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Dr. Shankar

# Rabindranath Tagore's Mysticism

## - Introduction.

Gitanjali-cherishes on Hindu mysticism and presents complex of thoughts. Tagore tries to establish an inseparable link between individual soul and greater soul. His meditations on 'God', 'man' and 'nature' in the Gitanjali, not only echo the Vedantic awareness of the Absolute but also transmit the fervor of a Vaishnavabhakta's love for God. K. R. Srinivasa Iyengar points out that "The Gitanjali songs are

mainly poems of bhakti in the great Indian tradition. The current coin of India's devotional poetry is melted and minted anew by Rabindranathan but the pure gold shines as brightly as ever, even though the inscription on the coin is in English. The imagery, the conceits, the basic experience, the longings, the trial, the promise, the realization -

all have the quaintly, unique Indian flavor and taste."

Gitanjali represents the journey, from finite to Infinite. The songs in Gitanjali embrace the whole gamut of tender human feelings - love, humility, detachment, devotion, affection, rejection, and gratitude. W.B. Yeats believed that in these songs "A whole people, a whole civilization immeasurably strange to us, seems to have been taken up into these imaginations."

# Mysticism as a Spiritual Source.

In his journal mysticisms in Rabindranath Tagore's Gitanjali, Avinash Mohanil writes:

Rabindranath Tagore hailed by Mahatma Gandhi as "The Great Sentinel" was one of those versatile men of his age, who touch and embellished modern Indian life at several points. Poet, dramatist, novelist, short story writer, composer

painter, thinker, educationalist, nationalist, internationalist such were the various roles that Tagore played with uniform distinction during his long and fruitful career. The semi mystical experience in the life of Tagore at the age of 21, where stood watching the sunrise, "all of a sudden a covering seemed to fall away from my eyes and I found the world bathed in a wonderful radiance with waves of beauty and joy swelling on every side," perhaps must have provided the key to Tagore's major poetry in which mysticism was one of the most prominent features.

mysticism represents the spiritual side of the 'human mind' and 'human personality'. There have been persons in whom the spiritual element is dominant who are called mystics. A mystic believes himself to be capable of seeing God or at least establishing a close relationship with God, a relationship which enables him to have visions of God or to catch glimpses of the divine spirit. A mystic sees God within himself in the form of light or some kind of illumination but at the same time he also sees a God or divine spirit and more particularly in the various objects of nature, in the various phenomena of nature and in the various processes of nature.

Some mystics are ambiguous about the nature of God. The mystic dilemma is also found in Gitanjali. Sarvepalli Radhakrishnan writes in his book *The Philosophy of Rabindranath Tagore* (1918) about this ambiguity:

Critics may urge that the Vedanta philosophy is ambiguous about the nature of God. True it says, God is all, but it also says God is nothing. "It is not this, not this." This dilemma of mysticism which makes God sometimes the all, sometimes nothing, is not peculiar to the Vedanta writing, but runs through all mystic literature. Rabindranath's poems are full of it. In some pages the Absolute is an abstract formless, featureless unity, not a God who discerns to be adored and worshipped. It is "the unscrutable without name and form."