

# Tagore's Song – the Source of Infusion of a new Life

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## ABSTRACT

*The Crisis in Civilization was apprehended by Rabindranath Tagore in the past. But it is still dominating today with new dimension. We are under Political pressure, arrogance and brutality. Even our personal liberty is in distress. We cannot trust on each other rather indulge into immoral competition. Finally, we are alienated from each other. There is no limitation of defining and limiting the exact space of activity of the contending and the opposite forces of the society. Conflict and rivalry within the society is causing distortion and disruption of human relation and reaction. It leads to formidable barrier in the flow of life of the society. There is an identity crisis of human being. We want to get rid of the dreadful situation with the messages of freedom, mutual trust and harmony and so on. All these intellectual and emotional hospitality along with realization is available in the Writings and Creation of Rabindranath Tagore, 'The greatest reconciler of the modern age'. Especially, we can do away with the situation only by the aid of His Song. We can manifest our inner-self with the language and philosophy lies behind His Song. Man is revealed as well as spirited by Tagore's Song. Mental strength may be restored with the elements like self-control, self-respect, self-help and co-operation etc. accumulated in Rabindrasangeet. With the help of such a cultural wealth as well as conscious art we can combat the recent dreadful situation. Tagore's Song is the most powerful source of inspiration to our new life.*

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Due to hankering for ungenerous and limitless greed for Political power, absolute control, appropriation and possession etc. along with indulgence of arrogance and brutality in one hand as well as rapid and vast change of habits and behavior on account of enchanting and pernicious motive of Neo-liberalization on the other the social harmony is at stake now. People are hostile to each other. There always lies a situation of opposition and rivalry. There is no limitation of defining and

limiting the exact space of activity of the contending and the opposite forces of the society. Conflict among the members of the society i.e. between individual and individual, individual and society, ruler and the ruled has caused a huge distortion and disruption of human relation and reaction causing a formidable barrier in the flow of life of the society. There is an identity crisis of human being in front of multifarious ways of rivalry, unusual and undesired activities for competition,

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religion turbid, whirling and chaotic perspective. Reign of terror as well as ugly face of intolerance is appearing hand in hand in the picture. Continuous greed and enormous drive towards power and more power alienating each other. There is no space for common people. Individual liberty is lost. Personal opinion is resisted by the powerful at any cost. Theory of interdependence is nowhere. Undesired Law and Order situation is in force everywhere. Moral strength is destroyed inducing compromising attitude and partial passive resistance. The Crisis in Civilization as apprehended past by Rabindranath Tagore, the greatest thinkers of the world, is till dominating terribly. The experience of Him at that time is true even now also which may be shared in this manner-

“...Dekhila me kaaler

Atmaghati murha unmatwota dekhinu  
sarbange taar

Bikritir kajarja biddrup. Ekdike spordhito  
krurata

Matwotaar nirlajja hunkaar, annyodike  
bheerutaar

Dhidhagrostro charono bikshep...”(17 no.  
Poem/PRAANTIK)

We want to get rid of the dreadful situation with the messages of freedom, mutual trust and harmony and so on. All these intellectual and emotional hospitality and realization is available in the Writings and Creation of Rabindranath Tagore, ‘The greatest reconciler of the modern age’. At this time, we have no other alternative but to echo the voice of the Bard- “Hey more durbhaaga desh jader korecho apomaan, / Apomaane hote habe tahaader sabar samaan. / Maanusher adhikare / bonchito korecho jaare, / Sammukhe danraye rekhe

to bu kole dao naai sthan, / Apomaane hote habe tahaader sabaar samaan.”(GEETANJALI, 108 no. Song) Faith in our own strength (not power but spirit) and organizing strength is to be established at any cost. Mental blocks is to be withered away without any further delay and we have to develop a positive, an active and progressive attitude of mind to overcome the inertia already engrained in our character. In such case, we should never forget His appealing Message-

“Ei sob murhamlaan muk mukhe

Dite hobe bhaasha – ei sob shrantata shuska  
bhagna buke

Dhwania tulite hobe aasha – dakia bolite  
hobe – Muhurta tulia shir ekotra danrao  
dekhi sabe,

Jar bhoye tumi bhito, se onnay bhiru tomaa  
cheye,

Jakhani jagibe tumi takhani se palaaibe  
dheye;” (EBAAR PHIRAO MORE/  
CHITRA)

Self – identity is to be rediscovered through rebuilding our self – reliance, self – help, self – control, co – operation etc. By the invaluable as well as precise guidance of Tagore we may be really enlightened to make us free from ignorance, fear, narrowness of mind. Essence of our life and existence does not depend on physical strength only; it requires freedom of spirit also to achieve fullness of the truth. As per “broader and humanistic” outlook of Rabindranath human being is to be developed both physically and mentally. Human entity is meaningless without the presence of conscious self. That’s why inner self should never be narrowed but let it be enriched to its optimum level. To overcome the crisis of new

dimension, to combat the issue of “Power versus Spirit” we may derive courage from His poem and utter – “Shakti dao Shakti dao more/ Kanthe more aano bazrobaani”. ( 17no. Poem/ PRAANTIK) Rabindranath was so conscious about time, space, perspective as well as various problems and their impact on the society that he always has to continue fight against all the evils of the society through his incessant creativity, justified opinion, effective plan of action. He tried to resist by “spirit” not by outward “power”. Naturally, here the term “Shakti” is replaced by “spirit” and the prayer for “bazrobaani” is nothing but the request for effective language (sound lyric) i.e. language of emotion with signs of feeling. Signs of feeling is essential in conscious art like music. It is similarly true in case of Tagore’s Song i.e. Song of Rabindranath or Rabindrasangeet also. As we know, “...art is for evoking in our mind the deep sense of reality in its richest aspect.” (Tagore, 2000) Although Tagore’s Song is proper combination of lyric and tune, it is primarily dependent on “lyric”, there lies supplementary relation between lyric and tune, one does not supersede the other having a compromising attitude of both based on suitable rhythm with a total balance and harmony. Not only that the meaning of the lyric as well as the suggestiveness of it is so significant and far- reaching that the variety of feelings and tenderness of emotions are duly reflected when it is sung. We can find life or vibration of life in His song. Actually, inner - self is re - arranged or manifested through His song. Tagore’s Song may be illustrated as tuned told – form (musical form) of untold form of self – philosophy derived from the sense of life

consciousness. As a combined art of literature and music it shows us the way of self – introspection. For all its finest sensibilities or inner thoughts and profoundness Tagore’s Song is the superior source of inspiration to us, to rebuild ourselves and to make us spirited in every respect to overcome crisis. On the passing out of time and gradually it has come out from the grip of personal area and become the inspiring source of all the people. It is not confined within the subject of entertainment rather it is penetrating, inspiring and invaluable subject to the people of the modern world. It is true in all sense. We may quote His idea about His Song from His poem-

“Aamaar gaaner moddhey sanchito  
hoyeche dine dine  
Sristir prothom rahosya, aaloker prokash,  
Aar sristir sesh rahosya, bhalobasaar  
amrito”. (PANERO/ PATROPUT)

In case of Rabindrasangeet, since lyric is the root of prospective song, Rabindranath was severely conscious, careful, cautious and sincere in the selection and use of words or words with implication in the construction of the lyric. Appropriate words with pleasing sound quality, tonal feature, diction, rhetoric along with all other composites and its perfection become transformed into meaningful and significant lyric and Rabindrasangeet comes into existence as most intellectual, emotional as well as cultural wealth of the people. Man is revealed through His song. Yearning by language it goes beyond language with all its relevant elements. The main objective of Tagore’s Song is not only to reveal a particular feeling or subject but to make one conscious and aware of it or involve with it as well as transmit the

same in the thought and mind of the other also. It is not only the best way of expressing the state of mind but also the friendly ambience of reality and imagination, communication link between near and far as well as direct and indirect. Rabindranath's significant thinking on Music in this regard may be mentioned in this context – "the pure essence of expressiveness in existence is offered in music. Expressiveness finds the least resistance in sound, having freedom unencumbered by the burden of facts and thoughts. This gives it a power to arouse in us an intimate feeling of reality. ... In music, the feeling distilled in sound becomes itself an independent object. It assumes a tune - form which is definite, but a meaning which is undefinable, and yet which grips our mind with a sense of absolute truth." (Tagore, 2000) Actually, dependence on lyric does not mean ignoring the tune. Rather, Rabindranath has taken the association of tune as and when required to make the word or words rather lyric more meaningful, more impressive, more powerful. In Tagore's Song, the assistance of tune helps to overcome the limitation of lyric and make us absorbed in the Song. Rabindranath introduced fundamental changes in Bengali vocal music through His Song by replacing word or words where there is limitation of 'tune' or 'raag-raagini' as well as by composing the song with appropriate additional tune to make the song appear with profoundness, infinite-suggestiveness along with aesthetic appeal and its implications so far. In the process of creative initiation, word and tune and vice versa want each other to meet and create a unique creation. According to Rabindranath – "Ei pathe kathaar dhaaraa eklaa jatraa kare, surer dhaaraao nijer

saakhaa dhorechale, aabaar sur o kathaar srot mileo jay. .... Kathaao surke beg dyey, sur-o kathaake beg dyey, ubhayer moddhaye aadaan-prodaaner swavabik samparko aache;" (Thakur, BIBIDHO PROSANGO: PATRE, 1985) In this manner, thought and feeling is best conveyed through Tagore's Song by virtue of intellectual and emotional bonding at a superior level. Signs of ideas as well as signs of feelings are blended in His Song in such an astonishing manner that we find the way to absorb in His thought and feeling even when the Song is not sung i.e. within the written form of the Song. And when it is sung, it goes beyond lyric and tune, 'represents the infinite'. Rabindranath Himself also knew the artistic value of His Song. Even today, we understand the permanent nature of Tagore's Song. The opinion of the eminent English Translator, William Radice may be mentioned in this context – "It is in his songs that Tagore is nearest to his people and culture." (Radice, 1995) Here lies the relevance of a 'well balanced harmonious form of art' like Rabindrasangeet in the course of human culture and human resource development as a whole to prevent and resist the present crisis. We cannot deny the rational and quintessential feature of Tagore's Song. Let us enquire into the basic idea in His Song for real enlightenment and make us free from fear, reticence, inertia etc. in one hand and greed, oppression, narrowness on the other. We may go for a few songs out of 2232 songs in GEETOBITAN to conclude the discussion in a short period.

For instance, We take the Song: ' NAAI NAAI BHOY HABE HABE JOY KHULE JABE EI DWAAR'. When the situation is intolerable; the people are helpless, feeling hopeless, already

swallowed by inertia and finally finding no way out, they are seeking for leadership; the song acts like actual leader's sincerely assurance that the victory is sure but we cannot pass the time uselessly, there is no time for spoiling it by sleeping, we are to wake up immediately, we have liability towards the society as a whole which must be complied. Not only that the leader also reminds us to get back our right to world through it.

Song: 'AAMAAR MUKTI AALOY AALOY EIAAKAASHE'. To Rabindranath 'MUKTI' does not mean freedom from earthly attachments rather it connotes 'MUKTI' as freedom of earthly attachments in all issues i.e. revelation. It is based on liberty in all respect to grow individually as well as collectively. We not only build up ourselves physically and mentally in the natural environment of the universe, we are also revealed through it. All these are reflected in the song. In addition, the song also asserts that the completeness of revelation lies in ignoring distress, adversity and other trifling matters and reach the goal even by dedicating the life also.

Song: 'AAPNAAKE EI JAANAA AAMAAR PHURAABE NAA'. The song is bestowed upon the thought for all times. There is no end to know. But on the way of self-assessment an individual cannot escape from the affinity of other as man cannot live alone. This lesson is also available in the song. Finally this idea helps to manifest the inner-self. This not only helps in self-development but encourages collective effort for the betterment of the society and the country as a whole.

Song: 'BIPADE MORE RAKSHA KARO E NAHE MORE PRARTHANAA'. Sense of self-respect helps to get back self-confidence. And

imbibing such an idea an individual shames to pray for outside help, outside protection from danger, rather he is so spirited and inspired that he realizes his own strength and trusting on it he tries utmost to get rid of the dangerous situation in his own way. Such motivation is the main theme of the said song.

Song: 'SANTRAASERO BIHWALOTA NIJERE APOMAAN'. The song conveys the message of the conscience as well as hints for the way out. For which the fearful attitude is to be discarded. Mind should be made free. This will show the way of fearlessness to promote self-help. Self-help is the best help and it gives no scope to imagine crisis, to be overwhelmed. At the same time, the lyric of the song convey the most outstanding idea that it is one's duty to protect the weak and to drive the wicked and to respond in the call of human virtue.

Song: 'AAMI BHAY KORBO NAA BHAY KORBO NAA'. The song involves the language of self-expression with a fearless attitude. With the gradual improvement in thought and feeling, an individual entrusts on himself as well as on the assurance of the true leadership. The daring speech as expected to be delivered by the individual in this context is expressed appropriately in the song.

Song: 'NISHIDIN BHARSAA RAKHIS HABEI HABE'. Rabindranath never thought to distrust people. He believes that reliance on the people will assert collective effort when needed. This idea is categorically expressed in this song along with the alert that one should never escape from his own duty or liability when the target is already fixed up, where lies firm determination and where the intention is very clear to fulfill the promise or target.

Song: 'KHAROBAYU BOY BEGE CHARIDIK

CHAAY MEGHE OGONEYE NAO KHANIBAO'. When consciousness and desire to reach the goal become optimum, eagerness to participate in the program is intensified and the motivation goes to the extreme point. The adverse situation does not get any scope for impediment during the course due to strong mentality of the participants. In situation like this the call for action flows from downwards to the upwards. The language of such order is envisaged through the mentioned song along with the alarming idea that there should be no wastage of time with the apprehension of opposition or oppression.

Song: 'BAADHAA DILE BAADHBE LARAI MORTE HABE'. With the recovery of moral strength self-spirit is boosted, charged up. Insulted people, injured people get the scope to forget humiliation, inhuman behavior of the tyrant. At this point of time, the voice of the ruled, suffered urged to be changed. The mentioned song is conceived by all these ideas and echo the language of protest against the ruler, the richer in such an unparallel manner.

Song: 'BHAANGO, BAANDH BHENGE DAO'. It is like strong and appealing call for salvation from the imprisonment of all sorts. Illuminating power of the song reflects the said louder and collective voice of the people. When

the desire is high, the people are awoken, this is supposed to be the expected call from them. Invitation of new era also inspires them to pronounce the alphabets in such incomparable way.

"GAANER KATHA AAMI BOLI GAANETAY, GAANER KATHA AAMAAKE PHER YODI BOLTE HOY BHAASATE, TABE AAMAAR UPOR KI JULUM HOYNA?" (Thakur, AVIVASAN 4, 1985) Here, I conclude with the appeal to read the Song of Rabindranath as well as to hear them when they are sung.

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