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## Full Length Review Article

### TAGORE'S SONGS AND POETRY-VAST SEA OF HUMANISM AND POSITIVISM

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#### ABSTRACT

Rabindranath Tagore has been appreciated all over the world as one of the greatest thinkers. His writings are intermingled with positivism and humanism. In this paper Tagore's contributions in the arena of music and poetry are explored in the light of Psychodynamic Psychology. The heart never becomes indifferent to a rose. Tagore found we are related to the universe in three ways, by necessity, by knowledge and also by a pure emotional and intuitional union with it. In the midst of adversities and challenges, sorrows and sufferings whenever this feeling of kinship, this sense of unity, of oneness with the outer world is evoked among human beings, they are overjoyed. A rose fills one with joy, for in a rose, his consciousness finds nourishment and satisfaction. Art awakens a sense of real by establishing an intimate relationship between our inner being and the universe at large, bringing us a consciousness of deep joy.

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#### INTRODUCTION

The music that flows through Rabindranath Tagore's consciousness and thinking, the message in the dense night of unspoken words, the harmony expressed in the beauty of land and water, the firmament and stars all nature in fact has been crystallized in his immortal songs. It is the revelation of an exquisite scene of beauty, the glow of a thrill of a sensation. Music the greatest good that mortals know and all of heaven we have below-Tagore's songs reinforce these lines by Dryden. Psychologist Freud has said melody is an only expression of our heart's suppressed an unfulfilled desires-inclination and conflict-it is the only interpretation of what the creation reveals. The definition in psychology goes- 'all forms of art and literature are sublimation of unsatisfied libido. Psychologist say that the influence of music carries man to his childhood, when mother and infant communicate not through words but signs. Cooing may develop into music, bubbling into clear articulation. Psychologist Kohut says 'music is an extra verbal mode of mental functioning, which permits a specific subtle regression to preverbal experience, while at the same time socially and aesthetically acceptable'. The poet says the entire human life is a song strung to the music of spheres. The songs created by poet teach us to chant inaugural slokas

early at dawn. The respect that is born of courage, the quest for the meaning of life, the secret told in solitude, echoes the message contained in Upanishad. The energy that moves from the ephemeral to the mundane through this music. 'It may be easier to view our world as a series of vibrations, certain frequencies originating in a range of sound that always exists-changing form, creating, evolving. In this view there is no start or finish but rather a continuous flow of energy'.

Like the pristine innocence of Faulkner's wayside, every phase of this music fills the poet with new joy. If music is believed to be stimulating, it gives rise to profound thought. Paul Valerie says 'provoking an infinite series of thoughts. 'Let the music be your movement, your feelings, turn all responsibility for what you feel over to the music as you move. Feel the oneness of sound, body, feeling movement and the space in which it is all occurring'. The poet's inner being is an unending quest. While he searches for the supreme being, he discovers himself in many ways, in many manifestations. An evaluation of the form takes place, the poet has to say that the form of music is beyond truth itself. Lines from songs of childhood drifts to later life, reflected in colour and sweetness, faceted in different songs. The mind that gazes at the sky, entranced, pained, without reason. 'Ahead lies the unfamiliar and the remote. the true that beckons out of doors, plays, ceaseless'. Freud has a theory about daydreams in infancy and creation in later life. According to Freud (1917) the artist loses

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in his day-dreams what is personal about him and makes it possible for others to save enjoyment, to derive consolation and alleviation from their own sources of pleasures in their unconscious. Tagore's songs are enriched with the light of wisdom and love, inspired by the spirit of aesthetics. The poet has traveled from life to death and death to life. This traversing of the sky in his soul has found a place in his songs. He has perceived the universe through his songs. His universal consciousness is the source of the song: Turbulent waves oh turbulent waves, turning the sky over, making one suffused in the light of the poet and the future, these are the waves of celestial joy bright and restless'. The raptures of creation suffuses all on earth-land water flower and fruit. The one that has thrilled his heart, he has striven to weave his spell all over the earth.

The poet has said 'the singer does not sing alone. Two will unite in the singing-one will sing out loud, the other will sing in his heart'. As Wordsworth says 'He sings a song in which all human beings join with him'. The source of Tagore's music is life-death, dawn-dusk, rain-spring, light-darkness, planet-star, the earth and heaven. This defines his philosophy. Whatever the circumstance, the poet travels on to the chanting of 'Charaiveti' 'move on'. His melody quickens his message to life. His dynamism is reflected in his songs. Far above the age and times, his strong transcend to eternity, a heightened dimension. This is because he believes 'Lord of Speech with mind for all'. The English Gitanjali written by the poet is about to complete the centenary. When I read the poems I find their individual distinction is a profound spirituality. His sensitivity, fervent prayers, yearning to offer his self recall a Supreme Will that some of us, God to some, the beloved and the quintessence of life itself. In this ages rat race of competition, adversity and stress one realizes how relevant and enlightening Gitanjali is.

The English Gitanjali is the poet's own spiritual experience, his poignant plea, the secret murmurs of the consciousness. There is no dogma, no rhetoric in Gitanjali. It is the only the longing to surrender one's self. Tagore's God is a human manifestation of the ultimate identity. He cannot be seen, only perceived to be beyond beauty of form, to be felt only when drowned in beauty and harmony. The prophetic poet has clearly said, 'God exists: his place is in the sun, planets and stars. His place is in life itself, in myriad hearts and in the very centre of experience and sensation'. Again his words go on 'Truth can be realized in nature's cycle and happiness in nature's beauty. The Supreme Being can be another of ultimate identity. The joy poet perceived is not rejection of grief, not conquest of sorrow, it is the joy of coming to terms acceptance. Tagore's response to the religious content of Gitanjali goes like this-The realization of love that is dual and single, separation in one aspect and union in the other, bondage on one hand and liberation in the other, a love where strength and beauty meet, the finite and infinite are one, what acknowledges the universe and accepts its reality. The worship of beauty has an added dimension in Gitanjali that is the ideal literary pursuit that awakens in the subconscious and develops in form, colour, and aesthetic value. Rabindranath Tagore's

song has always touched the reader's inner being in his times of happiness, grief, ecstasy and pain. His songs are the essence of nature and human life and run parallel to his poetry. He has perceived the world through his songs, sought a liberation of the philosophical sensibility. His songs have been made unique by his dual appeal of his sensitivity and thought content. In the psychological context an analysis of Tagore's songs goes-Automatization: Hartman pointed out that motor behavior, perception and thinking all show automatization. By 'automatism' he means the somatic and ego apparatuses that are adaptive or are used by adaptive process. He believes the repetition compulsion may be one of the roots of automatism and that under certain conditions the ego can put the repetition compulsion to its own use. Tagore says music gives us pleasure and at the same time spells out a language of emotion. This language is the base of music. The songs of worship section sway between joy and sorrow, union and separation, life and death. These songs are complete in themselves in the profundity of emotion and simultaneously transparency of feeling. Hartman(1939) assumed that the synthetic function of the ego is super ordinate to all other ego functions. Synthesis is also a pivotal concept.

The poet has put away all conflict and confrontation, made grief and love his companion and united with the lord and master in the songs of worship. A strangeness added to beauty is seen in the merging of love and spirituality in the Puja songs. In the language of psychology Mastery Competence refers to the degree of active striving to deal with situations, overcome obstacles and actualize their potentials. It takes account of ego passivity which is frequently a factor in the relatively success of personality change and growth.... It is an inborn drive to do and learn how to do'. Tagore's songs stand out amid various facets of his versatile genius. This mastery competence constitutes the appeal of his music. When the blows of life break the heart, these songs rehabilitate. It takes us from feeling to form, form to formless, limits to infinite, the mundane to the ethereal. The prophet's poetic content brings confidence to our devastated hearts. In Tagore's literature and philosophy, psychology and aesthetics blend perfectly. It is an arduous task to interpret his songs in the psychological context. Freud has said, 'Before the problem of creative artist, analysis alas may lay down its arms'. This is why I have striven to hunt for the treasure submerged in the trappings of his mind both conscious and unconscious. I have sought the ablution of my soul in the current of his songs. My firm conviction is that his immortal music will sweeten and vitalize the human being and light to his soul.

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