lover finds in this joy form his other self to make his love possible. Being a manifestation of the ever abiding joy of God, this joy form, the individual soul of man is immortal. Professor Humayan Kabir has rightly said: "Tagore's love for man unconsciously and inevitable merged into love of God..... for him God was essentially loved. The love of the mother for her child or the love the lover for the beloved are only instances of the supreme love that is God. And this love expresses itself not only in the ecstatic devotion of the mystic, but also in the routine of everyday life of the common man. Tagore respectfully declared that God is to be realized in the common realities of life and in the daily work which sustains the world". God, from whose immortal joy this immortal self has taken form, has willingly made it separate from himself and has invested it with a free will.

The thread of oneness running through the universe, according to Tagore, has its source in our inner unity. "Through all the diversities of the world", says he "The one in us is threading its course towards one in all". The sense of oneness which we have in our soul spreads out its illumination to bring all the diversities with in a comprehensive unity in the darkness of the night we stumble over individual

things and are made conscious of their separateness. But the light of the day makes us aware of their essential relatedness and harmony. So long we are under the envelopment of Avidya, ignorance, the span of our consciousness of things;”when a man lives the life of Avidya, he is confined within his own self. It is a spiritual sleep”. When the soul is emancipated from the envelopment of Avidya, it at once recognizes the truth of the unity. The dark night of ignorance then come to an end and the enlighten souls no more stumble over separateness of things. The man who has emancipated himself from the thralldom of ignorance finds within himself a centre around which everything can find its proper place. When the man finds the centre within himself, all the isolated impressions are integrated into a unified vision and all our thoughts and deeds are united in harmonious life.

THE THEME OF DEATH AND MYSTERY

Death is not a fearsome object in ‘Gitanjali’. It might be treated as a rendezvous of the mystic poet with the Supreme Being. John Donne says, “Who sees God’s face that itself life, must fear for death”. Phineas Fletcher in “The Divine Lover” also does not betray fear for death. “To live in thee dyed”. Death for a mystic is a means for having a tryst with the divine. It is with Tagore in this book of poems. Tagore is predominantly an advocate of Hindu Philosophy of life believing in the birth and rebirth of a person. There is an awareness of ‘Pain’ in ‘Gitanjali’. Pain too has been accepted as an inevitable part of death. With love Tagore would give himself into his hands. The hands of God should be marvelous enough. John Donne craved to see them; “Could I behold those hands which spoon the Poles’. Beyond Death is infinity Robert Herrick says, “Where I do know infinite to dwell”.

Tagore has betrayed this fear only, but mostly it remains behind the mystical screen. The expression of joy in the poem is but a casually mentioned subject, whereas the psychological fear of death remains a permanent obsession. It becomes more manifest at the end of at the end of this book, while it is rolling on the slope. The awareness of the pain has been curbed artificially,

though smothered by the poetic delicacy. (Git. 18). “My heart wonders wailing with the restless wind”.

The mystical concept of death has been described by him in different ways. Walt Whitman keeps a cool head while dealing with it. Tagore’s anxiety of death emerges from the spectacle of Nature which he finds grim and inevitable (Git. 21). “In the shady lane the yellow leaves flutter and fall”. Death is no exception for the phenomenon of human life. Even the sky appears ‘groaning’ to his imagination. The mental state of the poet remains agitated all along (Git. 23). “Ever and again I open my door and look out of the darkness my friend I’. There is no mistake in diagnosing the death-complex at the back of his mind.

The poets have often beguiled themselves with the idea that death is not fearful, as to be slain by death is quite easy. Death is the world of mystical poems has often been subjected to divine adulation. Tagore is no exception of the rule. The soul of a mystic is often an interwoven fabric of weal and woe, but in some it is so finally woven that the pattern seen to be complete and the patches of joy, for all its bliss; look prominently separate from its adversary sorrow. William Black in *Auguries of Innocence* says,

*“Joy and Woe are woven Fine,
A clothing for the soul divine”.*

The poet seems to feel that Death is inherent in Nature and therefore lodged within him. It is the last fulfillment of life. The soul opens to death like “A bud in the forest of midnight” because I love this life. He says, “I know I shall love death as well”. Dying into death here is dying into the deathless. It is an amours adventure undertaken in a stormy night. It is a wedding. The soul plays with the Lord as the beloved plays with her lover. The poet feels with him the same longing the Gopis felt when Krishna left them. By meditating on him they broke their physical bonds and attained him. The soul giving up its vain struggle would travel on the beautiful path of death into the home of the beloved.

To Tagore dying is not simple, literal annihilation of spirit and matter. Dying is concomitant with the release of spirit. Death is an ‘intimation of immortality’. He says “By the light of Death thy world with its careless treasures”. It is

tryst with the divine. Tagore speaks of it as a mystic. He makes love and death inseparable companions. Tagore has a mystic insight into their identity which of course must be as complex as the identity of all opposites. "Vain is the struggle".

The beloved has to yield before the overwhelming strength and attraction of the lover. Towards the end of his long career, now struck with incurable disease, Tagore expression his wish to sink quietly on the bosom of his mother, like a yellowed leaf in autumn, or as an ancient tree the slowly withers. "Till one day it falls unnoticed to the ground" G.D. Khanolkar records the last moments of Tagore's life thus: "On 30th July the operation took place as arranged. Next morning he seemed to really slightly. He opened those great eyes of his and looked at the people around him as if to say Good Bye. Ramanand Chatterjee beside his pillow was reciting a Brahma Prayer, and the girls were humming Brahma songs. Peacefully he lies, wrapped in his clean white shawl. A woman devotee who adored him poured a handful of his favorite golden Champak flowers over his feet, when Pandit Vidhusekar was softly chanting the Sanskrit rhymes "guide us, Father, we thy children how to thee".

At one place Tagore said "In me as in me and in everyman there are two 'I's. One 'I' is ever swayed by desire and anger, joy and sorrow: the other is aloof, constant and self-sufficient. The one is petty, individual, the prisoner of his environment. The other is lofty, universal joined with the boundless infinite. My life is a perpetual struggle for release from the Petty 'I', which seeks to shut off its rival from contact with the sublime universal soul.

To sum up the concept of death has been marshaled with poetic colours. The laud fanfare of poetry keeps hiding the grim visage of the same. He has gently softened the severity of death. It is not the end of a person, thought it is certain the end of human body. It is not the end lives apart from body, the belief that we gather from his poetic thesis. He is the believer of the Hindu concept of Death. The scriptures have taught him his knowledge, and the environment of orthodox character has instilled in him this belief. Tagore thinks that all this is not just noise, but there is music in it, and he was very beautiful accomplished in his 'Gitanjali'.

Like an ideal mystic he has reported poetically on the nature of joy and sorrow in human existence. The latter has tended to cloud the main canvas of 'Gitanjali'. "Mysticism is beyond Proof and indeed demands no more than on indwelling conviction..... it is so personal that is satisfies every idiosyncrasy" says Maugham. This criticism of the mystic comes from one who does not believe in a God who has neither humor or common sense. The diametrically opposite concepts of death in Tagore and Somerset Maugham can not be Reconciled, for both are products of different environments. Tagore could not have written a book of human Bondage and Somerset Maugham even with the best efforts must have failed at composing such – song offering even if he had harnessed all his literary power, to that end – Tagore's conception of death as a lover as a messenger of God has to beauty and charm of its own.

CONCLUSION: THE LYRICAL AND SPONTANEOUS STRINGS OF HARMONY

Rabindranath Tagore is an excellent lyric poet. The influence of Kalidas, Jaidev, Vidyapati and Vaishnava is quite evident on the lyrics together with the influence of English lyricists Wordsworth Shelley, Keats and Swinburne. The appeal of Tagore's lyrics is universal because his lyrics deal with impulses universal to mankind. K.R.S. Iyengar rightly remarks:

"Next only to Mahatma Gandhi and Sri Aurobindo, Tagore has been the supreme inspiration to millions in modern India".

Rabindranath Tagore's early lyrics are romantic in tone. He is a romantic poet dealing with Nature in its various moods and aspects. He deals with beauty, which has always been a source of fascination from the romantic imagination. He deals with man as symbolizing the like infinite in the universe; and he deals with love whose sensuous, delicious expression are touched with youth's golden gleams. In the pursuit of beauty and love, during the phase, he betrays the influence of the great English Romantics, Shelley and Keats.

'Gitanjali' is an anthology of one hundred three devotional lyrics. It is a rosary of prayers offered of God, a lotus the petals of which close with in them the poet and the readers. The religious and

devotional lyricist, Tagore is in the tradition of those bands who have sung of the spirit soaring high above the falsehood and ugliness of a mundane life and living in the under caring delights and beauties of a diviner consciousness. In 'Gitanjali'; "Tagore seeks a perfect order of human existence : the mystical joy, the sense of inadequacy as a mystic, a desire for death, the devout dedication to God, a dislike for material allurements, the trending of the companionless people on earth, the wailing of the heart of the people; these are found in 'Gitanjali'.

Tagore uses the style of hymn to point out the importance of living and working together the workers and the peasants. He condemns those who only wish to put on white robes and worship God with flowers in lonely dark temples but refuses to toil together with the poorest and lowliest masses of the people in the dusty places. In (Gitanjali no 1) Tagore says:

"He is there-where the tiller is tilling the hard ground and here the pathmalfar is breaking stones. He is with them in Sun and in Shower and his garment is covered with dust. Put off thy holy mantle and even like him come down on the dusty soil"

Rabindranath Tagore is one of the greatest poets. He is inspired by the natural scenes, landscape and seasons of Bengal. The forms colours, scenes, sound and scents small of nature fascinate him and he conveys his responses to the manifold beauties in melodious lyrics. He observes closely and his descriptions of his observations and response are vivid; vibrant and thrilling his love of Nature is comprehensive and realistic. He is a poet of both aspects, peasant and soft and the unpleasant and harsh nature is present in the 'Gitanja1i' (Song no. 48)

"The morning sea of silence broke into the ripples of bird songs; and the flowers were all merry by the road side; and the wealth of gold was scattered through the lift of the clouds while we busily went on our way and paid no heed.

The Sun rose to the mid sky and dOI/ES cooed in the shade. Withered leaves danced and whirled in the hot air of noon. The shepherd boy drowsed and dreamed in the shadow of the Banyan tree and I laid myself

down by the water and stretched my tired limbs on the grass.

Tagore's lyrics in 'Gitanjali' have haunting music of their own. The use of alliteration, onomatopoeia and liquid consonants enhances the musical efforts of his poetry; in 'Gitanjali' (song-no. 5) Tag ore remarks.

"Away from the sight of the face was heart knows no rest nor respite and my work become an endless toil in a shore less sea of toil.

Today the summer has come at my window with its sighs and murmurs; and the bees are plying their minstrelsy at the court of the flowering grove"

It has been said that the general trend of Tagore's 'Gitanja1i' published in 1911, is mystical and that is corresponds to the period during which he discovered the 'Key to the very music of this being; Three important topic in 'Gitanjali' found in 'Jimenz' work after 1916: a depuration of the verse an awareness of his other self and a great concern with any time not devoted to artistic creation. In no 42 we find the assuming the shape of a Cades time agreement full of romantic bashfulness: In (Git. Song no. 42) Tagore remarks

"Early in the day it was whispered that we should soil in boat only thou and I and never a soul in the world would know of this our pilgrimage to no country and to no end.... Is the time not come yet? Are there works still to do?"

Tagore was a great literary artist. His poetry is remarkable for the exquisite blending of the harmony of thoughts, feelings and melody of words. He chose apt and highly suggestive words from a teeming treasure. In 'Gitanjali' the words are easy, simply and highly suggestive. His style is full of colloquial idiom. He employs apt and simple vocabulary to communicate deep feelings. Felicity and melodiousness of expression are the cardinal features of his style. Words like 'Flute', 'Lotus', 'Cowherd boy', 'Sea Shore', 'Sun', etc are found in abundance in Tagore's poems. Word evoking pictures of the orchards and landscape birds and animals, seasons and great elemental powers, like the sun the moon, the sky the cloud the water the sea etc. occur again and again in his poetry. He uses delicate and colourful vocabulary in describing

feminine beauty and grace women in his poems have "Fawn-like eyes", work and dream "To the tune of the buffering stream", dwell by "the pool with its landing stairs in ruins", use pollen and sandal wood paste, milk cow and stitch garlands, burn earthen lamps in their chambers, go far their love tryst in the silent dark. He uses easy and simple words which enable him to create the atmosphere of either an agricultural society or of Indians' classical epoch. The use of archaisms like "thee" and "thou" imparts antique flavor to Tagore's diction and reveals the soul's ardent yearning for complete identification with God: In Gitanjali (Song no. 1) Tagore says –

"Thou have made me endless, such is thy pleasure. This frail vessel thou emptiest again and again fillest it ever with fresh like".

Rabindranath Tagore's lyrics are remarkable for their subjectively economy of expression, melody, simplicity, direct appeal, spontaneity, intensity of emotion. The beauty of the world of perfection and grandeur and call of the invisible strike his prismatic imagination and are dissolved into rainbow colours. His lyrics, romantic or mystic have qualities of sublimity, feminine grace, charm, delicacy and softness. His lyrics are smooth and shining like marble, marvelous like magic lambs.

Mahatma Gandhi said of Tagore that he had raised India several scores of steps upwards and added that he had thought about Tagore and come on the conclusion that the most outstanding things about him was his personality. Tagore was indeed one of the architects of modern India. He shone out as a man and race. In a very real sense, he was a world poet. His words were the tools which he used in 'Gitanjali'. The words used in 'Gitanjali' are full of beauty, sensuous and relationship between Man and God. The propound sense of beauty pervades Tagore's work that makes it understandable to every heart. The world needs such poets. He spoke out of his soul and mind and heart.

Tagore's poetry is deep-rooted in the rich associations of Indian philosophy and he tries to recapture its theme and spirit. The very first song of "Gitanjali" describes the body of man as the temple of soul and the soul as the abode of God, there by emphasizing that the human soul is eternal.

The poet in the first song of 'Gitanjali' through the images of Lord Krishna playing the flute, not only lays stress on the immortality of the human soul, but also suggests that ups and downs in life are like the melodies played by Lord Krishna. The thought and imagery of 'Gitanjali' are Indian. Its songs are full of spirituality. The English language is skillfully adapted to the Indian myth and imagery which go well with it. The characteristic features of Tagore's lyrical poetry are full of spirituality, a love of Nature and Man and the expression of beauty and the splendors of the earth. The poet does not convey to us a message to escape from life and seek shelter in a hermitage but he emphasizes again and again that man should actively participate in the joys and sorrows of life. Indian poets wrote mystical poetry after the manner and spirit of Tagore. They were inspired by Tagore's lyrical poetry. Tagore has done great service to Indian writing in English. He showed that the English language can be a suitable medium of expression of Indian sentiment, thought and imagery whatever Shakespeare wrote of Cleopatra is truly applicable to 'Gitanjali'.

"Age cannot wither nor custom stale
Her infinite variety: other women clay
The appetites they feed: but she makes
hungry
Where most she satisfies".

To conclude, I quote the words of 'Gitanjali'.

"In one salutation to thee, my God, let all
my senses spread out and touch this world
at my feet.

Let all my songs gather together their
diverse strains into a single current and
flow to a sea of silence in one salutation to
thee."

WORKS CITED

- Macmillan Publication. Tagore's *Gitanjali, song offerings* (iii). G-347, New Delhi: godwill publishing house, print.
- Tagore, R.N. *Sadhana*, the American library. K. G. Marg, New Delhi: 1998.print.
- Thoreau, Henry D. *Walden or life in the woods*, London: Berwick Street, dcp, Ltd., 1910.print.

- Rabindranath Tagore's *Aesthetics*. New Delhi: Abhinav Publications, 1988, print.
- Gandhi, M.K. *the selected works of mahatma Gandhi*, colltd., Shriman Narayan, India: Ahmadabad, nph, 2007. Print.
- Chakravany, B.C. *Rabindranath Tagore: his mind and art*. New Delhi: young India publications, 1971.print.
- Iyengar, K.R.S. *Indian Writings in English*. Bombay: Asia Publishing House, 1962.print.
- Naik, M.K. (Ed.). *Perspectives on Indian Poetry in English*. New Delhi: Abhinav Publications, 1984.
- Rabindranath Tagore: *Poet and Dramatist*. London: Oxford University Press, 1948.print.
- Rhys, Ernest. *Rabindranath Tagore*. London: Macmillan, 1963.print.
- Sen Gupta, S.C. *Rabindranath Tagore: Homage from Visva-Bharati*. Santiniketan: Visva - Bharati,1962. Print.
- Aronson, A. *Rabindranath Through Western Eyes*_. Allahabad: Indian Press, 1934.
- Bhattacharya, S. *Tagore and the World*_. Calcutta: Das Gupta & Co., 1961.
- Bhattacharya, M.M. *Rabindranath Tagore: Poet and Thinker*. Delhi: Kitab Mahal. 1961.
- Banerjee, Hiranmy. *How Thou 'in est M Master!* Calcutta: Orient Longman; 1961.
- Banerji, Dr. Srikumar. *Phases of Tagore's Poetry*. Prasaranga: University of Mysore, 1973.
- Bose, Budhhadeva. *Tagore: Portrait of a Poet*. University of Bombay, 1962.
- Chakravany, B.C. *Rabindranath Tagore: His Mind and Art*. New Delhi: Young India Publications, 1971.
- Chandra Sekharan, K. *Tagore and Master Sgirit*. Masulipatam: Triveni Press. 1961.
- Chatterii, Suniti Kumar. *Lectures on Rabindranath Tagore*. Aurangabad: Maramwada University, 1965.
- Chaudhaiy, Prabas Jiban. *Tagore on Literature and Aesthetics*_. Aurangabad: Marathvada University, 1965,
- Cuthbertson, Carol. *Tagore and Artist*. Calcutta: Visva-Bharati, 1968.
- Narvane, V.S. *An Introduction to Rabindranath Tagore* Madras: Macmillan, 1977.