

Tagore's Gitanjali: Reunion With God Through Songs*

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Tagore reaches his lord through his songs which uplift him above the meanness end of life. Music ennoble him to a level of friendship with the Creator. Tagore's poems are suffused with wonder at the melodies spun by the lord. These entrance the entire universe. The poet wants to sign the same way but cannot. He has been made captive in the meshes of his music. The objective of the present study is to show how Tagore unites with God through songs. Methodology adopted in this study is the dynamic analysis of the poems. The intrinsic idea is the recurrent theme in his songs using me as an offering of worship O Lord, even if thou inflict pain on me in the process. Numerous bereavements in his life, from early youth to old age, agonized him throughout. But the more he suffered, the stronger grew his faith so he could write this song. The refrain, re-iterated from the beginning to the end, enhances the musicality. Thus it can be concluded when the poet perceived the world through songs, then he knew the world and he recognized it.

Keywords: Rabindranath Tagore, Gitanjali, psychodynamic analysis

Introduction

Tagore reaches his lord through his songs which uplift him above the meanness end of life. Music ennoble him to a level of friendship with the Creator.

Tagore's poems are suffused with wonder at the melodies spun by the lord. These entrance the entire universe. The poet wants to sign the same way but cannot. He has been made captive in the meshes of his music.

This is sung often and is popular in its appeal. It is typically lucid in its diction: Tagore was known for the simplicity of his diction lit up by his profundity of thought. There are fascinating turns of thought that are expressed in interesting stylistic quirks such as the juxtaposition of music and light: "Surer alo" that is, the light of music. These are images-drawn from disparate sensations of vision and hearing.

In another poem in Gitanjali, the Prophet says he will keep his physical "astitva", existence pure since God touches his entire body. So also for his mind and heart because God is present everywhere. He intends to spell out Divine will throughout his life.

Methodology

Dynamic Analysis

Tagore was able to distil the essence of romance in his poetry and raise it to the sublime.

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thou inflict pain on me in the process. Numerous bereavements in his life, from early youth to old age, agonized him throughout. But the more he suffered, the stronger grew his faith so he could write this song. The refrain, re-iterated from the beginning to the end, enhances the musicality.

A poignant plea for union with the sublime, a meeting with the unseen lord, this poem expresses the poet's yearning and waiting for God. He has not yet deserved his heart's desire.

We find in another poem is the expression of a paradoxical concept. Tagore is grateful because Supreme will rejects his excessive desire. "Thou art Cruel". He cries, when you move away but love me enough to make me strive to deserve you.

The poet says in another song, what he can do is to sing in tune with worship. He is useless otherwise. He takes liberties with the terminology by using word like "aaradhan" and "rajan" to aid rhyme. Such is his technique that the words contribute to an unusual beauty of effect.

He only wants the honor of being close to the like King of Kings.

Tagore uses the king image often, in his writings. For the Lord God, as in his play "Dakghar", apparently a child's allegory, but it goes much deeper than that. The child Amal waits interminably for the King through his terminal illness.

This song is "raagasrito" based on the raagparajbasant.

The love poem is written very naturally in a romantic mood. The lover arrives quietly, all alone. All nature seems to harmonize with the lover's mood. The tone of the poem is idealized.

A song totally lyrical in spirit, this one laments the agony of missing the beloved because she was asleep. She woke up to find the South Wind heady with fragrance and grieves that his garland did not touch her bosom.

Another song is sung typically in "vilambitlaya" to suit the content. Its form is, likewise, grave in mood. Solemn in tone, and while it repeats the word "esho" that is "come" to great effect, varies the image from melody, to clam, to kingly splendor, to the holy, the vigilant in harsh light... "geetosudha" "shanto" "rajosamarohe" "rudra".

When life loses its way in a desert, God brings in a shower of music when life baffles one with "karma" or work, he mentions solace that he seeks from the lord. Poverty and splendor here are contrasted not in the material sense but in a spiritual sense.

The poet says that thou hast been coming from ages now, through which I have heard Thy footsteps. But your messenger has called me secretly. Characteristically, God is called "Maharaja"; the auspicious time has come and I have nothing left to do.

Conclusion

Thou hast been coming from ages now, through which I have heard Thy footsteps. But your messenger has called me secretly. Characteristically, God is called "Maharaja"; the auspicious time has come and I have nothing left to do.

The poet unites with higher powers through songs. Feeling of inadequacy, surrender to God is noticed—juxta—position of music and light. The poet has dedicated his entire life to his beloved as an offering of worship to Lord and is becoming stronger day by day. The poet intense worship of Lord is reflected. Low self-esteem is seen but his honor of feeling close to the things of kings, makes him exceptional. The poet feels being honored by accepting the world's invitation. His participation makes him feel joy and thrill.

In conclusion the devotee says to his God that you came down to me from your throne, when my song, reached your ears. You have so many illustrious courtiers, the useless one's song won your love. You came with your garland to felicitate me. The adjective "korun" again does not mean sad but compassionate, sympathetic, that is, full of "karuna" that is idealized in the immortal sculpture of "Pieta" by Michel Angelo "Bishwataa" refers to the universal music Tagore refers to again and again with depth hard to imagine.

Thus it can be concluded when the poet perceived the world through songs, then he knew the world and he recognized it.

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