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**Man of enchanted verse Rabindranath Tagore in East and West**

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**Abstract**

Rabindranath Tagore's composing is profoundly established in both Indian and Western learning conventions. Aside from fiction as verse, tunes, stories, and shows, it additionally incorporates depictions of average citizens' lives, abstract analysis, theory, and social issues. Rabindranath Tagore initially wrote in Bengali, yet later contacted a wide crowd in the West subsequent to reevaluating his verse in English. Rather than the furious life in the West, his verse was felt to pass on the tranquility of the spirit in congruity with nature.

**Keywords:** Indian, Western, Poetry, Songs, Stories, Dramas, Bengali, English, Philosophy

**Introduction**

The significantly unique author, whose exquisite exposition and supernatural verse Bengali perusers know well, isn't the lecturing otherworldly master respected – and afterward dismissed – in London. Tagore was not just a tremendously flexible artist; he was likewise an incredible short story author, writer, dramatist, writer, and arranger of tunes, just as a skilled painter whose photos, with their combination of portrayal and deliberation, are simply now starting to get the approval that they have since quite a while ago merited. His expositions, additionally, ran over writing, legislative issues, culture, social change, strict convictions, philosophical examination, global relations, and much else. The incident of the 50th commemoration of Indian freedom with the distribution of a choice of Tagore's letters by Cambridge University Press [1], brought Tagore's thoughts and reflections to the front, which makes it critical to analyze what sort of authority in idea and understanding he gave in the Indian subcontinent in the primary portion of this century.

**Analysis**

Given the huge scope of his innovative accomplishments, maybe the most bewildering part of the picture of Tagore in the West is its limitation; he is repetitively seen as "the incredible spiritualist from the East," a picture with a putative directive for the West, which some would welcome, others aversion, and still others find profoundly exhausting. Generally this Tagore was the West's own creation, part of its custom of message-chasing from the East, especially from India, which – as Hegel put it – had "existed for centuries in the creative mind of the Europeans [2]."

Friedrich Schlegel, Schelling, Herder, and Schopenhauer were a couple of the masterminds who followed a similar example. They speculated, from the outset, that India was the wellspring of prevalent astuteness. Schopenhauer at one phase even contended that the New Testament "should by one way or another be of Indian birthplace: this is verified by its totally Indian morals, which changes ethics into parsimony, its negativity, and its symbol," in "the individual of Christ." But then they dismissed their own hypotheses with incredible fervency, in some cases censuring India for not satisfying their unwarranted desires.

We can envision that Rabindranath's actual appearance – attractive, hairy, wearing non-Western garments – may, somewhat, have energized his being viewed as a transporter of extraordinary insight. Yasunari Kawabata, the primary Japanese Nobel Laureate in Literature, cherished recollections from his center school days of "this savvy like writer":

"His white hair streamed delicately down the two sides of his brow; the tufts of hair under the sanctuaries additionally were long similar to two stubbles, and connecting up with the hair on his cheeks, proceeded into his facial hair, so he gave an impression, to the kid I was at that point, of some old Oriental wizard [3]."

That appearance would have been appropriate to the selling of Tagore in the West as a quintessentially mysterious artist, and it might have made it to some degree simpler to categorize him. Remarking on Rabindranath's appearance, Frances Cornford revealed to William Rosenstein, "I would now be able to envision an amazing and delicate Christ, which I never could." Beatrice Webb, who didn't care for Tagore and loathed what she took to be his "very evident aversion of all that the Webbs represent" (there is, truth be told, little proof that Tagore had really thought about to this subject), said that he was "delightful to take a gander at" and that "his discourse has the ideal pitch and moderate serenade like control of the emotional holy person."

Ezra Pound and W. B. Yeats, among others, first drove the theme of love in the Western valuation for Tagore, and afterward before long moved to disregard and even abrasive analysis.

The differentiation between Yeats' commendation of his work in 1912, "These verses ... show in their idea a world I have longed for my entire life long," "crafted by an incomparable culture" and his criticism in 1935, "Damn Tagore", emerged mostly from the failure of Tagore's versatile compositions to find a way into the limited box wherein Yeats needed to put – and keep – him. Surely, Tagore composed a colossal sum, and distributed perpetually, even in English (once in a while in impassive English interpretation), yet Yeats was additionally troubled, it is clear, by the trouble of accommodating Tagore's later works into the picture Yeats had introduced toward the West. Tagore, he had stated, was the result of "an entire people, an entire development, boundlessly peculiar to us," but "we have met our own picture,... or heard, maybe without precedent for writing, our voice as in a fantasy [4]." Yeats didn't absolutely dismiss his initial esteem as Ezra Pound and a few others did, and he remembered a portion of Tagore's initial sonnets for The Oxford Book of Modern Verse, which he altered in 1936. Yeats additionally had some positive comments about Tagore's exposition compositions. His blame of Tagore's later sonnets was strengthened by his aversion of Tagore's own English interpretations of his work,

**"Tagore doesn't realize English, no Indian knows English,"**

Yeats clarified, not at all like the English rendition of Gitanjali which Yeats had himself assisted with planning. Verse is, obviously, famously hard to decipher, and any individual who knows Tagore's sonnets in their unique Bengali can't feel happy with any of the interpretations, made with or without Yeats' assistance. Indeed, even the interpretations of his exposition works endure, somewhat, from contortion. E.M. Forster noted, in an audit of an interpretation of one of Tagore's incredible Bengali books, The Home and the World, in 1919:

*"The topic is so wonderful," however the charms have "evaporated in interpretation," or maybe "in an analysis that has not exactly fallen off [5]."*

**Review**

Tagore himself had a fairly confounded influence in the win and fail of his English standing. He acknowledged the lavish recognition with much shock just as delight, and afterward got reprobations with considerably more prominent amazement, and scarcely disguised agony. Tagore was delicate to analysis, and was harmed by even the most implausible allegations, for example, the charge that he was getting kudos for crafted by Yeats, who had "reworked" Gitanjali. This charge was made by a reporter for The Times, Sir Valentine Chirol, whom E.M. Forster once depicted as "an old Anglo-Indian traditionalist hack." From time to time Tagore likewise fought the crudity of a portion of his overexcited supporters. He kept in touch with C.F. Andrews in 1920:

*"These individuals ... resemble lusher who fear their clear stretches."*

In 1901 Tagore established a school in country West Bengal at Shantiniketan ("Abode of Peace"), where he looked to mix the best in the Indian and Western conventions. He settled forever at the school, which became Visva-Bharati University in 1921. Long stretches of bitterness emerging from the passings of his significant other and two youngsters somewhere in the range of 1902 and 1907 are reflected in his later verse, which was acquainted with the West in *Gitanjali* (Song Offerings) (1912). This book, containing Tagore's English exposition interpretations of strict sonnets from a few of his Bengali stanza assortments, including *Gitanjali* (1910) was hailed by W.B. Yeats and André Gide and won him the Nobel Prize in 1913. Tagore was granted a knighthood in 1915, however he renounced it in 1919 as a dissent against the Amritsar, Jallianwalla-Bagh Massacre.

From 1912 Tagore spent extensive stretches out of India, addressing and perusing from his work in Europe the Americas, and East Asia and turning into an expressive representative for the reason for Indian freedom. Tagore's books in Bengali are less notable than his sonnets and short stories; they incorporate *Gora* (1910) and *Ghare-Baire* (1916), converted into English as *Gora* and *The Home and the World*, individually. In the last part of the 1920s, when he was in his 60s, Tagore took up composition and created works that won him a spot among India's first contemporary craftsmen.

### **Conclusion**

Tagore had early accomplishment as an essayist in his local Bengal. With his interpretations of a portion of his sonnets he turned out to be quickly known in the West. Indeed his popularity achieved a radiant tallness, taking him across mainlands on talk visits and voyages through fellowship. For the world he turned into the voice of India's profound legacy; and for India, particularly for Bengal, he turned into an incredible living foundation. Through his works Tagore emphatically impacted the improvement of Bengali as an artistic language, advancing its verse with new structures and meters. His impact of, notwithstanding, reached out to Indian writing all in all, for he set up the short story and the political verse as kinds, added new measurements to the socio-mental novel and added to the improvement of basic authenticity. His sonnet, "The Soul of the People" (1911) turned into India's public song of praise.

### **Reference**

1. Selected Letters of Rabindranath Tagore, altered by Krishna Dutta and Andrew Robinson (Cambridge University Press, 1997). Rabindranath Tagore: The Myriad-Minded Man (St. Martin's Press, 1995), and Rabindranath Tagore: An Anthology (Picador, 1997).
2. I have attempted to break down these "extraordinary" ways to deal with India (alongside other Western methodologies) in "India and the West," *The New Republic*, June 7, 1993, and in "Indian Traditions and the Western Imagination," *Daedalus*, Spring, 1997.
3. Yasunari Kawabata. *The Existence and Discovery of Beauty*, deciphered by V.H. Viglielmo (Tokyo: The Mainichi Newspapers, 1969, 56-57).
4. Yeats WB. "Presentation," in Rabindranath Tagore, *Gitanjali* (London: Macmillan, 1913).
5. Nabaneeta Dev Sen. "The 'Unfamiliar Reincarnation' of Rabindranath Tagore," *Journal of Asian Studies*, 25 (1966), republished, alongside other significant papers, in her *Counterpoints: Essays in Comparative Literature* (Calcutta: Prajna, 1985).