

# Tagore's Depiction as a Humanist and Novelist and a Relating to a Period of 150 Years' Reflection on Literature and Life

Tiyasha Roy

Bangalore Central University

## Abstract

*The present research paper aims to explore the depiction as a humanist and novelist from the belvedere of Rabindranath Tagore. It also depicts the portrayal of philosophies of Tagore on edification, conviction, chauvinism, expansion etc. give the impression to be lecturing many of our up-to-the-minute trepidations and snags. It also talks about the Renaissance period and the ideologies of each perspective. The objectives also put up a contrast between the diversities in many academicians transversely fields.*

**Keywords:** Humanist, Novelist, Tagore, Diversities, Depiction of the era, Continual aide-memoire, Socio-literary.

## INTRODUCTION

As per the studies provoked before that in the contemporary epochs, we can see that the figuratively works are betrothed with cultural and literary gaieties of Kobi Guru Rabindranath Tagore. This zenith us to die incessant question: What varieties him germane today? The instantaneous answer is the bearing of Tagore's amplitude to our intolerant and overwhelmed world. Even after many years, the philosophies of Tagore on edification, conviction, chauvinism, expansion etc. give the impression to be lecturing many of our fashionable apprehensions and hitches. Tagore's temperament is a continual aide-memoire that many individuals are partook with the parallel notions of Tagore. No reluctance, Tagore is the prodigious substantially freckled and multi-layered imaginative illustrator. His determination to impress and recognise the replication of these diverse protections in all the people make him noteworthy even these days. Kobi Guru's works are not just vehicles of poetry, songs, stories, novels, plays or paintings for tendering the inscrutabilities of life, they are containers of paradoxes and pledge undercurrents. They have enormous feasible for literature for reworking by artists and performers sightseeing the new visions of life. They are prodigious possessions, because every cohort can find new intuitions of life in them.

With the Asian cultural civilizations transmittable up with the European and American in rappings of global stimulus, Tagore's works have become more pertinent. Tagore has rewarded the knowledgeable starvations and survived up to his protagonist as sagacious by his elongated stubble and exceptional, 'Pan-Asian' panache of dress code. But at one-point of stretch; he often restricted by his peripheral entrance. He transcribed to his close friend named William Rothenstein about the amusing and extravagance of relaxation knowledgeable by him in Europe. Also, at an interpretation predictable Tagore originate himself condemned to be inexorably good to humanity and remain connected to a cause. He unwaveringly whispered that the artist in him outpourings to be wicked and usual but a virtuous arrangement of bravery makes him the bloke of hundred good objectives.

## DURING RENAISSANCE

Tagore was answerable for the zenith of Renaissance in Bengal. The renaissance in Bengal was a exceptional intermingling of religious, social, methodical, cultural, and literary overhaul. During this historical period, Bengal has perceived an intellectual emergent from the socio- religious, cultural, and multi-faceted contributions of Raja Ram Mohan Roy, Sri Aurobindo, Ishwar Chandra Vidyasagar, Swami Vivekananda. Satyendra Nath Bose, Jagadish Chandra Bose, Bankim Chandra Chattopadhyay, and Rabindranath Tagore. The renaissance of Bengal was often compared with the renaissance of Europe by Keshab Chandra Sen, Bipin Chandra Pal, and M.N. Roy. It is the renaissance that has placed Bengal far ahead of the rest of India. The role played by Bengal in awakening the rest of India is often compared with the role of Italy during the European renaissance.

## DISCOVERING DIVINITY

In many academicians transversely to the globe, the unfazed distinction of Tagore is a inquisitive question at a very enthusiastically methodology. They have scrutinized perish test of the stretch. Rabindranath Tagore himself disbelieved the assessment of the time which heartens human beings to fleece anybody under the comprehensive of inconspicuousness. Because, as a clairvoyant of the time, he maxim all his accomplishments whirling someday into dirt or dust 'under the wheel of time.' In his philosophical way, he inveterate that all his feats will, be distressed away into emptiness by the ruthless 'ocean waves of time.' Many detractors in stroking together dissimilar smithereens of writings of Tagore are not found to be commingling changed arguments of time. From this outlook, an important realization of his 'place in history' in the memory of his individuals give the impression to be a mannerism coloration out Tagore from many other playwrights.

In more occurrence, we can find out that these socio-literary and artistic schedules were world-shattering. Tagore's father Maharshi Devendranath Tagore was an imperative member of Brahma Samaj and Tagore has conventional with a prodigious deal of inspiration from the trials of Brahma Samaj. The dogma of Bengal Renaissance was pertinently characterized by Brahma Samaj in all the fields of social reshuffle.

#### **AUTHORS FOR THE PROVINCE OF LITERATURE**

The province of literature was endangered to transformative modification along with the prodigious fluctuations in colonial supervision, well-informed positioning, and socio-political happenings in the realm. Many of the novice colleagues of Tagore passed away formerly he stretched the age of thirty years. In world literature, the Belgian poet-dramatist Maurice Maeterlinck, the English writer Rudyard Kipling, the Irish poet W. B. Yeats, the British playwright John Galsworthy, and the French author Andre Gide are very prevalent and won Noble prize for their intense and intellectually thought-provoking works in literature. Tagore had the source of pride of intermingling and allotment comradeship of all these writers. Yeats and Andre Gide were among those who engage in recreation an imperative role in production Tagore's Gitanjali manageable in paraphrasing to numerous people. It is very apposite to replicate on the characteristics that in the first thirty years of Tagore's life, many momentous writers who initiated a niche of modern literature were boom. Among the prevalent writers Munshi Prem Chand (1880), Purnshottam Das Tandon (1882), Maithilisharan Gupta (1886) of Hindi Literature, Narayan Apte, Krishnaji Keshave Damle of Marathi literature, D.V. Gunduppa, Masti Venkatesha Iyengar, Subramania Bharathi of Tamil literature and Hira Singh Dard, Bhai Vir Sing of Punjab are widespread.

#### **CONCLUSION**

The researcher tries to portray that today, when we sightsee Tagore's life expectancy and the whole kit and caboodle, he is reminisced as a national representation with only diminishing miscellanies of his reputation in the public cognizance and progressively vanishing acquaintance of his places in times gone by. The Bengali language civic in India and athwart the sphere does not be certain of in the eclipse of his recognition. It is only to neutralize these perceptions; there is a revival in re-explaining the interpretation of Tagore's life and work. In following this discernment, the researcher's approach has been to draw from Tagore's own reports about the philosophies and understandings which have flock his inventiveness and rational life expectancy.

#### **REFERENCES**

- Tagore, Rabindranath. *The Religion of Man* - George Allen and Unwin Ltd., London, 1949 Print.  
 Nationalism, Macmillan & Co., London, 1936.  
 Creative Unity, Macmillan & Co., London, 1950.
- Anthony X. Soares, 1970. *Lectures and Addresses by Rabindranath Tagore*, Madras, MacMillan and Co. Ltd.
- Apama, Mukherjee. *The Social Philosophy of Rabindranath Tagore*, Classical Publishing Company, New Delhi, 2004Print.
- Bishweshwar Chakravarty, 2000. *Tagore: The Dramatist Vol. 2, Prose Drama and Comedies*, Delhi, B.R. Publishing Corporation.
- Bishweshwar Chakravarty, 2000. *Tagore: The Dramatist Vol. 3, Symbolic Drama*, Delhi, B.R. Publishing Corporation.
- Bhatnagar. *Vinitadhandiyal Readings in Indian English Literature: Nation, Culture and Identity*, Harman Publishing House, New Delhi, 2001Print.

- Chaudhuri, Pramatha. My First Impressions of Tagore. Information And Public Municipal Corporation, Calcutta, 1986 Print.
- Clark. T.W. (Ed.). The Novel in India its Birth and Development, George Allen and Unwin Ltd., London, 1970 Print.
- Cormack, M The Hindu Women, Bureau of Publications, Teachers College, Columbia, New York, 1953Print.
- Dev, Narendra 1961, Drama in Modern Bengali. Drama in Modern India and Writers Responsibility in a Rapidly changing world. Ed. K.R.S. Iyengar. Bombay, PEN.
- Gandhi, MJL Women and Social injustice, Nava Jeevan Publishing House, Ahmedabad, 1942Print.
- Kriplani, K. R. 1950, Included in Three plays Trans. Marjorie Sykes Madras. Oxford University Press.
- Ghosh, J.C. Bengali Literature, Oxford University Press, London, 1948 Print
- Ghosh, Nitya Priya. Swabharataswatantra Rabindranath, Prama, Calcutta, 1981Print
- Sastri, A.J. 1983, (Ed).,Manusmrithi, Delhi, Motilala Banarasidas
- Sen Gupta, S.C. The Great Sentinel; A Study of Rabindranath Tagore A. Mukherjee and Calcutta, 1948Print. Co.,
- Sen, Keshub Brahma Samaj, or Theism in India originally published in 1865 reprinted in Chakravorty, 1935Print.
- Tattavabhushan, S. Social Reform in Bengal, A Side Sketch Popygras, Calcutta, 1982Print.
- Tripathi, S. and Dhawan, R.K. 2005, Three Indian playwrights –Tagore, Badal Sarcar and Mahashweta Devi; As Critical Response, New Delhi, Prestige Publisher
- Verghese, C. Paul. Essays on Indian Writing in English, N.V. Publications, New Delhi, 1975Print.
- Zacharis, H.C.E. Aspects of Social and Political Revolution in India, Anmol Publications, Delhi, 1985Print. New

#### WEBIOGRAPHY

1. [http://www.enotes.com/odp\\_encyclopedia/chandalika](http://www.enotes.com/odp_encyclopedia/chandalika).
2. [http://www.enotes.com/indian\\_drama\\_salem/indian\\_drama](http://www.enotes.com/indian_drama_salem/indian_drama).
3. [http://www.wikipedia.org/wiki/rabindranath\\_tagore#theatrical\\_pieces](http://www.wikipedia.org/wiki/rabindranath_tagore#theatrical_pieces).
4. [http://www.kirjasto.sci.fi/r\\_tagore.htm](http://www.kirjasto.sci.fi/r_tagore.htm).