

Rabindranath Tagore's Contribution to Indian Poetry

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A pioneer in form and manner of poetry Rabindranath Tagore's poetic works are characterized by fullness and variety. His followers claim that he saved not only his own soul, but also his mate's journey home. In this he is a pioneer in his constant determination to taste life to the fullest. Tagore found his own path, but none to guide him. His poetic efforts, from first to last, were sincere, like the work of true poets. Here he was always true to his innermost self. He was a poet, not a philosopher, and as a poet he made a highway through the swamp. Throughout his career, he never stopped trying to expand his range. His poetry is vast, varied and voluminous.

Rabindranath never stopped learning. He took inspiration from whatever source came his way. The first is, of course, a Bengali Vaishnava lyricist. He is grateful to them because they put him on the path to find his gift of pure song. His real master was Kalidasa. He never missed an opportunity to pay homage to Kalid, either by explicit courtesies or by the more subtle way of pure phrases or quotations, as Shakespeare does to Marlowe:

Rabindranath Tagore's influence on poetic endeavours:

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"Dead Shepherd, now I find your power saw. Who ever loved that didn't love at first sight?"

Often, when the tension is ostensibly Vaishnava and the subject is Krishna and Radha, the real mood is not Vaishnava at all, but if possible Kalidasa's. These two poets, the greatest India has ever produced, differ as strikingly as they resemble each other. He is a poet of mountains, united in their strength and vastness. The other is a poet of rivers and quiet places. But the two between them represent Indian landscapes so perfectly that every third poet must seek another path to fame in the future. Both are passionate lovers of the rains and have created image after image of them that are perfect in fidelity and charm. Both again love the finer beauties of nature and character, and both are at home in symbolism, mixing with the casual grave in the Gods and Immortals affair.

Shelley of; Bengali Poetry

A very important strain in Rabindranath's work is the influence of non-Vaishnava folk-tales and folk-poetry, which is responsible for many charming moments and also for occasional moments of dullness, contributing to that cult of triviality which is the lack of his great quality of concern for the smallest thing. Great epics that gave him ideas and events that touched him in subtle problems.

Tagore, in his youth, was called, the Bengali Shelley, and he translated Shelley and recognized him as an influence. Shelley was a favorite English poet of Tagore. Hymn to Intellectual Beauty, he says, was like a transcript of his youthful mind. "I felt like I could have written it. In Tagore's work we find a similarity with Shelley. Such would be hard to find elsewhere between two poets of different languages and civilizations. Christina Rossetti's delicacy, Mrs. Browning, attracted him. But the real influence was Keats and Browning.

Abundance of nature:

The wealth of natural beauty is endless. It is inexhaustible and manifests itself in prose as well as in verse, and today, after his rapid progress in mastering the language, it manifests itself almost as much in English as in Bengali. There is variety and freshness and an abundance of its natural magic. For example, in Manasi there is one of the biggest and most terrible sea storms in world literature - it was written not by an Englishman, but by a Bengali.

His poetic work in the first phase:

(1) Sandhya-Sangeet :- His first important work is Sandhya-Sangeet (1882), mainly a collection of texts. It is in these texts that the poet first discovers his true voice and his true medium. The mood of the poet is dark and pessimistic and gloomy over the whole birthplace, desperation and entrenched longing. The work represents a transitional phase in Tagore's poetic career.

(2) Prabhat-Sangeet:- Sandhya Sangeet was followed by Prabhat Sangeet (1883). The poet now emerges from the dark caves of gloom and despair into the bright light of love, hope and joy, where he must remain for the rest of his career. The Awakening of the Waterfall, one of the most important texts in this collection, is based on that great moment of illumination that led to this emergence. Prabhat Sangeet marks the poet's first entry into what Keats would call "the realm of Flora and the old pass". For "drunk with light and atmosphere" he will see "nothing but pleasant wonders." But the sensual is always shot through with a spiritual subtext. The work is also Tagore's first clear step on the threshold of the spiritual world, which his poetry would explore ever more deeply. Prabhat Sangeet fell Chabi O Gan (1884) and Kadi O Kamal (1886) but there is nothing very significant about these works.

(3) Manasi:- Another important work and landmark in Tagore's poetic career is Manasi (1890). The poet steps out of adolescence into manhood. The poet's romantic imagination now flared up in a glow of light. The lyrics are marked by conflicts and tensions, and these tensions enrich the texture and give the work its central meaning. Manasi is the poetry of elemental conflicts. If the captivating image of beauty on the one hand and the call of man on the other form the central current, another current runs with it only less abundantly in parallel. In his pursuit of ideal love, in his conception of nature and man, in his poetry of scathing satire on the contemporary social scene, Tagore's mind is indeed torn by conflict and breathes a storm of passion unsurpassed in romantic poetry. The conflicts themselves create a tension that enriches his poetry, and perceiving them is an invigorating experience in itself. Love, nature, beauty and man as "symbolizing infinite life in the universe" are his main themes. The dictionary is lush, both in imagery and vocabulary. There is subtlety but no obscurity.

(4) Sonar Tori (1894): The golden boat indicates the next stage or peak. The charm of his undulating verse, the melting delicacy of his limited but artfully repeated imagery, is unsurpassed. It creates an autonomous universe, a verbal icon before our eyes. The lyrics of the collection are beautiful in their beauty and melody. This Great Awakening, as the poet calls it, was the first significant event in the poet's spiritual life. "Nature suddenly threw off her veil and led the enraptured youth to her innermost retreat. And with infinite wonder the poet discovered for the first time to the hero how breathtakingly beautiful nature was, how enchanting her majesty. The enraptured soul stood alone in awe of nature's awakened beauty." And there stepped forth in all her splendor a being of imperial beauty whom a poet would love as no man has ever loved a woman. It was the confrontation of soul with other soul, vast and immaterial, and letter after letter of Chinna Patra speak of this soulful communion.

(5) Chitra (1896): In the texts of this collection, the conflicts and desires of the earlier work reappear. The aesthetic and religious undertones of the texts mark a new stage in Tagore's development. According to E. Thompson, "it is one of the highlights of his work unsurpassed and irrepressible of its kind". The most important poem in this collection is Urvashi, in which the poet's vision of the ideal Beauty finds incarnation in the ancient Hindu mythological figure of Urvashi. Edward Thompson says, "Urvashi is perhaps the greatest lyric in all Bengali literature, and probably the purest and most perfect worship of Beauty that world literature contains." In the character of Urvashi, the best of romantic and classical art meet and blend. The poem has perfection and happiness of grace.

Jivan Devata:- Another poem in this collection sheds light on Tagore's concept of 'Lord of Life'. The term has been interpreted differently. However, the main elements of this concept were given to us by the poet himself. He says that he is on the back of his creative forces and constantly leads to the fulfillment of a higher purpose. He invisibly shakes his life with roughs and tumbles and gives meaning to all the events of life.

The second phase of Tagore's work:

(6) Chaitali: Another collection of texts was published in 1896. A new phase of Tagore's poetic work began with Chaitali, several of whose poems were written at an early stage of his spiritual quest. Chaitali is late rice harvested in the month of Chaitra. A book of this name shows the poet gathering the scraps that are left so that nothing is lost. He gathers in the fields that have yielded a magnificent harvest. You can feel the autumn atmosphere from the book. It is one of the most prophetic things ever to come out of the human spirit. He looks back, in a mood of peaceful recollection, knowing that the day's work has been well done, and forwards with calm anticipation. Almost all of it is written in Rabindranath's sonnet, that flowing, peaceful form of seven rhyming couplets. His poems are a sequence of images. "A girl with a buffalo, a child and a child, a prostitute, a ferryman playing between villages, people leaving for work at dawn. After that, the important works are:

(7) Khalpara (1900) :- a collection of lyrics recapturing the passing moods and fancies of the poet. Many of them are love lyrics. The collection also includes poems with a political or national theme and some humorous ones.

(8) Katha O Kahini (1900) :- is a survey of various myths and legends. It recaptures the diversity as well as the fundamental unity of India. It tells stories of heroism, sacrifice and spiritual sublimity. The stories he turned to were not Bengali but mainly Sikh and Maratha. It is a collection of stories that are as diverse in subject matter as they are rich in dramatic power.

(9) Kahini (1900): Tagore's romantic imagination now explores from various angles the ultimate human values that triumph over the orthodox and conventional. A number of ancient Hindu myths and legends serve this purpose.

(10) Naibedya (1901): It is a religious and metaphysical tone. It records the resolution of the poet's disagreements and tensions. Naibedya's poems have a beautiful quality, their rounded surface and polished smoothness, but also at times a harshness, a coldness - both enhanced by the chaste sublime diction, solemn imagery and closed sonnet form that lend dignity, even majesty. , previously unknown. A clear blue sky of harmony stretches over the earlier poems—more hymns and gnomic poetry than lyrics.

(11) Samaran (1902) :- is a memorial work and was written to record the poet's grief over the death of his wife and to honor her memory. It has been compared to the greatest classical elegies in the English language. The moral of the poet progresses from grief over loss to a self-confident expression of faith in the immortality of the soul. Death is understood here as a unifying and transforming force rather than a destructive and disintegrating force.

(12) Sisu :- This is another work for which the poet came from his own family. Tagore here looks at the world through the eyes of a child – his own child.

(13) Utsarga (1903) and Kheya (1906): These two important works of Tagore reflect different phases of his spiritual journey. The former consists of poems specially written by the poet to introduce different sections in the collection of his poetry. This method allows the poet to write a spiritual autobiography of the period to which the poems in the collection belong. The latter work is again spiritual and metaphysical in tone and content. It records the poet's intense desire for a higher life.

(14) Gitanjali (1910):- The trio of Gitanjali (1912) in English, Gitamalya (1914) and Gitali (1914) followed Kheya. The English translation of Gitanjali brought the poet the Nobel Prize and world fame. Poetry is a desperate attempt to express man's relationship to his fellow man, to nature, to God. Gitanjali is indeed a record of the changes in the drama of the human soul in its progress from the finite to the infinite. And this progress is necessarily conceived as a battle, as a journey, and as an ongoing sacrifice, culminating in the complete sacrifice of one's being (atmasamarpan), so that by losing all one can gain all.

1. Tagore seems to reveal an important yet simple truth through poetry. Life as a battle, a journey and a search and as a gradual sacrifice. Such is the dynamic of spiritual struggle and realization. These poems are religious and mystical, but their appeal is nevertheless universal. This work is also great from a technical point of view. There is simplicity of words, grace of diction, delicacy of expression, and grandeur of theme. These poems are characterized by a spirit of joy in life as well as humility. There are influences of Vaishnava poetry. The poems reflect the devotion of Kabir, the bhakti of Meera, the ecstasy of love of Radha Krishna. W.B. Yeats and other great scholars appreciate his work "Four threads run through the rich structure of these works as they relate to God and the human soul, God and nature, nature and the soul, and the individual soul and humanity." These four themes intermingle and overlap, resulting in devotional poetry the likes of which the world has never seen. This is why Gitanjali took the whole world by storm and captivated the minds of the scholars and the hearts of the writers of the time. The Last Phase Banabani, Purabi, Mahua are some poems from his last phase of poetic creation.

2. (15) Purabi (1925): This is another crowning achievement, Tagore's thoughts once again turn to the mystery and wonder of God and His Creation. Purabi is a record of the poet's meditations on religious and metaphysical themes. Its dominant tone is one of wonder and longing. Some of the lyrics in this collection are particularly gentle and graceful. The rich reminiscence mood, the calm acceptance of life experiences are remarkably graceful, thrust with verses austere and noble.

3. (16) Mahua (1929): Mahua is the name of a tree that produces flowers with a very intoxicating fragrance. The collection abounds in natural images of strange, haunting beauty. They are an exploration of the mysterious cosmic force that is love—a force as vast and unimaginable and as creative as the forces of nature. These two worlds meet and merge, and the poems shine with that vital kinship. Indeed, there is hardly a power where images of nature—beautifully vivid, detailed, and evocative—are not integral to the thought and emotion of love. The idiom of this thought or emotion has now become intensely mystical. There is a radiant, creative light around the theme of love rather than a theme - they are constantly woven of a dark, immaterial nature in a way that defies analysis.

4. (17) Banabani :- Banabani celebrates the beauty and magic of the forest. As he himself wrote: "These trees are the harp of infinity...Through them elemental music breathes through their branches, and the leaves dance in a great, simple rhythm. If we but soulfully listen, the message of deliverance will reach our deliverance of heart on the shores of that vast ocean of life, on whose surface beauty ripples in infinite colors, in whose depths peace, goodness, and uniqueness reign. No lust or desire clings to that infinite play of beauty, only there the supreme power cradles in infinite joy."

5. (18) Child: A long poem written first in English by Tagore and only later translated into Bengali as Sishuthirtha. The poem was composed by Tagore in a fury of creative energy in the course of a single night.

Tagore's idea that one day the newborn, the divine child, will undo the weight of the ages and end once and for all the dichotomy between desire and convulsion, leap forward and fulfillment. The poem is in ten sections.

6. Tagore continued to write till the very end of his days. The last stage of his life was occupied with the theme of death. The lyrics of *Punascha* 1932, *Arogya* 1941, *Sulekha* 1941 are not only new but unique in many ways. First of all, the poems are characterized by an intense, far-reaching realism of vision, which is revealed in an abundance of careful, many details from nature, from life, from the world of psychology, often abnormal and bizarre - intensely connected with a strong visionary imagination, which opens the world of the spirit. Second, for the first time - dramatic art and imagination capture the objectivity, realism, depths and mysteries of the human mind and character, especially that of children. Thirdly, for the first time, Tagore's poetry penetrates the secrets of the world of animals and nature and boldly attempts to penetrate their minds. And in the process, the bird and the tree become beings with minds that work mysteriously. Here is poetry that reveals a vision as fresh and new as it is deep, profound, and complex. In such a world there is beauty and ugliness, good and evil, poverty and abundance, harmony and discord - all this is pushed and pushed cheek to mouth. They came together to create their own world. Here is poetry 'variously worn', poetry that has thrown off all pretense and descends into the "murky sacred waters" of life. Says S.B. Mukharji, "The poetry of the last phase reveals the gradual emergence of a vision that might best be defined by Keats's celebrated phase already discussed - 'Negative Capacity'. Along with his idealistic vision of joy and love, peace and harmony at the heart of existence, Tagore develops a unique, a detached, matter-of-fact vision, often calmly ambivalent, that looks calmly into the light and darkness of nature and life, that doubts, questions, sometimes even negates the central idealistic vision. This dispassionate, ambivalent imagination, Keats' inner spirit "Negative ability, marks the poems of this period." The poet deals with the life of ordinary people, their joys and sorrows. They are beautiful pen pictures of men and women in their daily activities.

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