

Evolution of Rabindranath Tagore's Mind: A Glimpse

Animesh Sikder¹, Dr. Varsha Saraswat ²

¹Research Scholar, Department of English, Dr. A.P.J. Abdul Kalam University, Indore, M.P., India

²Associate Professor, Department of English, Dr. A.P.J. Abdul Kalam University, Indore, M.P., India

Abstract:

Tagore has given the world's stream of consciousness a new and powerful type of poetry. Poetry, an outpouring that the world hadn't seen in a long time and that, while carrying a national imprint, yet had universal features. Rabindranath Tagore was a literary artist, an educator, a composer, a singer, an actor, and a profound thinker who enhanced our country's reputation in the eyes of the world, in addition to being a multifaceted genius. He hasn't left us with a philosophical system, but he has left us with the most priceless gem of his thoughts, which illuminate our minds and hearts. His work is the realisation of a dream. This paper highlights about the evolution of Tagore's mind.

Keywords: Rabindranath Tagore, Evolution, Mind, Literary.

INTRODUCTION:

Tagore's poetry captures the spiritual path of the Upanishads as well as the super-sensuous visions of Vaishnav poets. He aspires to lead men to divinity through the beat of his music. He was 'Vishva-Manav' — the Universal Man — in every way. To understand his poetry, however, we must critically evaluate the various stages of evolution through which it has progressed through time.

EVOLUTION OF TAGORE'S MIND:

Three key changes in the second half of the nineteenth century had an impact on Tagore. The first half of these groups, which were religious in origin, were led by Raja Rammohan Roy, a prominent pioneer of the Indian Renaissance. His main purpose was to free Hinduism from dogmas, rituals, and creeds that bound it. He taught Tagore about the dynamism of Hindu culture. He was Tagore's spiritual forefather.

The second movement that affected Tagore was the literary movement led by Bankim Chandra Chatterjee. Bankim Chandra breathed new vitality into literature and awoke it from its long slumber. He also emphasised the value of our traditional culture. Chatterjee's poems and lyrics, such as "Bande Mataram" and "Hail to the Mother," deeply inspired Tagore's ideas.

The third influence on Tagore was the national movement, which manifested itself in the voice of liberty. The Upanishads, Buddhism, classical Sanskrit literature, English Romantic writers, Vaishnav poets, and saint singers influenced Tagore's thought. The Upanishads cast a spell on him. Chaitanya, Vidyapati, Chandi Das, Surdas, and Raidas inspired Tagore's development as a devotional and mystic poet.

Tagore was a Bengali writer who also translated his own writings into English. His literary brilliance shines through over time. His lyrical genius grows through numerous stages, which can be divided into the following categories:

1. Ist Phase of Imitative Poetry:

The main works of this period are:

Kavi Kahani	(1878)	Verse
Bana-Phul	(1880)	Verse
Bhagnahridaya	(1881)	Drama in Verse

2. IInd Phase of Creative Poetry:

The main works of this period are:

Sandhya Sangit	(1882)	Verse
Prabhat Sangit	(1883)	Verse
Chhabi O Gan	(1884)	Verse
Saisav Sangit	(1884)	Verse
Rabichchhaya	(1885)	Songs
Kadi O Komal	(1886)	Verse
Raja O Rani	(1889)	Drama in Verse
Visharjan	(1890)	Drama in Verse
Manasi	(1890)	Verse
Chitrangada	(1892)	Drama, in verse
Sonartari	(1894)	Verse
Nadi	(1896)	Verse
Chitra	(1896)	Verse
Malini	(1896)	Drama, in Verse
Chaitalt	(1896)	Verse
Kanika	(1899)	Verse
Katha	(1900)	Verse
Kahani	(1900)	Verse
Kalpana	(1900)	Verse

Kshanika	(1900)	Verse
Naivedya	(1901)	Verse
Baul	(1905)	Songs
Kheya	(1906)	Verse

3. IIIrd Phase of Spiritual and Metaphysical Poetry:

The main works of this phase are:

Gitanjali	(1910)	Songs & Poems
Gitimalaya	(1914)	Songs
Gitali	(1914)	Songs
Utsarga	(1914)	Verse
Balak	(1916)	Verse
Palataka	(1918)	Verse
Puravi	(1925)	Verse
Pravahini	(1925)	Songs
Mahua	(1929)	Verse
Vanavasi	(1931)	Poem & Songs
Parishesh	(1932)	Verse

4. IVth Phase of Intensely Spiritual Poetry:

This phase includes the folowing works:

Punascha	(1932)	Prose Poems
Vichitra	(1933)	Verse
Sesh Saptak	(1935)	Prose - Poem
Vithika	(1935)	Verse
Patraput	(1936)	Prose-Poem
Shyamali	(1936)	Prose-Poem
Chhadar Chhabi	(1937)	Verse
Prantik	(1938)	Verse
Senjuti	(1938)	Verse

Prahasini	(1939)	Verse
Navajatak	(1940)	Verse
Sanai	(1940)	Verse
Rogasayyay	(1940)	Verse
Arogya	(1941)	Verse
Janmadine	(1941)	Verse

The restlessness and inner strain of the poet's heart can be found in the poetry of the first phase. Tagore's mind was troubled during his adolescence, as he remembers in *Reminiscences*:

“His mind has nothing but hot vapour and vapour-filled bubbles frothed and eddied round a vortex of lazy fancy, aimless and unmeaning”. [1]

Tagore's early poems have a romantic tone to them, yet they are also imitative in nature. An example of his imitative poetry is as follows:

“Come, my maiden gay, heartless beauty,
What do I tell thee, Over and over again?
The wound has rocked the abyss of my soul,
My heart and mind, Oh how they burn!”

Tagore enters the second phase of his poetry career with *Sandhya Sangeet*. It opens up a fresh perspective of artistic expression in the world of poetry. *Sandhya Sangeet* is a wonderful lyric that highlights Tagore's budding poetic career. It was immediately followed by a slew of poetic compositions. Another masterpiece from this time period is *Prabhat Sangeet*, which shows the poet's mystic ideas. *Manasi* exemplifies the poet's genius in its diversity. Excellent works from this period include *Sonar Tari*, *Chittra*, *Kashanika*, *Naivedya*, and *Kheya*. The poetry of this time is distinguished by its richness and intensity of expression, as well as its suggestiveness and mysticism. S. B. Mukherjee has highlighted four recurring themes in Tagore's poetry from this time period:

- (1) Nature in its various aspects: Beauty that evolves as a spirit enthralling, becomes the great ‘God-bearing Image’, and symbolizes one stream of the conflict in the romantic imagination;
- (2) Man towards whom the poet had already stretched his hands with intense longings;
- (3) Man as symbolizing ‘the life infinite in the universe’;
- (4) Love whose sensuous, delirious expression touched with Youth’s golden gleams have already come up in *Kadi O Komal*. [2]

In the third phase, Tagore began on a fresh spiritual discovery adventure. This is the most wonderful and momentous epoch, when timeless literary works like *Gitanjali* and *Gitimalaya* describe the thrill of attaining the infinite inside the finite. The *Gitanjali* trio has a unique blend of mysticism and

romanticism. The Upanishads have a significant influence on the poetry of this time period. S. B. Mukharjee was correct when he said:

“Tagore, like Dante, inherited a rich and vast tradition where mythology, theology and philosophy blended easily – a tradition that was in his blood and that he drank deep into since childhood - the Upanishads’. [3]

According to the poetry of the time, Tagore was not only a poet, but also a seer, a saint, and a mystic. The comprehensive coalescence of these poems is significant for its lack of dogmas and constrained origins of sectarian and religious conceptions. The poems' simplicity of diction, structural compactness, and faultless rhyme and rhythm reflect the poet's mastery of workmanship. The following main themes were investigated at this time:

- a) God and Nature
- b) God and the Human Soul
- c) Nature and the Soul
- d) The Soul and Humanity

Apart from the Gitanjali trio, other noteworthy poems from this period include 'Balak,' 'Palataka,' 'Purabi Mahua,' 'Vanavashi,' and 'Parishesh,' which fully illuminate Tagore's spiritual perspective.

Tagore's poetic career culminates in a period of deep spirituality. B. Mukherjee has succinctly outlined the key features of this stage:

‘For in these last works the vision sweeps over the totality of existence and in its cosmic swings takes in the universe of time and space, of the timeless and the spaceless; the dim edges of primal creation; the first evolutions of life on ancient shores; the tumult of nations and civilizations; the cosmic forces streaming in endless activity through them all as through Nature’s myriad forms and phenomena - they all swim within its ken. Yet, at the same time the wonder and the mystery of the meanest flower that blooms, the humblest grass blade that dances in the air, the tiniest creature that breathes, man or animal, and creates a world of its own — they all hold the poet in thrill". [4]

Tagore's poetic career can be divided into three phases, according to Dr. B. C. Chakravarty:

- (1) Pre-Gitanjali period
- (2) Gitanjali period
- (3) Post-Gitanjali Period

Dr. Chakravarty says:

“In the Pre-Gitanjali period he studies man in relation to nature. In Gitanjali period, he studies man in relation to God. In Post-Gitanjali period, he studies man in relation to man". [5]

The Pre-Gitanjali period begins with Sandhya-Sangeet (Evening Song). The Gitanjali period includes Gitanjali, Giti Malaya, and Gitali. The Post-Gitanjali period is regarded as extending from Balak to Sheshlekha.

Tagore began writing poetry in his early adolescence. He had over 7000 lines of verse written before he reached eighteen. Under the pseudonym Bhanu Singh Thakur, he began producing poetry. In 1884, Bhanu Singh Padavali was released. The period preceding Gitanjali can be divided into two halves. In the previous phase, his poetry was in a state of upheaval. After all, this was a period of experimentation. Around this time, the evening songs Sandhya-Sangeet, Prabhat Sangeet, Saisawa Sangeet, Chhabi O Gan, Kadi O Komal, Raja O Rani, and Visharjan were penned. The second portion of the Pre-Gitanjali Period begins with Manashi (The Desired She) and ends with Kheya. Toward the end of the Pre-Gitanjali Period, his poetry matures. According to A. N. Dwivedi:

“Tagore's real poetic career begins from Manashi. The diction of Manashi is luxuriant and luscious”. [6]

Sonar-Tari (The Golden Boat) and Chittra are two enormous and well-known collections of poems. Sonar Tari contains Tagore's first close interaction with nature. Tagore enjoys Bengali country life as well. Tagore's thinking and expression have reached a mature stage. His versification drastically improves. Professor B. D. Bose lauds Sonar Tari, saying:

"In this volume are a series concerning the sleeping princess and the wandering prince who awakens her. The story is told partly in the first person and in a style which blends simplicity with artifice and lightness with the force of a fatal adventure and poems more richly sensuous, move perennially fresh, or more enhanced in rhythm". [7]

The style of 'Sonar-Tari' is enthralling. A lovely narration and a relaxing dream contribute to the allure of this unique work. Commenting on the style, M. Bhattacharjee says:

"Idea and expression, symbolic significance and pictorial richness, quick turns of thought and leisurely mediation, golden dream and close observation of reality, sprightly rhythm and slow cadence enrich the style" [8]

The first poem in this book is "Sonar Tari," and the final is "Niruddesh Yatra." 'Yete Nahi Diba' (I won't let you go), "Samunder Prati" (to the sea), and 'Vasundhara' are among the collection's other notable poetry (Earth and Treasurehold).

Another important era periodical is Chittra. Tagore's wonderful philosophy, which is influenced by the Upanishads, is seen in Chittra. The following lines are filled with Upanishadic vision:

"Blessed I am as I see the light of heaven

Blessed I am that I am in love with the world". [9]

We discover spontaneity as well as the intensity of deeper contemplation here. The diction is straightforward and effective.

Malini (1896), Chaitali (1896), Kanika (1899), Katha (1900), Kahani (1900), Kalpana (1900), Kshanika (1900), Naivedya (1901), Sishu (1903), Baul (1905), Kheya (1905) are some of Tagore's other works from this period (1906).

During the Gitanjali Period, Tagore's poetic career reached its pinnacle. A enormous possibility is evident within the heart of a great poet. Tagore established himself as a world poet at this time, and

his name went well beyond Bengal's borders, making him a globally recognised literary figure. This period is covered from 1910 to 1913. The poetry of this time period demonstrates a high level of spiritual and mystical thought.

Tagore's gigantic opus *Gitanjali* was released during this time, and it took England by storm, earning him the Nobel Prize. It has been said that "our sweetest songs are those that tell of our worst thoughts." Between 1901 and 1910, Tagore was bereaved on multiple occasions. In 1902, his wife died in a vehicle accident. His daughter Renuka died in 1903. His favourite pupil, Satish Roy, died in 1904, as did his father in 1905 and his youngest son in 1907. Tagore was a jittery mess. When a person suffers tremendously in life, he surrenders to God's reality in order to regain mental peace and spiritual vitality. Tagore experienced the same fate.

Tagore began writing *Gitanjali* in order to obtain peace and rest. He wrote *Gitanjali* between 1906 and 1910. In 1912, he translated it into English himself. On November 15, 1913, he was awarded the Nobel Prize for Literature. *Gitanjali* has 103 poetry in English. The poems in this collection are from the Bengali anthologies *Gitanjali*, *Gitimalaya*, *Naivedya*, *Kheya*, *Sishu*, *Kalpana*, *Smaran*, *Caitali*, and *Utsarga*. He's taken a tune from the *Acatayatan* drama. *Gitanjali* is a collection of Tagore's poems culled from his different Bengali publications as a consequence.

Gitanjali, *Giti-Malaya*, and *Gitali* are all part of the *Gitanjali* era. According to Dr. Raghukul Tilak:

"Four threads run through the rich texture of these works. They are concerned with God and the human soul, God and Nature, Nature and the soul, the individual soul and humanity. These four themes frequently mingle and overlap, and the result is a devotional poetry such as the world had never seen before. That was why the English *Gitanjali* took Europe by storm, and captured the mind and heart of the greatest scholars and writers of the day including W. B. Yeats whose introduction to the *Gitanjali* is the richest tribute ever paid by the west to the East". [10]

Some international critics claim *Gitanjali* was influenced by the Bible, including Edward Thompson, Dr. Aronson, and George Sampson. They believe that surrendering one's soul to the Almighty is a biblical concept. *Gitanjali*, on the other hand, is essentially an Indian poem influenced by Upanishad beliefs, with a texture and fibre that reflects India's Bhakti heritage. In this context, we can also quote K.R.S. Srinivasa Iyengar:

"The *Gitanjali* songs are mainly poems of Bhakti in the great Indian tradition. We have Vaishnava poets and Saiva poets who seek God as a child seeks its mother, as a lover seeks his (or her) beloved. Numerous are these gifted singers God-intoxicated, intoxicated with the love of Divine, turning this love into the purest poetry. The current coin of India's devotional poetry is melted and minted a new by Rabindranath, but the pure gold shines as brightly as ever, Even though the inscription on the coin is in English, the imagery, the conceits, the basic experience, the longing, the trial the promise, the realization - all have the quaintly Unique Indian flavour and taste". [11]

Symbolism and mysticism are two of the *Gitanjali* period's defining traits. 'The yearning of a lover to meet and integrate with his or her beloved mirrors the desire of an individual soul to join with God. When we recognise God's divinity via self-purification and service to others, life can be redeemed. Tagore's poems are universally appealing in *Gitanjali*. Dr. Radhakrishnan mentioned

correctly:

"When our lords and leaders pass into oblivion, Tagore will continue to enchant us by his music and poetry; for though he is an Indian, the value of his work lies not in any tribal or national characteristics, but in those elements. Of universality which appeal to the whole world. He has added to the sweetness of life, to the stature of civilization" [12]

At this stage in his poetic career, Tagore is in tune with the infinite. He is sure that asceticism cannot lead to the fulfilment of the sublime. Tagore preaches that through self-purification, persistent prayer, commitment and complete self-surrender, service to the suffering mankind, and total detachment from worldly pleasures without renunciation of the world, we can achieve the highest goal of our lives, which is merging and connection with God. The poet speaks to God in his address:

"When thou commandest me to sing it seems that my heart would break with pride, and look to thy face, and tears core to my eyes.

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". [13]

Tagore thinks that we can perceive and experience God's presence in our life if we submit completely to Him. In this context, the Gitanjali period is noted for devotional music. Tagore's songs at this period are all tributes to God. Dr. Radhey Lal Varshney properly mentioned about Gitanjali:

"He gathers his diverse strains and songs to salute God. In it the poet does not merely sing, he pours and pours out his heart as if his heart were a rose, and the songs its petals. Each petal has a message of faith, of devotion, of soul's purity, of soul's yearning to merge with God. The soul becomes a lyre and each string of it echoes the voice of God, the dark becomes light, the tears become the pearls of garland, all that is harsh and dissonant in our life melts into one sweet harmony". [14]

Tagore discovers harmony and concordance in Man and Nature. Nature purifies and elevates the soul, according to the poet. Nature, according to Tagore, is not antagonistic to the self. He claims that both nature and man are manifestations of the divine spirit. Nature is not a hostile force that annoys man; rather, it assists us in overcoming our challenges and offering us joy in the spiritual realm of the Divine Being. The following lyric sums up how surrendering to nature provides man calm and serenity:

"I laid myself down by the water and stretched my tired limbs on grass. My companions laughed at me in scorn; they held their heads high and high hurried on; they never looked back nor rested; they vanished in the distant blue haze; they crossed many meadows and hills, and passed through strange, far- away countries.

All honour to you, heroic host of the interminable path! Mockery and reproach pricked me to rise but found no response in me. I gave myself up for lost in the depth of a glad humiliation — in the shadow of dim light.

The repose of the sun-embroidered green gloom slowly spread over my heart, I forgot for what I had traveled, and I surrendered my mind without struggle to the maze of Shadows and Songs.

At last, when I woke up from my slumber and opened my eyes, I saw thee standing by me, flooding my sleep with thy smile. [15]

Tagore discovers fellowship and harmony between Man and Nature. During this time, Tagore's mind was troubled with Upanishadic thoughts. God is formless to him, yet for the sake of creativity, he manifests in numerous shapes. Tagore's poetry is replete with these concepts. On the one hand, he asserts that the Absolute is a formless and abstract Reality, as expressed in the following lines:

"But there, where spreads the infinite sky for the soul to take her flight into the reigns of the stainless white radiance.

There is no day, nor light, nor from, nor colour and never, never a word". [16]

Here 'Brahma' is represented by the sky, expanded in infinite space, without any colours, shape or form. On the other hand, the opening lines of the same poem says:

"Thou art the sky and thou art the nest as well. O! thou beautiful! there in the nest it is the love that encloses the soul with colours and sounds and odours" [17]

In the same verse, Tagore expresses God's finite and limitless characteristics. At the same time, he is both the sky and the nest. God, according to Tagore, is both limitless and finite. The discrepancy is clear in this case. Tagore believes that God pervades everything, yet that God is all-pervasive at the same time. As a result, Tagore's God in Gitanjali is both finite and infinite. Dr. Radhakrishnan validates this viewpoint when he says that the discrepancy between the two theories is merely visual and not real. With our finite intellect, we will fail in our attempt to attain the Absolute. The Kena Upanishad asserts, "It is remote from the known and above the unknown." The Taittiriya Upanishad claims that

"Words together with the mind return' without comprehending it. The Absolute unity is opposed to the intellectual duality and the intellectual account of the Absolute remains a negative one. But when we rise above the plain of intellect to religion, poetry and philosophy we see it face to face".[18]

Gitanjali Period may be appropriately called 'Devotional and Bhakti Period', In the words of Shashibhusan Das Gupta:

"In the poetry of Gitanjali Period there is a touch of the love - Bhakti — self-dedication - mixture of the Vaishnava style". [19]

The wonderful beauty of Gitanjali Period poetry is that it lifts human love to a higher level of love. Under the guise of devotion, Gitanjali's poetry reflects human love. Ordinary readers might discern mortal love in these songs, but when we dig deeper into the meaning of these words, divine love shines brightly in our hearts. The following poem is a good example of what I'm talking about:

"I am waiting for love to give myself up at last into his hands. That is why it is so late and why I have been guilty of such omissions.

They come with their laws and their codes to bind me fast; but I evade them ever, for I am only waiting for love to give myself up at last into his hands". [20]

The preceding poem vividly depicts the hardship of a devoted lover who longs to meet her lover despite the gazes and comments of society at large. However, the deeper meaning is that the individual soul is like the lover, and it waits for God with sincerity and patience. The poet himself is the first person singular in Gitanjali. The poet is the beloved in this lyric, and God is the lover. Thus, the Gitanjali period's lyrics broaden the realm of human love, transforming it into spiritual love. According to Abu Sayeed Ayyub:

"In reading Gitanjali we fall with a sense of wonder that we are walking on the borderline between two worlds. If we move a little to one side we step on the mortal world a little; to the other and we smell in the air the fragrance of immortality". [21]

Union with God is the Central theme of the poems written by Tagore during this period. Abu Sayeed has further said:

"Rabindranath's creative work of this period is the best crop of his particular genius". [22]

Tagore is a firm believer in the necessity of building our devotion to God on the rock of love in order to fulfil our earthly purpose. God, he believes, is the source of all love. Humayun Kabir's commentary:

"Tagore's love for man unconsciously and inevitably merged into love of God..... For him God is essentially Love. The love of mother for her child or the love of the lover for the beloved are only the 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". [23]

In a word, Gitanjali Period poems are religious in nature, expressing a yearning longing of the finite for the infinite. Beginning with Balaka and ending with Shesh lekha, the Post-Gitanjali Period begins. Tagore's spiritual vision has reached unprecedented heights during this time. Balak is a character in the film Balak (1916). Tagore's vision is revealed in the works Palataka (1918), Puravi (1925), Mahua (1929), Vanavassi (1931), and Parishesh (1932). Punascha (1932), SeshSaptak (1935), Vithika (1935), Patraput (1936), Shyamati (1936), Chander Chabi (1937), Prantik (1938), Akash Pradeep (1939), Prahasini (1939), Arogya (1941), Janam Din (1941), and Shesh-Lekha (1941) are some of his other major works from this period (1941).

All of these pieces have a strong spiritual component. The worldwide acclaim for Gitanjali paved the opportunity for the production of additional translation volumes. The following notable English translations were released during this time:

The Gardener (1913)

The Crescent Moon (1913)

Fruit Gathering (1916)

Stray Birds (1916)

Lover's Gift and Crossing (1918)

The Fugitive 1921)

The Child (1931) (This is the only poem by Tagore written directly in English).

Vishva-Bharti published a different collection of Tagore's poems in 1942, which included, among other things, his final poem Shesh-Lekha.

Macmillan published *The Gardener* in October 1913. It was written in honour of W. B. Yeats. The central theme of this work is love. It includes English translations of 85 Bengali poetry from 15 of the poet's works written in Bengali. The majority of the poetry were chosen from *Kshanika's* collection (1900). Poems by Kadi O Komal, Manasi, and Mayar-Khela were also featured. May Sinclair, commenting on *The Gardener*, wrote:

"It is to me, quite the most wonderful book of modern 'secular' love poems that there is..... I would not have thought it possible to carry in a translation work the atmosphere, the colour, the smell and the life of India, and this is what you have done". [24]

Tagore offers a variety of poetry in *The Gardener*, including nature poems, love poems, religious poems, mystical poems, bird poems, and beast poems, among others. K. R. Srinivasa Iyengar's words are worth quoting:

"The poems are the records of the poet's experience of flowers, clouds, all the wealth of spring, all the glories of the earth. But all things pass and change and so the flowers fade and the clouds scatter away. Yet the poems themselves may very well remain after a hundred years. Reading them, one may look out, and see these gardens again in full bloom, and the sky dark with massive clouds. O Death, where there is thy sting? We may thus read *The Gardener* as a 'song of songs' that it charged with ambrosial significance". [25]

Macmillan, London, published *The Crescent Moon* in November 1913. *Struge Moor* was honoured in the book. All of the poems in this collection have titles, which makes it stand out. The book includes 40 poems, 35 of which were chosen from the Bengali work *Sisu* (1903). The remaining poems are from Kadi O Komal (1886), *Sonar Tari* (1894), *Kshanika* (1900), and *Gitimalaya*, respectively (1914).

The majority of the poems in this collection come from Tagore's *Sisu*, which he penned during a period of great sadness. In November of 1902, he died, and his daughter, Renuka, died not long after. Tagore brought his two other children to a hill station when his daughter was sick. These poems were meant to amuse the children while simultaneously concealing his own sadness. *The Crescent Moon* is described by K. R. Srinivasa Iyengar as follows:

"The *Crescent Moon* thus let us into the secret of the child's life and thoughts, compact of make-believe, humour, charity and primordial wisdom". [26]

On the back cover of Macmillan Publication we find these beautiful comments:

"In these sensitive, often fanciful and entirely delightful poems, Tagore gives us the different worlds of the mother, the child and the father. As delicate as the *Crescent Moon*, these poems sympathetically explore the private world of the mother and her child and the fulfillment that

each find in the other.” [27]

It is a world made of moonbeams and laughter, and if, towards the close of this collection, the poet introduces sombre note, he also affirms that creation is forever:

"And when my voice is silent in death,

My song will speak in your living heart" [28]

Macmillan, London, first published *The Fruit Gathering* in 1916. This collection has 8 and 6 poems, respectively. Tagore himself translated these poems from the original Bengali verses. The poems in this collection come from the works *Gitimalaya* (17), *Gitali* (14), *Utsarga* (7), *Kheya* (5), *Naivedya* (3), *Gitanjali* (1), *Katha* (7), *Balak* (15), and others. These poems have a vivid and melodic feel to them. They were composed at different times and depict Tagore's lyrical personality growth at distinct phases.

There are more than 550 poems in this anthology that are religious in nature. The poet, like *Gitanjali*, appears to wish to completely surrender to God. In this regard, the following lyric from *Fruit Gathering* is worth mentioning:

"Now at the end of youth my life is like a fruit, having nothing to spare, and waiting to after herself completely her full burden of sweetness." [29]

Macmillan London originally released *The Lover's Gift and Crossing* in 1918. The first is split into two sections. There are 60 poems in *Lover's Gift*. There are 12 poems by Balak and 12 poems by Kshanika among these 60. The rest is drawn from *Citra* (5), *Smaran* (4), *Kalpana* (3), *Kheva* (5), and other works.

There are 74 poems in *The Crossing*. They came from *Naivedya*, *Kheya*, *Gitanijali*, *Gitimalaya*, and *Gitali*, among others. The majority of the poems in *Crossing* are religious. Tagore prays to God to hold his hand while he crosses through the storm of worldly life:

"Deliver me from my own shadows, my lord!

From the wrecks and confusion of my days,

For the night is dark and the pilgrim is blinded,

Hold thou my hand.

Deliver me from despair,

Touch with the flame the lightless lamp of my sorrow.

Waken my tired strength from its sleep.

Do not let me linger behind counting my losses,

Let the road sing to me of the house at every step,

For the night is dark and the pilgrim is blinded,

Hold thou my hand". [30]

The Stray Birds was first published in 1916 by Macmillan, New York. T. Hara of Yokohama hosted Tagore during his visit to Japan in 1916, and this is dedicated to him. This work's epigrammatic and didactic lyrics are included. The following excerpts and images from Stray Birds may help you understand the book's theme:

"What you are you do not see, what you see is your shadow".

(Poem 18)

They throw their shadows before them who carry their

lantern on their back" (Poem 21)

God finds himself by creating. (Poem 46)

Life is given to us; we earn it by giving. (Poem 56)

[31]

In total, there are 326 tiny didactic verses in this book. Tagore's next most major book, The Fugitive, was initially published in 1921 by Macmillan, New York. The translations of Tagore's Bengali poems are included in this collection. Apart from these, Tagore has included translations of 17 religious lyrics written by others, such as Vaishnava hymns written by Bhakti poets and Hindi songs written by Jaidav.

Tagore's only notable poem written entirely in English is The Child (1931). Two years later, he translated it into Bengali under the title 'Sisu Tirtha.' In this poem, Tagore, the Master Singer, takes on the role of social and political observer. Tagore is referring to the Second World War when he says, "The majesty of the Second World War is vibrating in it."

"There on the crest of the hill

Stand the Man faith and the snow-white silence

He scans the sky for some signal of light

And when the clouds thicken and the night birds

Scream as they fly,

He cries, 'Brother, despair not, for Man is great',

But they never heed him,

For they believe that the elemental brute is

Eternal and goodness in its depth is darkly

Cunning in deception". [32]

CONCLUSION:

Tagore's poetic creativity grows with the passage of time. He began his poetic career with imitative and romantic poetry, but his lyrical brilliance was eventually recognised for his pious poetry, which earned him international acclaim. Tagore's name would be carved in the annals of international literature for all time for his contribution to Indo-Anglian literature.

REFERENCES:

1. Rabindranath Tagore, *Reminiscences* (London 1943) p. 2.
2. S. B. Mukherjee, *The Poetry of Tagore*, (New Delhi: Vikash Publisher, 1977), p. 20.
3. *Ibid.*, jd.03.
4. *Ibid.*, p.03.
5. B. C. Chakravarty, *Rabindranath Tagore: His Mind And Art*, p.66
6. A. N. Dwivedi, *Four Indo-Anglian Poets* (Bareilly: Prakash Book Depot, 1981) p.36.
7. Budh Dev Bose, *An Acre of Green Grass : A Review of Modern Bengali Literature* (Bombay : Orient Longman, 1948) jop. 77- 78.
8. M. Bhattacharjee, *Rabindranath Tagore: Poet and Thinker* (Allahabad: Kistab Mahal, 1961) p. 81.
9. Rabindranath Tagore, 'Chittra' p. 04.
10. Raghukul Tilak, *Critical Writings*, p. 23.
11. K. R. S. Iyengar, *Indian Writing in English*, p. 110-111.
12. S. Radhakrishnan, *East and West in Religion*, p.130.
13. Rabindranath Tagore, *Gitanjali*, p. 2. 56
14. R. L. Varshneya, *Indo-English Literature*, p. 81.
15. Rabindranath Tagore, *Fruit-Gathers*, p. 48.
16. *Ibid.*, p. 67.
17. *Ibid.*, p.67.
18. *Tattiriya Upanishad*.
19. Shashibhusan Das Gupta, *Upanishadar Patabhumikau Rabindranath* p.197.
20. *Gitanjali*, p. 17.
21. Abu Saueed Auub : *Modernism and Tagore*, p. 80.
22. *Ibid.*, p. 63.
23. Humanyun Kabir, *Introduction: One. Hundred and One* (Bombay: Asia Publishing House 1966) p. XXXIV.
24. May Sinclair, R. N. Tagore, p. 237.
25. K.R.S. Iyengar, *opcit.* p. 28.
26. *Ibid.*, p. 30
27. Macmillan India Press - Madras 600041.
28. Rabindranath Tagore, "Crescent Moon", p. 18.
29. Rabindranath Tagore, "Fruit Gathering", p. 21.
30. Rabindranath Tagore, "Crossing", p. 7.
31. Rabindranath Tagore, *Stray Birds*.
32. Rabindranath Tagore, "The Child", p. 04