

## Tagore's Song Offerings: A Study on Beauty and Eternity

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### ABSTRACT

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Gitanjali written by Rabindranath Tagore (and the English translation of the Bengali poems in it, written in 1921) was awarded the Nobel Prize in 1913. He called it Song Offerings. Some of the songs were taken from 'Naivedya', 'Kheya', 'Gitimalya' and other selections of his poem. That is, the Supreme Being is complete only together with the soul of the devotee. He makes the mere mortal infinite and chooses to do so for His own sake, this could be just could be a faint echo of the Advaita Philosophy. Tagore's songs in Gitanjali express the distinctive method of philosophy... The poet is nothing more than a flute (merely a reed) which plays His timeless melodies. His heart overflows with happiness at His touch that is intangible. Tagore's song in Gitanjali are analyzed in this way - content analysis and dynamic analysis. Methodology of his present study were corroborated with earlier findings: Halder (1918), Basu (1988), Sanyal (1992) Dutta (2002). In conclusion it could be stated that Tagore's songs in Gitanjali are intermingled with beauty and eternity. A frequently used theme in Tagore's poetry, is repeated in the song, 'Tumiaamaydekechhilechhutir' 'When the day of fulfillment came I knew nothing for I was absent-minded', He mourns the loss. This strain of thinking is found also in an exquisite poem written in old age.

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**Key Words : Tagore's song Offerings, Beauty, Eternity.**

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### Introduction:

Gitanjali written by Rabindranath Tagore (and the English translation of the Bengali poems in it, written in 1921) was awarded the Nobel Prize in 1913.

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Tagore's songs in Gitanjali express the distinctive method of philosophy...

The poet is nothing more than a flute (merely a reed) which plays His timeless melodies. His heart overflows with happiness at His touch that is intangible.

'Tumikemonkoregaankoro' {written in Bhadro 1316 at night Gitanjali: 22]

The next poem is suffused with wonder at the melodies spun by the Lord.

This is sung often and is popular in its appeal. It is typically lucid in its diction. Tagore was known for the simplicity of his diction lit up by his profundity of thought.

'Aamarshokolongetomarporosh'.

It begins with a powerful figurative address to God - 'Life of my life'.

The Prophet says he will keep his physical 'astitva', existence pure since God touch his entire body. So also for his mind and heart because God is present every-where. He intends to spell out Divine will throughout his life.

### **Methodology:**

Tagore's song in Gitanjali are analyzed in this ways -content analysis and dynamic analysis. Methodology of his present study were corroborated with earlier findings: Halder (1918), Basu (1988), Sanyal (1992) Dutta (2002).

The fifth songs is

'Tumiecturebolboshtediyo'

Was written in Shilaidaha where the poet sailed in his barge, looking after his estate and his people.

The intricate rhyme scheme is characteristic of Tagore's songs and harmonizes perfectly with the content so that form and content complement each other in a synthesized whole. Apparently a love-song, it rises to a lofty note at the end when the poet offers to dedicate his entire life to his beloved: a fusion of human love with 'bhakti' or devotion to the Supreme Will.

The eighth poem deals with the child, to whom Tagore has dedicated an entire book of poems, 'Shishu', When he writes for and about the child, his diction, syntax imagery, concepts (the 'mother' motif). all become suitable for the child. He has the imagination of the child and writes of child-like fantasies like fighting robbers.

The little child has the bondage of jewels hampering his freedom. He is afraid of spoiling his grab; is not able to participate in life's great fair of life.

'Jethayethakeshobaradhamdeenerthekedeen'

Tagore celebrate the fact that the lord stoops low where the lowliest and the lost dwell where his own humility cannot reach.

The cadence of this song is striking because of the internal rhyme within the two halves of the third line. The powerful image of pride bereft of jewellery, dressed as the poorest of the poor, dramatizes the beginning of the second stanza. The carried to to a superb image in another song 'Madhurtomarshesh je napayi' where he says – all my body thrills to the intangible touch of thy embrace.

'AnekKajerjatraaamar'

The poet uses repetition in order to enhance the lilt and dynamism of his opening stanza form-

"Anek..... anek; prothom... prothom".

He uses this metre and rhyme scheme frequently in his song offerings: A B C B, D D E B. The effect is that of an intricate pattern of cadence.)

('Aamibohubashonayepuranone chai')

This poem is the expression of a paradoxical concept. Tagore is grateful because the Supreme Will rejects his excessive desire. 'Thou art cruel', he cries, when you move away but you love me enough to make me strive deserve you.

In the opening line of the original song, the poet uses alliteration of the letter "b" The hyphenated term draws attention by virtue of its rarity and repetition with a subtle difference: "oti – ichha" and "adha-ichha", excessive desire and half desire.

'Aamihethayethakishudhu

Gayitetomargaan'

The poet says all he can do is sing in tune with worship. He is useless otherwise. He takes liberties with the terminology by using words like 'aaradhan' and 'rajan' to aid rhyme. Such is his technique that the words contribute to an unusual beauty of effect.

He only wants the honour of being close to the King of Kings.

Tagore uses the king image often, in his writings, for the Lord God, as in his play 'Dakghar', apparently a child's allegory; but it goes much deeper than that. The child Amal waits interminably for the King through his terminal illness.

This song is raagasrīto' based on the raagparajbasant.

'Jogateanandajogyeaamarnimantrono',

This poem has been set to a beautiful tune. Tagore set many of his songs to music and Dinendranath Tagore would arrange the notes.

The song celebrates the thrill and joy of participating in the universal festival. The imagery typically fuses that of vision that worship beauty and truth, and hearing that entrances the mind... 'noyon' and srobon',

After the opening couplet there is the stanza known as 'antara', repeated at the end, and in between is the 'sanchari', another four-line or two-line stanza. This is very often the pattern in Tagore's songs.

'Megherporeymeghjomechhe'

This exquisite song is popularly sung, an extraordinary feat of the poet is his fusion of melody and profound content. This is a poignant love song on the theme of "biroho" on which Kalidasa wrote a famous tale in Sanskrit – 'Meghdoot' : "Aashathasyaprathama divas"....

The plaintive question as to why the lover is kept waiting alone is repeated at the conclusion of every stanza. The rainy season was a great favourite with the poet though he wrote songs for all six of Indian's seasons. The English translation seems similar to the blank verse used in dramas but bears the cadence of verse without rhyme. This song is typically sung in "Vilambitlaya" to enhance the melancholy mood of the song.

Conclusion:

In conclusion it could be stated that Tagore's songs in Gitanjali are intermingled with beauty and eternity.

A frequently used theme in Tagore's poetry, is repeated in the song,

'Tumiaamaydekechhilechhutir'

'When the day of fulfillment came I knew nothing for I was absent-minded', He mourns the loss. This strain of thinking is found also in an exquisite poem written in old age.

Enriched words and sweet melodies of Tagore's songs take us to a higher level of consciousness and enable us to outlive the longest night.

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