

Romantic Ideology In Tagore's Works And It's Influence On Contemporary Human Life

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Abstract: This article explores the romantic ideas of Tagore from his major works and its impact on individual lives. Though the development of science and technology has benefited us a lot but it has led man astray from nature. Modern world is devoid of peace, harmony and people lead a self-centred existence by conducting nuclear wars unaware of their identity. Moreover, global terrorism and mental stress especially in European nations are common phenomena. This paper discusses on how Tagore draws values from western romantic poets and eastern ideals to develop his concept of romanticism that calls for human solidarity, spiritual unity, individual freedom and urges to offer vent for passion, imagination and perception. Attempt has also been made to elucidate Tagore's Romanticism by citing his poems, essays, lectures and a collection of other Bengali writing's that focuses on returning men back to their original residence i.e. nature, evoking the spirit of love among individuals, glorification of beauty ,restoring peace and harmony and recognition of truth that an Universal soul exists in each one of us thereby aiming to create equality among mankind, curb violence and hatred and construct unity amidst diversity by breaking demarcations and thwarting discrimination.

Keywords: Humanism, Mysticism, Nature, Romanticism, Tagore, Vaishnavism

Rabindranath Tagore is considered as the supreme representative of romanticism in Bengali literature. Influenced by the western romantic poets and maintaining an Eastern characteristic of sensibility, he developed a newer kind of romanticism that is based on the doctrine of experience. His romantic poetry can be placed with the 'jewel raptures' of Francois Thomson, dreamy fairyland of W. B. Yeats, Irish folklore of George Russell and mysticism of William Wordsworth and Upanishadic ideals of the Vaishnavism. This article discusses some of the principles underlying Tagore's romanticism and the western and eastern poets' influences on his ideals. Simultaneously the article also explicates how these ideas enlighten individual's consciousness and impart the kind of life that one must live in modern world that is replete with insecurity, terror, violence, bloodshed , environmental degradation and struggle for existence.

The most significant aspect of romanticism in the early nineteenth century English literature is a new and intense faith in the imagination. Edward Thompson rightly marks that Rabindranath Tagore is closely affiliated to Wordsworth, Coleridge, Tennyson and Browning in this aspect (E. Thomson, 1948). Tagore believed that in everyday social life both Englishmen and Indians kept their passion severely under check and the stored intense emotion found an outlet in romantic poetry. Hence, Rabindranath and other romantic poets turned away from reason to imagination and intuition. There was a shift "from the sophisticated to the primitive, the modern to the medieval, the artificial to the natural ways of feeling and expression" and like Blake and Bridges, he had the visions of the mysterious universe and the Creator. Rabindranath's search for the Divine life leads him to express the Devotee's intense experience of pain, passion and joy. For example, his realization of the Life Divine is vividly portrayed in:

*I will meet one day the Life within me, the joy that hides in my life,
though the days perplex my path with their idle lust. (Tagore, 1937)*

Rabindranath's contemplative imagination like Keats discerned truth in beauty. In his lecture on "The Sense of Beauty" Tagore draws upon Keats' "Ode on a Grecian Urn" which says, 'Beauty is truth, truth beauty' (John Keats, 1990) and further adds:

Upanishads too tell us that "all that is, is manifestation of His joy, His deathlessness.
From the speck of dust at our feet to the stars in the heavens-all is a manifestation of
truth and beauty, of joy and immortality. (Tagore, 1961)

Though there is tangible evidence of the impact of western romantic poets on Tagore's poetry' yet the fact remains that romantic concepts in Tagore are deeply affected by his Eastern sensibility. He has always cherished the ideals of "Satyam, Shivam, Sunderam"-Truth, Piety and Beauty and a harmonious relationship between Man and Nature. He emphasized on the authenticity of intuition instead of reason and self-perception, focused on unity in the midst of diversity and the divine spirit that roles through all things.

Tagore's understanding of the transcendental union with the divine being resembles Wordsworth's perception of the divine, apart from its specific Eastern element. Wordsworth writes in his Prelude (Wordsworth 1850): "*our destiny, our being's heart is with infinitude and only there.*" Similarly Rabindranath portrays in Gitanjali that: "*He [God] is there where the tiller is tilling the hard ground and where the path-maker is breaking the stones*". The worship of God for them becomes true and real only through man's love of his fellow men. Like, Shelley and Byron, Tagore celebrates the idea of liberty. Whereas Shelley in "Prometheus Unbound" rejoices over the downfall of tyranny, Rabindranath visualizes a world:

*Where the mind is without fear and the head is held high;
Where knowledge is free;
Where the world has not been broken up into fragments by narrow domestic walls;* (Tagore, 1912)

Tagore comes close to Walt Whitman in expressing his impatience with the dry details of astronomy. While Whitman is the singer of American-Jaffersonian democracy, Tagore is the singer of the Indian Renaissance and his country's struggle for political freedom. The sentiments of Whitman's Civil War poems bear a close resemblance to the emotions in Rabindranath's intensely patriotic poems inspired by the threatened partition of Bengal in 1905-09.

Thus Tagore is indirectly influenced by the ideas and feelings of Wordsworth, Keats, Byron, Shelley etc, while being directly connected to his peculiar Eastern sensibility. Elucidating the latter idea would involve the impact of the tradition of the Bengali and Sanskrit poetry on Tagore. Romanticism in his work is related to the Vaishnava faith, his adherence to the doctrine of Bhakti, his institutional awareness of the Divine, his idealism, his mysticism and his intense love of liberty. The mysticism of his poems echoes the message of Upanishads. Romanticism in Tagore is considered as traditionalism and anti-traditionalism in relation to the modern age. It's a doctrine of experience since it champions the validity and vitality of the individual's perception against scientific speculation and abstractions generated by the eighteenth century doctrine of Enlightenment which had made the world of nineteenth and twentieth centuries – a world of knowledge without values.

One of the important aspects of Tagore's romanticism is his intense communion with nature. He considered people's harmony with nature as an essential aspect of transcending a self-centered existence, removal of mental stress, to keep 'souls unsubdued by habits and unshackled by customs', so that they could contemplate all things with the freshness and the wonder of a child. Rabindranath's imagination was captivated by Indian flowers, rivers, heavy rains of *Shravan* and *Ashada*, the heat of *Greeshma*, the beauty of spring and some of these are present in his love poetry. In "The Gardener" he writes,

*Your feet are rosy-red with the glow of my heart's desire,
Gleaner of my sun-set songs!* (R. Tagore, 1913)

Tagore constantly extolled the beauty and splendour of nature. In his nature poetry a bird's note is never missed and the stream's babbling finds its full wisdom. Tagore constantly longs for spiritual companionship with nature and to be identical with it. These themes are vivid in his poems such as *Gitanjali*:

The evening air is eager with the sad music of water. Ah, it calls me out into the dusk.

and *Stray Birds*:

My heart, with its lapping waves of song, longs to caress the green world of the sunny day. (R. Tagore 1916)

The intimate relationship between nature with its colours, sounds and odours and soul fills the poet with infinite joy and delight. Tagore (1942, 1916) in his *Poems* narrates, "my heart dances like a peacock" and in *Stray Birds* states: "[my heart] beats her waves at the shore of the world and writes upon it, I love thee". Marking its spiritual dimension, Tagore portrays nature as the most sacred place for pilgrimage and leads to an expansion of our consciousness.

For Tagore, the limitless beauty of nature fills us with joy and is also a relationship of love. It is through this love that one finds the enlargement and meaning of one's own being. Love is the tie between the ego and the beyond and it is the primary mode of extension of ego beyond itself. The communion with nature offers the promise of redemption where violence and hatred prevail. The love relationship resists the pitting of one country against another, class against class and individual against individual. When nature captures our imagination, the distance between knowledge and nature as an item for objective analysis no longer remains. Tagore's global thought insists on our emotional and imaginative involvement with the world, unlike science which is concerned only with the outward, law governed activities of nature. Tagore elucidates the fact by giving an example of a beautiful flower which, according to a scientifically minded person, exists only to perform certain function and its colours and forms are also explained as contributing to this function. In this way science not only immobilizes nature but also establishes an intellectual mastery over it.

Tagore reflects that an external/ordinary relationship with nature leads to our estrangement. We are constantly motivated by considerations of worldly loss and gain and fail to realize that our relation with nature is

that of joy and love. The antidote to the pain of non-being is our intimate relationship with nature and it yields 'the highest delight because it reveals to a person the deepest harmony that exists between him and his surroundings' (Tagore, 1913). A close similarity can be seen between Rabindranath's reflections on nature and technology and Martin Heidegger, who equally directs our attention to the idea of homelessness and conveys that this homelessness is the product of science and technology which reveals nature as a standing reserve to be utilized by human beings. Both Tagore and Heidegger consider this technological way of revealing as monstrous. However, without dismissing technology, they wish to recall us to the power of union with nature that, in the modern world, has been driven by the power of possession.

Unlike, pre-romantic poets who treated nature casually and merely utilized it for drawing its imagery from it without taking into account its central role in the life of man, the tradition of kinship with nature is clearly reflected in Indian Literature and western romantic poetry. Considering Indian tradition, the poetry of "Meghdoot" or "Gita Govinda" shows a keen delight in nature. Like all classical poets Kalidasa enjoys nature as it directly affects him and his character. In his poetic drama, "Shakuntala", (Kale 2000) the hermitage signifies the kinship between man and his natural surroundings. In other words, the setting of the story's action belongs to a period when nature was still man's home. Dushyanta's hunting of an antelope signifies how the king's life clashes with the spirit of the forest retreat, where all creatures find protection and love. In Banbhata's "Kadambari", the main intension of the poet is to evoke our close union with nature by the description of the flowering plants that bow to the wind, of the trees scattering their blossoms, and of the deer that caress the hermit boys with their tongues.

Similarly, western romantic poets like Wordsworth believed that the proximity with wild nature leads to the proper growth of human personality in general and the artistic sensibility in particular. These Romanticists believed that the wild nature served the purpose of spiritual revelation and according to Wordsworth it's "the nurse", "the guide", "the guardian of my heart", and "soul of all my moral being". Nature was god for them, the world in its primal purity,

Merging the ideas of East and West, Tagore portrays that an authentic human being is inseparably related to the flourishing of the natural world. Nature contains a spiritual wealth, a fund of emotional energy and harmony with it evokes our aesthetic appreciation because it gives us spiritual joy and fulfils the demand of the surplus or spiritual component in us. Romanticism in Tagore's nature poems commences with the 'Wild Flower' (Ban Phul) that follows romantic naturalism to reach the conventional position that the city is the home of evil and lucre, and nature the abode of peace and purity. The first lines portray:

*I crave not for learning, nor
Knowledge of man, or his world.
I would rather be a wild flower.*

Like Wordsworth's Lucy, the heroine reaches civilization following a less unsophisticated lover. Return to nature in 'Wild Flower' results in the process of healing because the impact of the modern world leads to a state of agony as it inflicts only wounds.

'The Poet's story' (*Kavi Kahani*) is a fuller expression of the characteristic phase in the growth of romantic sensibility. It states the conflict between an ideal beauty visualized by a young poet and the disorderliness of an actual erotic happening. The incompatibility between the real and the ideal led to a spiritual crisis in the case of romanticists and this struggle is expressed in different forms in *Endymion*, *Alastor*, and the *Poet's Story*. The childhood of the poet is dominated by a passion for nature, declared in *The Poet's Story* as 'foster mother'.

*From the lap of his mother he would break
And in the cradle of nature resume his play.*

Such a communion is disturbed by the intrusion of love resulting in a state of anguish. Love ultimately proves too localized a passion to suffice a poetic soul and hence in the end, the poet returns to nature. Tagore's dedication to the worship of nature in *The Poet's story* has its echo in Shelley's *Alastor*:

*Mother Nature, to pursue thy truth
To the farthest end with the faltering wit of man
By your grace, have I sought that far
And shall ever seek.*

The most ambitious nature poem of Tagore is the *Flower Maidan (Phul Bala)*- a narration of the mute love of the denizens of a garden: trees, creepers, and bushes, tearfully languishing for each other. Poems like *Dik Bala*, *Chhin Latika*, *Kamini Phul* belong to the same category. In his juvenile verse, now published as *Saisab Sangit*, ardent verses are addressed to nature:

*Before me, O, Shoreless Sea
You sing ceaselessly...
I long to dive and sound...
And explore
The secrets of your heart.*

In *The Broken Heart (Bhagna Hriday)* nature remains the irreplaceable teacher and the cradle of the spirit. In *The Evening Songs* and *Again (Abar)* nature is the usual refuge of his lovers, heartbroken and mocked by the callous world. To his abode of love, the only welcome visitors are 'the soft-hearted breeze', 'the winds', 'the dawn', which recalls the commonplace outpouring of Keats. A new theme of nature in '*The Morning Songs*' includes the emergence of world from the nebulous sea of mist, instead of the undefinable 'nought' of tradition. There is a keener appreciation of landscape and the universe:

*Around the ample Sun danced in unison
A hundred sweet faced moons, hand in hand.*

Lastly, other nature poetry of Tagore includes *Ahalya*, *To the Sea*, *Vasundhara* (equivalent to Swinburne's title *Hertha*) and *The Lonely (Ekakini)* which telescopes the themes of *The Solitary Reaper* and *The Devon Maid* and sets them in the heart of Bengal.

Tagore's romantic ideology focuses on the concepts like 'the true, the good and the beautiful'. Appreciating Keats "Ode on a Grecian Urn", Tagore said that a thing, which is beautiful, gives you the touch of the infinite. The word beauty was interchangeable with the words, 'Truth', 'Wisdom', 'Nature' or 'God' and was synonymous with the word 'Love', its co-eternal essence:

*For love, beauty, and delight.
There was no death nor change.* (Shelley, 1934)

The direct influence of *Alastor* and *The Hymn to Intellectual Beauty* is seen in Biharilal's concept of beauty and Tagore's *Evening Songs* and *Sadhana* (R. Tagore, 1913). The doctrine that behind the world of forms a core of beauty of which, all its earthly manifestations partake is clearly stated by Tagore in these poems and further glorified by the images of the Aeolian harp and the singing shell which was a romantic commonplace.

Tagore says that beauty is a universal attribute of the objects of the world just as mass is of matter, and their mutual attraction or love bound them together. The beautiful in the heart of lover attracted the beautiful in the form of the beloved and this applies both to animate and inanimate objects and concludes saying that beauty and love became the cause and the effect of the same principle.

When we love the flower so much it is for no other reason but that our heart has
a very deep bond of unity with the flower...the flower wants my heart and I want the flower
in my heart.

Critics like Oldenburg have discussed Rabindranath's concept of beauty to draw parallel between it and Indian scriptures and Vaishnava's *rup aradhana* (A Oldenburg 1927). In Rabindranath's discourses on the Upanishads such discussions were frequent. In *Religion of Man*, he says:

*I was sure that these poets were speaking about the supreme Love,
Whose touch we experience in all our relations of love-
the love of nature's beauty, of the animal, the child, the comrade,
the beloved, the love that illuminates our consciousness of reality.* (R. Tagore, 1931)

The words of Maitrey that was explained in one of the Santiniketan sermons (*On Prayer*) as meaning is another example:

*Where do we find the touch of immortality in things mortal?
Where there is love. It is love that casts the shadow of the infinite
And keeps the old perpetually young and does not acknowledge death.*

Moreover, in his poetry Rabindranath uses ancient myths like Urvashi and the burning of Madan and the dispersal of his ashes to symbolize the spirit of love pervading the wide world. In his note *Sundryabodh*, Rabindranath postulates that 'The true is good and beautiful'. It is the basic concept for the judgement in art and applies to all its aspects, aesthetic and moral. Considering beauty as distinct from the useful or the pleasant, Rabindranath suggests that both the creator and the worshipper of beauty had to approach its more universal aspect. The 'good' consisted in the expression of virtue which is beyond the painful and immediate consequences of an action. One such example is Lakshmana's voluntary acceptance of exile with his brother. In general, the beauty of the mighty was 'forgiveness', that of women 'modesty' and not power and looks. The imagery of the lotus and the moon for describing compassion was due to their inner harmony and this was an attribute of beauty.

As mentioned in the introduction, some of the Tagore's concepts of beauty have precedents only in Romanticism, i.e, the wishful hope of Shelley's that beauty would relieve 'this world from dark slavery'. In one of the notes present under the collection "Rabindra Rachnavali", Tagore states that the 'nature's effort is to do away with governance and establish beauty...to snatch away the scepter from the hand of rule and put the crown on the head of beauty'. Tagore terminates the romantic aspect of beauty by saying that it is in the freed soul that the power of beauty is the greatest. We use coercion against coercion but before beauty we surrender ourselves. 'It doesn't encroach upon our liberty and we gratefully submit our freedom to it.

Rabindranath's love poetry is deeply imbued with romanticism. His use of words and images clearly reveals the intensity of his subjective experience. To explore the elements of romanticism in Tagore's love poetry is to bring out 'soft' feelings present in them in contrast to the 'harshness' of old Bengali poetry. Rabindranath's *Unbearable Love* portrays Suckling's 'mood in which one likes to stay unsatisfied'. Like Byron, Tagore yearned for a *beau ideal*. In *Evening Songs*, he loves something which is beyond a material person.

When I offer you flowers of worship
Believe not that it is love;
I do not know where my deity is,
You are merely, its image of stone. (Tagore, 1961)

Even his sonnets were inherently romantic as Nihar Ranjan Roy rightly marks and goes on to say that the imaginative ideal took precedence over the merely physical in these sonnets.

As a poet he searched for the 'unblushing purity of the nude' in the body of a woman and 'the mother country of man, the god child' in her breast. His love songs are addressed to imaginary personifications and they create a world in which lover's are often mere shadows or beckoning presences. In *The True Spouse* he beckons:

O, the soul of my soul's dreaming
When will you hear and speak?

Some words like 'enchanted' (*vibhore*), 'absorbed' (*magan*), 'bewitched' (*mughdha*), and the state of half-sleep (*ghoom ghor*) occur at regular intervals in his love poetry which depicts his devotion to a perfect image and the effect it has on Tagore. Shelley has created a 'Kindred Spirit' for which his symbolic poet was to give his life; Keats was an Endymion enchanted by the vision of Diana in his youth; similarly Tagore believed that he had an exact counterpart elsewhere and despite their physical separation, they are bound by an unwavering affinity and hence raised an imaginary idol of their love. He addressed it as 'the spouse of my being', 'the heart of my heart' and the elusive presence of this personification is felt in *Evening Songs*, in poems such as *Dedication*, *Song Beginning* and *The Loss of Ego*. His object of love is ostensibly the spirit of poetry, the fairy companion of his childhood, the partner of his life and the bride of the future one. All the indulgence of his ardent soul is poured out in this imaginary consummation, just as all the desired passion of the Hindu woman was addressed to Krishna because through it natural love was sanctified.

Most of the love poems in *Chitra* follow this romantic apparition i.e. the transfer of genuine passion in his hymn to an imaginary being, but the unsatiated passion leaves him frustrated at the core. *Moonlight* expresses this 'weariness in its supplication to this denizen of heaven, to descend to earth':

Stand with gentle smile and downcast eyes, by my bed.

Commenting on the 'Beauty of the mind', Tagore (*Chinnapatra*, 1893) states that "whomsoever she blesses with her favours she gives intense delight but at times with her hard embrace she will press the hearts blood out of you." This description of the *manasundari* is very close to the 'Dame Sans Merci' who had cast her spell over the entire Romantic Movement in Europe. The romantic quest for the unknown leads to frustration of desires and ultimately to a state of melancholy. The very imagery of Keats' invocation to sorrow:

Come then sorrow
Sweetest sorrow
Like my own babe I nurse thee on my breast

is repeated in Rabindranath's:

Come sorrow, come
I have thy seat ready, come.

Romantic Movement that originated in Europe in the eighteenth century moved against certain established rules and conventions and worked for the creation of harmony among mankind. These aspects are present in Tagore's notion of spirituality that is influenced to some extent by the Bauls and Sufis of Bengal, Hindu Vaishnavism, Buddhism, but it is the Upanishadic endeavour to relate everything to a single ultimate reality to which Tagore remained most faithful. He inherited the creed of Brahmoism i.e a religion based on the utterance of Indian sages in the Upanishads.

The Upanishadic seers or *rhis* aimed at understanding the nature of the ultimate reality that stands behind the mundane world of ordinary existence. H. Banerji in his *Vrihadaranyaka* mentions: 'Let the Universal Soul give us the intellect to have access to His nature (Banerji 1976). The intellect discovers the existence of supreme power called Brahman, which pervades the entire universe and sustains and regulates it. As *Vrihadaranyaka* postulates, "Know Him[Brahman] as your inner, immortal soul who is present in all living beings, and is yet different from them, who controls them from within without their cognizance of it." In this way Upanishad points out that each of us is an expression of the Universal Soul and since each of us belongs to the Universal Soul i.e, if the same Infinite is present in all of us, therefore we ourselves are identical with one another (S. D. Gupta,1961). Recognition of this truth paves the way to our openness to others, and generates in us love and concern for our fellow beings. For example, a lover makes no distinction between his own interests and that of

his beloved or that a mother identifies her own well-being with that of her son. This sense of identity draws us closer to one another, establishes intimate bonds between us, promotes our care and concern for others and inspires in us a positive 'inner readiness' to help others.

The reason for providing such explicit information about Upanishadic ideals is to demonstrate Tagore's philosophy or *darshana* (vision). Tagore's ideal of harmony calls for human solidarity and community. He speaks of freedom as we feel it in the love of our friend and of the duties that loving friendship entails. Freedom according to him lies in removing all limits to love. This kinship is accompanied by Tagore's invocation of the analogy between spiritual harmony and music. Moreover, the happiness, love and freedom we experience in intimate relationships with other people have their analogies in the experience of nature according to Tagore.

Breaking away from conventions, Tagore's religion emphasized on a free faith chosen by individual conscience rather than an authoritarian code of belief and ethics. It is derived from 'vision' and not from 'knowledge' and was free from the theological preoccupations with evil and sin and queries like what happened after death and other allied questions. Rabindranath's optimistic doctrine i.e. his 'new religion' contradicts any denial of the sensible world. In *Revenge of Nature* he makes it vivid that the denial of natural life is what he rejects. Similarly, in *Sharps and Flats*, he says, 'Liberation through the Yogi's sadhana is not mine' and in one of his sermons he preaches:

... doing the work of the world in a pre-occupied way is commendable, but neglecting the world, shunning all action to attempt to cultivate the enjoyment of Brahma's union, for the sole purpose of the soul's joy is not desirable. It is spiritual sensuality not the service of Isvara.

S. N. Dasgupta (*Visva Bharati Quarterly* 1941) rightly admits that it is no longer the mystic ecstasy that burns the heart and destroys the individuality, but a communion which holds within it the beauty of external nature and the breath of humanity. For example, Ramkrishna Paramhansa's (a bangali Saint's) ecstasy and objective consciousness was lost at the sight of wild swans in the sky, whereas in case of Tagore it was sharpened.

Tagore's focus was on the realization of the harmony and beauty that he saw in nature, and in the relationship of the individual with the universe. The spiritual man, Tagore says, is one 'whose inner vision is bathed in the illumination of his consciousness' and who realizes that peace and harmony dwells in truth, and not in any outer adjustments. His realization of the oneness of his life with the world around him is similar to Wordsworth's experience as depicted in his 'Ode to the Intimations of Immortality':

I was often unable to think of external things as having external existence, and I communed with all that I saw as something not apart from but inherent in, my own immature nature.

Tagore followed the romantic idea that apprehension of the beauty leads to the experience of the infinite. In *Bharati* he portrays that the manifestation of the infinite in natural beauty was not an abstraction but was directly apprehensible in the poetic mood. In his *Reminiscences* (R. Tagore 1923) he shares one of these experiences:

'So young muser, I sat listening
To my fancy's wildest word-
On a sudden, through the glistening
Leaves around a little stirred
Came around, a sense of music,
Which was rather felt than heard
Softly it unwound me-
From the world it shut me in-
Like a fountain around me'.

(Tagore, 1961)

The idea of visualizing god in the yearning produced by the phenomena in nature, sweet and calm, terrible and devastating is a view that is both untraditional and unique. Such poetic visions are found in English Romanticism and not in religious mysticism. They focused on this theme because man has lost his nascent state of mind leading a life of insecurity, terror in a world of disharmony between individual and society. Their aim is to give charm of novelty to the things of everyday, and excite a supernatural feeling by drawing man's attention to the loveliness and wonders of the world before us, termed by Coleridge as "an inexhaustible pleasure" in his *Biographia Literaria* (The Watchman, 1817).

Conclusion

Tagore's concept of romanticism plays a very important role in our lives and has wide contemporary relevance. In a world where disparities exist among nations, conflicts arise between individual and society, environmental exploitation persists leading to insecurity, terror, international terrorism, degradation of

environment, Tagore stands as a spokesperson for compassionate humanism and deliverance of a message of wisdom. His romantic ideas are meant to restore order in society, create peace by returning men back to nature and creating a world that is devoid of demarcations and where, unity exists amongst diversity. His call for universal humanity undercuts religious, social and cultural barriers by standing against colonialism, discrimination and dehumanization. His 'new religion' appeals for the spiritual unity of man through removal of mental stress and restoration of inner peace. Tagore remained a pioneer of the intellectual union of East and West and his romantic ideas will play a major role in reshaping modern individual in particular and society at large.

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