

MOTIVES FOR PUBLICS OF PERFORMANCE IN GITANJALI BY RABINDRANATH TAGORE

Saloni Verma
SAG University
Indore , M.P. , India

Abstract

Shri Rabindranath Tagore wrote the most famous creation Gitanjali. It is said that his inspiration for writing Gitanjali was Bhakti tradition. There are two different facets of Bhakti tradition. One aspect is private and the other aspect is public. These two different approaches “Private” and “Public” were actually the attitudes towards understanding of god. The public approach is widely known for the sagacity of assimilation of an individual towards the universe. Some researchers believe that it has invariable impressions and thoughts of Upanishads. Bhakti movement was used a tool for social reform in medieval period. Major social reforms were initiated through the writings of saint poets to server the people and society. The Bhakti tradition was full of gratitude, admiration and reverence for God.

Keywords: Sagacity of Assimilation, Bhakti Tradition, Gitanjali, Private and Public Approach.

Shri Rabindranath Tagore was the legendary writer and poet of Modern India. His thoughts and his writings have motivated the Indians. Indian literature enriched its worth and quality. Tagore won Nobel Prize for Gitanjali. Noble prize is awarded in the field of Literature for its impressive and quality work.

An online website [abookwormsmusing](http://abookwormsmusing.com) states that Rabindranath Tagore is the most famous English Language writer from India. The poems and other writings of Tagore were unmatched and these were full of life and meaningful god’s praising verses.

It doesn’t take a poet to see soul in a poem, but I guess being one helps a lot. For me, the first offering was very profound. A dedication to God, who touches our lives in so many ways that we may not always know. He empties us of wrong thoughts when we are nearing the brim, or using our good thoughts in a wrong way, and fills us with hope again. He lets our mind wander like the music from a flute, and find its own destiny, for we know not whose ears the music goes to. (Musing, 2013).

Rajat Chanda in his review on Rabindranath Tagore writes that for years his short stories were unrecognized and remained unnoticed and critics of Tagore were of the view that his style of writing was of not a good quality writing. Despite those negative review we could say that the quality work never gets dumped. It may take time to get noticed but it will get its due recognition and credit in the course of time.

Some of Rabindranath's short stories received strong criticism when they first appeared. The non-Bengali readers had to rely on translations, many of which were of poor quality. Thus, his genius as a short story writer was not recognized for years. Mary Lago in her work *Imperfect Encounter* searched for the reasons for these unsatisfactory translations. C. F. Andrews managed Tagore's relations with the English publishers rather badly, interposing himself between the author and potential competent translators, and turning off several of them in the process. Andrews had rather limited literary sensibilities but enjoyed a great deal of Tagore's confidence. He contributed a number of unsuccessful translations; some of them done in collaboration with the author. He also insisted on modifying and westernizing the stories to suit western taste. (Chanda, 2001)

Most of the poems, if not all in this collection is a dedication to His glory. Another that touched me is the fifth offering, which reminded me of me a long time back, when I used to go to a temple and just sit quietly and mull. When the world outside would be buzzing with excitement, or rushing through with effort, but all I'd be doing is clear my thoughts.

Tagore's poetry motivates the poets who write their poetries in praise of god and his greatness. These songs in the form of bhajans are cited syncing with the musical instruments such as dholaks, drums, and cymbals. The bhajan singing was performed in public which used to gather crowd irrespective of their color, caste, social or financial status. This performance among the gathered crowd was used to motivate people, inculcate national integration and brotherhood. These performances also helped to instill the feeling of devotion towards god and service towards needful people. This methodology proved to play an important role in the period of unrest and social turbulence.

The literary tradition of bhakti is thus linked to the aesthetics of performance and reception. The most sublime text of this tradition, the Ramayan relates to this curious fact. The narrative of Ramayan which has a lush history of orature testifies the public of reception. It is so recounted that Valmiki before embarking upon narrating the great epic, sat meditating on death, atonement for his sins. Sitting alone he despondently, repeated the word "mara" (meaning dead in Sanskrit), while chanting continuously he gradually transposed the syllables and unintentionally thus meditated upon Lord "Rama". It was thus his mere uttering the name of the savior Rama, rather unknowingly, with his heart brimming with bhakti, which redeems him of his sins. The performance of sonic, aural and auditory role along with bhakti, thus together form the two key ingredients of the aesthetics of reception. Thus, the tradition bhakti or the universal devotional sentiment goes hand in hand with aural performance and orature. The Sanskritik advocates have recommended the aural performance of mantras in its genealogy and historicity throughout. (Sharma, P. 4)

These cultural and religious activities worked perfectly to bring the people of various dialect and class together. This fine ingredient made the chemistry of the people better in essaying the role of nation builder.

Radhika Mukherjee mentions in her research paper that Tagore was a saint who loved and followed god and dedicated his poetic brilliance to god and god's supreme power. His poetries represent innovative and poetic excellence which raised the bar of Bengali literature and Bengali rural folk music.

Gitanjali is Tagore's Poetry which had earned him remarkable success. It is evident that Tagore started writing at a very young age of thirteen and the next sixty seven years were marked by continual and torrential flow of creativity in various forms of literary works. In Gitanjali Tagore writes about many things that makes him happy and also the things that make him lose his cool. At the beginning of his literary career Tagore is a romantic and to some extent a spiritualist poet as he is the worshipper of beauty and this is also reflected in his poetry Gitanjali. For Tagore anything that is beautiful in nature, the poet feels shuddering of his own self in it and then we see him trying to write down his feeling with the help of the nature.

The poet seems to be very religious and God fearing person. He is the true follower of his Lord. His Lord has asked him to sing and he is so much touched by the Lord's command that his heart broke with pride and tears starts flowing. The poet feels very much delighted to sing praises unto the Lord almighty and he feels relieved when he sing out his heart to the Lord. He believes that all the harshness which he has in himself is melted into one sweet harmony as soon as he gazes at the Lord's sweet face. We also see the poet so much drunk and moved in singing praises to the Lord for his grace on him, that he forgets that he is not singing for his friend but to his almighty Lord.

(Mukherjee, 2012)

Dr. Nidhi Sharma in her research writes about the Tagore's writing that according to him god is always with poorest and lower section of the society and humanity. Tagore's writings were for the sake of humanity and the message was that serving humanity is the way of serving our god.

In poem 10-"Here is Thy Footstool" the poet dearly declares that the Lord is always present among the poorest, lowliest and lost section of the humanity. The message is loud and clear that service of humanity is the service of God. In poem 11 -"Leave This Chanting and Singing" he again exhorts all to look for the presence of God, where the tiller is tilling the ground and the path maker is beating stones, meaning thereby that God is where work is and he is not to be found in the closed precincts of a temple. Again the message is loud and clear that "Work is worship". Do your part of work honestly and that is the greatest form of worship. The poet also deliberates upon deliverance, he strongly opines that deliverance can also be attained in the toil and sweat of one's own work. In poem 12 -"The Time That My Journey Takes", the poet again talks in spiritual terms. He feels that sometimes people treat their God in the same way as in some forms of government the King is treated, who has traditional honor but no effective authority. The true meaning of God has remained vague because our consciousness of the spiritual unity has been thwarted. Lastly when the devotee is uncertain about the presence of God, after sometime realizes that the Lord is omnipresent.(Sharma, 2016)

CONCLUSION: Gitanjali is not just a book it is more like a collection of unifying humanity for the humans. Many researchers have explored the intent and thought which worked finely in bringing societies and people together. Tagore's poems have motivated hundreds of writers in expressing their thoughts in an elegant praising way. Tagore's writings were of a different class

where no writer can touch its grace and glory. He was the master of writing poetry, novels, plays and short stories.

Reference

- Sharma, D. S. T. "Tagore's Gitanjali: A Note on Publics of Performance". *IJOHNMN* (*International Journal Online of Humanities*), Vol. 4, no. 4, Aug. 2018, p. 10, .
< <https://www.ijohmn.com/index.php/ijohmn/article/view/56/198>>. Date accessed: 9 Jan 2019. doi:10.24113/ijohmn.v4i4.56.
- Chanda, R. (2001). Selected Sotries of Rabindranath Tagore.
<https://www.parabaas.com/translation/database/reviews/tagoreshortstories1.html> ,
2.Date accessed: 19 March 2019.
- Mukherjee, R. (2012). RABINDRANATH TAGORE'S GITANJALI: A SOURCE.
http://www.abhinavjournal.com/images/Arts_&_Education/Apr12/1.pdf, 1 (4), 9.
Date accessed: 22 March 2019.
- Musing, A. B. (2013). Book Review: Gitanjali.
<https://abookwormsmusing.wordpress.com/2013/07/03/book-review-gitanjali-by-rabindranath-tagore/> , 1.Date accessed: 28 March 2019
- Sharma, D. N. (2016). Tagore's Spiritual Discourse in Gitanjali.
<https://ijellh.com/OJS/index.php/OJS/article/view/1332/1302>, IV (IV), 5.Date accessed:
22 May 2019