

## **An Analysis of Mysticism in Gitanjali by Rabindranath Tagore**

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### **Abstract**

Rabindranath Tagore was born in Bengal and trained as a Bengali writer, but he is also considered to be a member of Indian Literature in English. In reality, Tagore's first English translations of his works, the most renowned of which was Gitanjali, which earned him the Nobel Prize in Literature in 1913, can be traced back to the beginnings of Indian Literature in English. Tagore's art is entangled in the tangles of tradition, history, and modernity, and it is difficult to escape. He was heavily influenced by Vaishnava lyrics, and his compositions are believed to be deeply rooted in Indian religious ideas and Upanishadic themes to a significant extent. By way of English Literature, his philosophical works had a wide-ranging impact on people all over the world. He was a brilliant mystic poet who lived in the past. Mysticism is a spiritual energy that has always been of great benefit to God and to mankind. Mystics have safeguarded the spiritual inheritance of mankind throughout the years, and they are among those who have done so. A mystic does not have to give up the world all at once, but he or she must maintain a state of detachment from it. To appreciate Tagore's mysticism in Gitanjali, one must first satisfy a few prerequisites. The poetry of Gitanjali contains all of the ingredients of mysticism. Rabindranath Tagore's mystical poetry from Gitanjali is the subject of my research study, which examines their analysis.

**Keywords:** *Rabindranath Tagore, Gitanjali, mystical poetry, Mysticism, spiritual, God and mankind, Human, Devotional*

### **1. INTRODUCTION**

Rabindranath Tagore was considered to be one of India's finest creative geniuses of the 20th century. He was originally a Bengali writer, but he is also considered to be a member of Indian literature in

English. He is undoubtedly the most well-known character in the cultural world of the Indian subcontinent, and he is the first Asian to be awarded the Nobel Prize in literature, which was given to Gitanjali by the Nobel Committee in Stockholm (1913). Despite the fact that he is most recognised as a poet, his multitalented abilities were manifested in a variety of artistic mediums, including novels, short tales, plays, articles, essays, painting, and his songs, which are collectively known as Rabindra Songeet. He was a social reformer, a patriot, and, above all, a great humanitarian and philosopher who lived in the twentieth century.

In Gitanjali, Rabindranath Tagore's religious poetry is reprinted. The elements of mysticism can be found in each and every section of Gitanjali's work. For him, like for other mystics, the intrinsic connectedness of man and the external universe was something he took for granted. To paraphrase Sarvapalli Radhakrishnan (1999), the poetry of Gitanjali are the offering of the 'Finite' to the 'Immersed in the Infinite'. This analogy is used by mystics all around the world to describe the truth, and it is constantly used to express the truth. The link that exists between the human soul and the Almighty. Songs of devotion are the underlying subject of Gitanjali's work. It has been written in the lyrics of the Hindu tradition of Vaishnavism.

Rabindranath Tagore had a distinct philosophical worldview of his own, which he depicted in his essays, seasons, and poems, as well as in his essays, seasons, and poems themselves. It is via his poems that his philosophical battles are captured, boosting spiritual perception and being held hostage. The spirit of his poets permeates his life and vice versa. Tagore is regarded as a mystic poet. In his opinion, an ascetic to the priest is not required to quit his singing and chanting in order to seek God where the tillers are tilling the soil or where the path makers are removing stones.

*Leave this chanting and singing and telling of beads... (Gitanjali)*

It appears that the link between God and man is at the heart of every song in the Gitanjali collection. Every verse in the book contains lovely components of mysticism and spiritualism, which we may appreciate for what they are. A major theme of *The Realization of Life* is his philosophy of life, in which he continually focuses on the Indian philosophy of owners of being, which he believes to be the root cause of the soul's progress towards unity with the Supreme Being. In this way, contemplation of nature or some aspect of nature leads to the realisation that God exists. It elevates the human condition. Man is, in the end, inextricably hooked up with nature. In his article, K.R Srinivasa correctly points out that:

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Gitanjali songs are primarily Bhakti hymns written in the ancient Indian tradition of devotion....

Everything from the images to the composition to the fundamental experience, the longing to the trial to the fulfilment all have a distinct Indian flavour to them, as does the taste.

### **Gitanjali as a Mystical Poem**

It is the spirit of communion that exists between the individual soul and the eternal soul that is known as mysticism. In poetry, we refer to this sensation of communion as mysticism, because it expresses a sense of unity between two people. It is this sense of communion between the poet's soul and the everlasting soul that permeates the entire poem, which he refers to by various names, including friend, comrade, and lover, Lord, and Master throughout the poem.

In Tagore's Gitanjali, all of the songs are offerings made by the poet to God, the Divine Master, in the form of songs. These poems depict the poet's various emotions and thoughts, as well as his desires and sentiments, as well as his hopes and expectations. The poet experiences the pangs of separation from time to time, and he communicates his feelings of sadness and suffering in tunes of sorrowful melody. At other times, he senses God's approach and expresses his feelings by saying, "He comes, he comes, and he comes all the time." God, according to the poet, communicates with him through rain and showers, sunshine and spring, as well as through his joys and sorrows, among other things.

The poet describes the all-pervading presence of God across the globe in a number of distinct poems. The same stream of life that runs through his veins also runs through the entire cosmos, and it is one with the everlasting stream that runs throughout all of time and all space. There is a sense of oneness in the midst of difference. It is only the manifestations of the Divine, who is also formless, that there are so many forms.

Keeping in mind that Rabindranath is fundamentally different from the other mystic poets, who typically overlook the earth and its inhabitants while searching for salvation in the other realm, we must recall that Rabindranath, the mystic. Throughout the novel, Tagore's spirituality is interwoven with realism and humanism. Neither is it a philosophy that demands us to give up on the world or our involvement in it. Philosophy founded on the recognition of the world as real and of this existence as genuine and sincere is what it is. However, Tagore goes far further than that. It is his belief that renunciation of the world is necessary in order to realise the Divine. The world's ordinary men and women must come to comprehend who he is in this very life, in their own hearts.

In various poems (Gitanjali, poems Nos. 10 and 11), he expresses his belief that God resides in the hearts of people, rather than in the temple, and he encourages us to refrain from chanting and bead counting. Renunciation does not bring about any sort of deliverance. God's feet are found among the poorest, the lowest, and the most destitute. If we want to come to know God, we must be willing to worship those who are the most lowly and humble. When Tagore says that we cannot establish contact with the Divine unless we first give up our pride and vanity, he is asking us to descend down to the dusty dirt and look for signs of God's presence among those who are tilling the ground and those who are breaking stones. The accusations of escapism and other- worldliness levelled against the poet are completely unfounded and unsubstantiated.

Tagore is of the opinion that God can be realised not only in the heart of the devotee but also in the surrounding environment, for the Divine resides everywhere.

## **2. Objectives**

Rabindranath Tagor possessed a wide range of abilities. As a result, it will not be feasible to address all aspects of his life and activities in this research paper due to space constraints. The primary goal of this research work is to quickly discuss some of the elements that led to the poet Gitanjali's development. In this study, the following are the primary objectives:

- God's meditations on the poet Gitanjali are used to judge him.
- Despite the fact that the human body has died, it is possible to examine the immortality of the human spirit.
- In Gitanjali, it is possible to discern Tagore's devotion to God.

## **3. Methodology**

In Gitanjali, Rabindranath Tagore's contribution to Indian literature is examined in order to determine his significance. All Bengali poems are meditations on God, written in the Bengali language. It is intended that the research paper follow primarily descriptive and analytical methodologies, which have been adopted for the study. Furthermore, in order to complete the study, material will be gathered from additional secondary sources such as books, journals, and other publications.

## **4. Discussion**

Rabindranath Tagore's collection of poems, Gitanjali, is a collection of poems written by the Indian

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poet. Gitanjali provides him international prominence as a result of his work. Many European cities, including W.B. Yeats, Ezra Pound, and many others, have praised him for his originality. Gitanjali's songs are poets' meditations on God, man, and nature, as expressed through their poetry. Gitanjali is a work of Hindu mysticism that contains a complex of ideas. The journey from the finite to the infinite is represented by Gitanjali. In this way, mysticism represents the spiritual aspect of the "Human Mind" and the "Human Personality," respectively. Our relationship with God is not found in the temple or in the lonely life of an ascetic, but rather in our love and devotion to our fellow man. In order to realise God's presence, it is necessary to participate in everyday activities and activities of the heart. This is the distinguishing characteristic of his mysticism; in this regard, he stands apart from the other mystics. The poet is characterised by a sense of longing and anticipation rather than satisfaction.

*The song that I came to sing remains this day I live in the hope of meeting him but the meeting is not yet ( Gitanjali )*

The Gitanjali is a great mystical work, comparable to the works of other mystics. Tagore was also persuaded by the human social internal, which he called "the human social internal." The body is the one that dies; the soul is the one that lives on. Death, in his opinion, is only a shift on the only path that leads to the hereafter. The soul enters the universe and takes on a particular shape; after death, it continues to exist in the exterior world and has taken on a variety of distinct forms. Gitanjali's poetry contains all of the characteristics of mysticism, as well as many other elements. Tagore is shown as a mystic from the very beginning of the poem. Tagore maintains the depravity of the human spirit in this passage, despite the fact that the human body is mortal.

*Thou has made me endless Such is thy pleasure.*

*This frail vessel thou emptiest again and again and*

*Fillets it ever with free ( stanza -1 )*

As early as the first lines of Gitanjali, the poet conveys a sense of "thou," the lord, as a beloved with whom the poet is attempting to reconcile. Gitanjali has been described as Tagore's spiritual autobiography by commentators. It is a compilation of devotional lyrics that explores the relationship between man and God, as expressed through song.

As a mystic, you believe that you are capable of perceiving God, or at the very least of developing a close contact with God. He can have heavenly spirit as a result of his relationship with her. It depicts

the relationship that exists between a devotee and God. He creates an image of the master-pupil connection in the following ways:

*I know not how thou singest, my master! I ever listen in silent amazement.*

*The light of thy music illumines the world. Thy life breath of thy music runs from sky to sky. The holy steam of my music breaks through all stony obstacles and rushes on.*

*My heart longs to join in thy song, but vainly struggles for a voice. I would speak, but speech breaks not into song and I cry out baffled. Ah thou hast made my heart captive in the endless meshes thy music, my master! (stanza-3)*

A variety of Tagore's literary endeavours are manifestations of the realisation of man's integral presence in the overall infinite and sublime of the cosmic God head's overall infinite and sublime. Tagore expresses a turbulent desire for God's companionship in this poem. He says to God--

*Now it is time, to sit quite*

*Face to face with thee (Stanza- 5)*

Tagore's communication with God, as well as his feelings of love, made him certain that he would achieve his goal. In his acceptance of death as God's messenger, he is both calm and full of joy. When death arrives, he sees life and death as one and the world as one with him as well. He would like to express:

*Thou the lost fulfilment of life, death, My death, come and whisper to me!*

*Day often day have I kept watch for thee, For thee have I borne the joys*

*And pangs of life (Stanza- 31)*

Tagore has learned from very close quarters that death is not the end of an individual, just as birth is not the beginning, and that death is not the end of his or her existence. It is infecting the true nature of life.

Tagore was a poet of limitless vitality and humanism, as well as a writer of eternal beauty inspired by nature. Some of the poetry in Gitanjali song offers depict his numerous sorrows, which are represented in some of the poems in Gitanjali song offerings. The songs of Gitanjali are the most intimate expressions of the poet's relationship with the eternal God. So, Srinivas Iyengar says:

*A battle, a trip, and ongoing sacrifices are all vital components of progress, which culminates in the*

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*complete abdication of all rights, so that by losing everything, one may gain everything is a waste of time and resources.*

In another poem, Tagore expresses his delight at discovering a perfect sweetness blossoming in the depths of his heart. His dedication to the spiritual life was conducted in accordance with the rules of old Indian religious beliefs, and the poet was able to withstand all of his ordeals because of his or her confidence in God and larger life force. Consequently, Tagore asserts that God's love will still wait for him even if he does not invoke God's name in his prayers or if he does not fulfil God's commandments in his heart. Tagore says to God ---

*Thus it is that Thy joy in me is so full (Stanza- 56)*

Some mystics are uncertain concerning the nature of God, and this is understandable. This mystic issue can also be seen in Gitanjali's work as well. Sarvapalli Radhakrisnan wrote on this uncertainty in his book *The philosophy of Rabindranath Tagore* (1918), which may be seen here:

*Vedanta philosophy has been criticised for being vague in its understanding of the essence of god. God is everything, as the saying goes. However, it also asserts that God is insignificant. "Nothing like this, nothing like that. This mysticism conundrum, which causes God to appear to everyone at times. Sometimes, nothing, is not exclusive to Vedanta writing, but can be found throughout all musical literature as a theme. It may be found in abundance in Rabindranath's poetry. It quickly establishes that the absolute is an abstract, formless, featureless unity, rather than a God who deserves to be revered and worshipped, as it does in the Bible. It is the incomprehensible in its nameless form.*

Taking on the human form of life, as taught by Indian philosophy, is a rare privilege for spirits. After being born into a human body, it is believed that the soul would have the power to communicate with God more effectively. God is grace, according to Tagore, can be discovered via extensive experience and spiritual discipline, allowing for the realisation of the truth of divine immanence.

*My eyes strayed far and wide before*

*I shut them and said here art thou (Stanza- 12)*

God created this lovely world for mankind's delight, and it is our responsibility to take use of the blessings that God has bestowed upon us. He states the following:

*No, I will never shut The doors or my sense,*

*The delights of sight and hearing*

*And touch will bear thy delight (Stanza- 23)*

*God created this lovely world for mankind's delight, and it is our responsibility to take use of the blessings that God has bestowed upon us. He states the following:*

## **5. Conclusion**

In light of the foregoing discussion, it can be concluded that Tagore's Gitanjali is a devotional poem that is predicated primarily on Hindu mysticism and contains a complex of ideas. "The gift of the "limited" to the "infinite" is what Gitanjali are all about. It is the magnificent tradition of devotional poetry, which cantering in the love of Radha and Krishna that is being celebrated today. Tagore considers the entire universe to be the expression of God in varying degrees of intensity.

Tagore thought that humanity and divinity were not inherently incompatible with one another. Gitanjali is a straightforward and straightforward introduction to this new approach to the "divine," and it is unquestionably new mysticism, complete with borderline lights and a clear sense of purpose. He is on the lookout for a flawless order in human existence. As a mystic, the nature of existence, the mystical joy, the feeling of inadequacy, a longing for death, a disdain for all material things, the waling of one's heart, and so on are all important considerations.

It is the vast variety and richness of Gitanjali's poems that distinguish them. It is possible to treat a single theme of death in a multitude of ways. As a remarkable contribution to the English language and literature from the East, the translation of Gitanjali has been acclaimed.

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