



## THE INDIAN REVIEW OF WORLD LITERATURE IN ENGLISH

A Peer-Reviewed And Indexed Bi-Annual Online Literary Journal

<http://worldlitolonline.net/>

ISSN: 0974 - 097X Vol 16. No. II July - December 2020



### Understanding Mystical Yearnings and Philosophy of Life and Death in Tagore's *Shesh Lekha* through Linguistic-Literary Perspective

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#### Abstract

Tagore's mystic or spiritual experiences are reflections of the inner light which guided him towards the Divine dwelling within. His journey is inwards, away from the trials and tribulations of the world, as he yearns for the infinite, the ceaseless, and the ultimate. His mysticism is not akin to escaping from life's harshness. He, rather embraces life and endeavours to resolve its mysteries. Tagore exhibits his fascination with death and has glorified it often. For Tagore death paves the way towards eternity, and surrendering to the almighty is the ultimate reality who would light up his path towards the infinity. *SheshLekha*, the collection of fifteen songs, was written during Tagore's final days. These simple, yet profound short communications exhibit uniformity in their messages to humanity. A linguistic-literary enquiry reveals that Tagore's words, expressions, and structures in *Shesh Lekha* are simple, but have originated from a profound thinking and raise eloquent enquiries which penetrate the consciousness. The discussion in this paper identifies certain thematic choices made by Tagore in this collection and the diction he employs to express them. Such kind of approach could be one of several in discerning Tagore's messages of quiet and confident nature.

#### Key Words

Rabindranath Tagore, *SheshLekha*, *Gitanjali*, mysticism, spiritualism, linguistics, Style, diction

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Wordsworth said that poetry aims "to rectify men's feelings, to widen their sympathies, and to produce or enlarge the capability of being excited without the application of gross and violent stimulants". (Abrams, 103) Tagore's poetic expressions yield feelings, generate excitement, and stimulate thoughts from a different plane altogether. Dr. Bina Biswas writes, "The orb of Tagorean poetry is a world in itself. He opens us endless vista of diverse possibilities and speculations." (Biswas, 2018) His mystic or spiritual experiences stemmed from his life of inward excitement and caused emotional and profoundly passionate poetic articulations. Stanley Sfekas in his article, "Tagore's mysticism" esteems this phenomenon highly and writes,

This is mysticism, if we like to call it so, but not a mysticism of Nothingness, of obscurantism, of an escapist quietism, but one that, with all the talents and faculties of the soul trained to their highest pitch, eagerly sets forth to meet the living Father of the whole creation. (Sfekas, 2018)

Mysticism remains at the core in Tagore's poetic invocations and has been much talked about being persistent in his literary milieu. Hence, prior to any kind of discussions on Tagore's mysticism, and

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pondering over new vistas associated with it, it would be imperative to understand where the origins of his mysticism lie and what Tagore himself thinks about it. In “Religion of Man” Tagore gives his perspective about attaining immortality by realizing the relationship with the Supreme Being. He visualizes the reality which overshadows the superfluous nature of physical survival. This is *Vairagya*, where your ‘luminous imagination’ or the inner light guides you towards the eternal self:

We have our eyes, which relate to us the vision of the physical universe. We have also an inner faculty of our own which helps us to find our relationship with the supreme self of man, the universe of personality. This faculty is our luminous imagination, which in its higher stage is special to man. It offers us that vision of wholeness which for the biological necessity of physical survival is superfluous; its purpose is to arouse in us the sense of perfection which is our true sense of immortality. (Tagore, 9)

Parallel to the mystical overriding, a deep love for life and romancing of death weave the fabric of his consciousness. Soma Chakraverty commemorates Tagore on his birth anniversary and cites Tagore’s own reflections in her article “Poetic Invocation”. Her observations clearly indicate how Tagore celebrated the gift of life and recognized death as God’s wish to release him from mortal bonds towards eternity:

Human birth, to Tagore, was an invitation for participation and celebration of life; a gift and grace of Almighty, I joy he wrote, ‘the sky is full with sun and the stars, the world is filled with life, amidst I have got a place, in wonder I sing.’ Harsh realities of life were not overlooked: ‘There is sorrow, there is death, there is pain of separation, even then there is peace, there is joy, there is eternity.’ (Chakravarty, 2018)

Tagore clarifies that he did not intend to philosophize on the idea of life, death, and eternity. These thoughts became integral to his consciousness in most natural manner through the course of life and now he can visualize the Eternal Spirit beyond the direct knowledge:

This thought of God has not grown in my mind through any process of philosophical reasoning. On the contrary, it has followed the current of my temperament from early days until it suddenly flashed into my consciousness with a direct vision. (Tagore, 10)

The premise of perception in this paper is on the linguistic-literary views to decipher Tagore’s spontaneity in expressing his breadth of thought and knowledge, his mystic realization of death’s realism and meaning of life with specific reference to *Shesh Lekha*. Guided by his knowledge of *Upanishad*, Tagore propounds that death comes to the mortal body and the soul sets forth on a journey towards eternity through the illumined path of liberation and salvation. Life manifests itself its different forms to him in *SheshLekha* and the collection synopsis Tagore’s enormous knowledge gathered through life which was a journey exploring the mysticism of the universe, nature, and life itself. He once wrote, “... originality, and spontaneity and the breadth of thought which tells you that the poet has seen deeply and knows humanity”, are the essential elements of poetry. (Millard, 244-251) Tagore wrote this while paying tribute to Walt Whitman, who principally talked of ascending from self to God.

Tagore, in his lectures articulates his preoccupations with the questions of eternity, supreme value of truth, and the manifestation of the sublime diminishing the trifles of the physical world. His *SheshLekha* are those last words which substantiate how his surrender to the ultimate reality was total and he experienced it quite early in life. His lectures explain his philosophy which culminated in *Shesh Lekha*:

He is not satisfied with what he is in his natural limitations; he irresistibly feels something beyond the evident fact of himself which only could give him worth. It is the principle of power, which according to his present mental stage, is the meaning of the universal reality whereto he belongs, and it is his pious duty to give expression to it even at the cost of his happiness. (Tagore, 39)

A linguistic enquiry into literary works gives way to interesting observations which hold forth author's intent often firmly and understandably reviving interest in it. Bloomfield wrote, "The methods and results of linguistics. . . [and] the study of language may help us toward the understanding and control of human affairs.(Davies, 9) Tagore's words, expressions, and structures in *Shesh Lekha* are simple, but possess profound thinking, raising eloquent enquiries and penetrating in the consciousness. The opening quote in Alan Davies and Catherine Elder's introductory essay on Applied Linguistics from John Locke is an apt analogy ascribed to linguistic enquiry.

'Tis of great use to the sailor to know the length of his line, though he cannot with it fathom all the depths of the ocean. 'Tis well he knows that it is long enough to reach the bottom, at such places as are necessary to direct his voyage, and caution him against running upon shoals that may ruin him. (Davies, 1)

To gauge the bottom of literature, one needs tools which would caution against misinterpretation and linguistics does that precisely. An author's words are his instinct and linguistic analysis probes structures as well as the plausible intent behind their usages occurring in specific thematic contexts. It is most unlikely that a linguistic perspective into a text would yield uncertain interpretations because it is a logical way of approaching the texts.

The polarity of simplicity and complexity in the writer's thoughts, or superfluity and profundity in his wisdom can certainly be inferred through his choice of words and how his sentence strings generate an idea. If a writer's literary output is genuine, a linguistic enquiry would always yield consistent results and bring to fore certain identifiable features which could be termed as his 'style'. Tagore's mystical poems in *Shesh Lekha* give a unique and enduring insight into realm of eternity and immortality and all his words swarm to give one message, i.e. an immense longing for the Divine. Similarly, in his depiction of intensity in love, sensual pleasures, beauty of nature etc. his choice of words does not let any digressions to creep in. Hence, exploring his *Shesh Lekha* from a linguistic perspective would eliminate any possibility of subjectivity in the interpretation.

*Shesh Lekha*, meaning 'Last Writings' in English, is a collection of fifteen poems of which most were written by him on his death bed. The collection was published posthumously in 1942. Pritish Nandy, whose translations of these verses are subjects of scrutiny here, wrote while introducing the collection,

This book contains the poem Tagore dictated the morning of the operation from which he never regained consciousness. And the poem which he chose to be sung at his commemoration service. These poems all show a new certainty that surfaced after he passed through a critical illness in 1937 from which he never recovered full..." (Nandy, 401)

Introduced in such moving words intensifies one's impulse to examine them to realize what kind of thoughts crossed Tagore's mind on his deathbed and whether Tagore continued to explore the same ideas which he always perused.

*Shesh Lekha* leaves the reader pondering over Tagore's effortless dexterity in verbalizing a perennial quest for the ultimate reality. Tagore theorizes about the meaning of life as he perceives it, and the futile efforts of evading death which mortals make. His selfless devotion to God which is a recurring motif in the tapestry of his writings, paves the way to the understanding of his awareness about the

ultimate truth being “the infinite in the midst of the finite” and this realization gave birth to these fifteen songs. Tagore’s sincerity in expressing mysticism of the universe, nature, and their interaction with humans, takes the reader through moments and movements that transcend the trifles of life and death, rendering profounder queries.

Tagore’s preoccupation with death, the uncertainty of mortal life and the intensity of pain it embodies, originated from his personal life experiences. His quest for solace turned him essentially inwards, and in turn, toward the Supreme Being, raising a mystic within which manifested itself in all his prayer songs “Let all my love Lord, flow towards you, towards you, towards you...” Tagore is consistent in revealing his cherished relationship with God. The deeply rooted affinity with God, his longing for voyaging towards that eternal, beckoned him always where the soul would attain an omnipresent quality. These voices from his conscious reach to their culmination in *SheshLekha*.

Mohammad A. Quayum in his essay entitled, “Rabindranath Tagore: A Biographical Essay” makes an interesting observation citing anecdotal reference from Tagore’s *MyReminiscences*. Quayum writes how during Tagore’s boyhood, servants used to restrict his movements by confining him within a circle drawn with chalk and threaten him of dire circumstances if any transgression is attempted:

Such forceful confinement created a defiant wish in the little boy to wipe the chalk line and find the horizon; a desire that fuelled the poet’s imagination in subsequent years and made him yearn for the boundless world of nature, and reject all thorny hedges of exclusion, or labels and divisions, that stood in the way of forming a global human community, transcendent of boundaries or circumscribing “circles.” (Quayum, 2015)

It could be inferred that seeking freedom from worldly confinements beyond the grasp of mortal pursuits was deeply etched in Tagore’s consciousness and started taking roots in childhood itself. Soma Chakraverty in her article writes how compelled by the uncertainty of mortal life and the intensity of pain, Tagore turned “towards the Supreme being whom the *Upanishads* term as *Brahmnan* and which Tagore called *Jibon Debota*, life’s deity; *Probhu*, Almighty; *Nath*, Lord; *Sakha*, eternal friend, and *Bondhu*, mate.” (Chakravarty, 2018) Quayum includes a quote from Jawahar Lal Nehru in his biographical essay on Tagore, “Jawaharlal Nehru wrote in his prison diary, “Perhaps it is as well that [Tagore] died now and did not see the many horrors that are likely to descend in increasing measure on the world and on India. He had seen enough, and he was infinitely sad and unhappy.” (Quayum, 2015)

The circumstantial evidences from Tagore’s life would definitely project his life to be sad and unhappy, as Nehru mentioned, but “The uncertainty of mortal life and the intensity of pain was never for public display”, Soma Chakraverty notes. (Chakravarty, 2018) Tagore’s remorse did not turn him into an essential pessimist. He neither grieves nor revels in trivial worldly anguishes or pleasures. His are visualizations which lead to new awakenings:

When the poet is tired and his heart is hard and parched, God comes with a shower of mercy that gives him strength and joy. The union with God becomes a reality and many new aspects of their relationship are revealed. The important thing in this meeting of God and man is God’s infinite love which brings freedom and joy. The dominant note in the poems of *SheshLekha/Last Writings* is a note of joyousness, a flood of joy seems to have overspread the world and the poet feels blessed. The union of God and man is now looked at with a new vision: Does man alone feel this ecstasy? The God who is *Jivan-Devata* “Life God” also expresses this happiness in every flower that blossoms, the river that flows eternally or in the cloud-laden sky that rains or the lamb kid that rolls down the meadow chasing a butterfly. It is not beyond Him to be glad with the gladness of the rhythm of life. (Biswas, 2018)

The title draws attention instinctively. The common belief says one can hear God in man's last words, and therefore they are full of wisdom and truthfulness. A curious reading of Sri Aurobindo's *Last Poems* leads to noticeable semblance in thoughts with those of Tagore's in *Shesh Lekha*. Tagore and Aurobindo, mystics of such unsurpassable stature, exhibit similar perspectives in their visualization of the illumined path of eternal journey, when they contemplate death being like gradual immersion in ocean of peace and liberation:

Before me stretches the ocean of peace:  
helmsman, launch me.  
Be my eternal companion, take me in your arms.  
The road to eternity will be lit  
By the pole star. (*Shesh Lekha*,1)  
Mind liberated swam Light's ocean-vast,  
And life escaped from its grey tortured line... (*Evolution*)

Both of them mention the word, 'ocean' to denote eternity. This leads to the inference that these masters did not perceive death as the end, they rather, visualized it as an opening to an eternal life where fears and drudgeries of mortal lives are nonexistent. Emily Dickinson's poetry exhibits similar thematic traits as identified by Harriet Monroe in her article through which she traces the characteristics of the poetry by Emily Dickinson. Monroe's observations about Dickinson's poetry reveal that Tagore and Dickinson shared their inclination towards understanding the meaning of life and the quest for eternal unity with God despite belonging to different culture and living through different time periods. Monroe writes that Emily Dickinson's poetry,

...celebrate the eternal theme – search for the mystery, the meaning of life, the relation of the human soul to the beloved of this world and of the world of vision beyond; and especially they illumine the soul's quest of the infinite, of God. (Cited in Keller, 301)

Suppositions of such kinds indicate how Tagore's consciousness caught the same strain which fueled the creative flames of writers across different ethnicities.

The lines from poem 1 quoted above, register Tagore's readiness to embrace 'eternity' as he repeats the word within few lines of the utterances. The original Bengali version of the poem reveals Tagore repetitively uses the prefix *chiro*, which means 'forever' or 'endless', to indicate God as his forever companion in the endless journey towards the eternity. Tagore also used words like *Osheem* and *Ononto* which refer to eternity again.

The poems of this collection are untitled indicating them as the products of spontaneous verbalizations. Tagore neither looks for complex imagery and intricate structures nor does he allude to ancient and abstruse wisdom to express realizations which dawned on him during the period of his critical illness in 1937, from which he could never fully recover. Pritish Nandy writes,

What strikes one immediately on reading these poems about death and renewal is the sense of serene melancholy that informs the diction, a rich and sensuous understanding of the tones and textures of mortality... (poems) reveal a deep and sensitive understanding of man's relation to the universe. Quiet poems of short focus and understatement but of great perspective in their untroubled contemplation of what death can mean. They show that the whole universe is life, shaped with a love over which death has no power. (Nandy, 401)

The appearance of these poems is like short messages spoken in familiar words. Nandy's mentioning of serene melancholy woven in 'diction' which reveals Tagore's deep and sensitive understanding of man's relation to universe is the driving force behind this paper. The paper identifies certain thematic choices made by Tagore and the diction he employs to express them. Such kind of approach could be one of several in understanding Tagore's messages of quiet and confident nature.

The fifteen poems of *Shesh Lekha* adhere to Tagore's reflections based upon his picturing of the path of ascendance of soul towards God, his romancing the idea of death, and analogizing life. He kept them simple at the outset but packed intriguing questions of life and death in them. He poeticized what he believed, woven with delight and anxiety. His philosophy of life, knowledge gathered from wide readings and experiences can be traced in his lectures collection, "The Religion of Man".

If read in their original Bengali version, the poems of *Shesh Lekha* would marvel how each thought comes to a fine conclusion before another rises to float along. Any attempt to translate such sublime thoughts would be like wading in shallow waters because it is impossible to find English parallels to supplant the bard's elaborate knowledge of his mother tongue. The translations, despite being genuine efforts often seize the poignancy of creative utterances. For instance, while translating the poem 2 of the collection, the translator skips a phrase, *Jorerkobole*. Rendered in English the phrase would read as 'under feverish strain'. Hence, if inserted amidst the first few lines of the poem's translated version, would reveal how despite being in agonizing conditions he insisted over his firm belief in the reality of death which he earnestly wished should reach to his readers. Interestingly, the translated version of the poem 7 brings in a phrase, 'mysterious fountainhead' to explicate Tagore's idea of enigmatic origins of life. An individual's creativity in interpretation might produce several versions of the same idea and though the soul of the poem remains intact, the ingenuity in the original expression might not reach to those who are not familiar with Bengali. Hence, those who possess decent knowledge of Bengali, it would be extremely enlightening to read Tagore's original utterances to realize the profoundness and sensitivity in thought and his upholding of the intricacies of Bengali language. However, a translator shoulders the responsibility of broadcasting the voice which would otherwise might find a limited audience. Hence, exploring the writer's perspective through the translator's version or re-exploring those perspectives by resorting to the translations as backdrop is entirely the reader's discretion.

Discerning these poems from a linguistic-literary perspective informs how his choice of rich and sensuous diction and expressions announce his realization of meaning of life and futile fear of mortality. The tone and texture of these songs is varying. Though his ideas recur during the course of the collection, their treatment is novel every time. For instance, the idea of the meaning of life is the theme of poems, 3, 7, 11, 13, and 15. Each of these poems treat the same idea from different perspectives. If in poem 3, he compares life to a bird's song, in the 7<sup>th</sup> one, life is compared to the flow of water through untraceable routs. Poem 11 is about understanding life through 'endless sufferings' and endurance and the poem 13 mocks at humans' inability to realize who are they and remaining without any answer from birth till their last day. Poem 15 is an exhortation about developing insights about the purpose of their creation and unwavering faith in that supreme being despite his trials and tribulations to attain the ultimate peace.

The thematic coherence in this collection imparts definite experiences, i.e. his sentience of that illuminated path of eternity, how he visualizes death, and how it would lead him to his master. The poems possess a disquietingly simple style reiterating the same theme and thus stringing themselves through uniform message. The style of the poems exhibit that Tagore orchestrated his words not to preach but to gently enlighten. He too shares the

bewilderment of his fellow beings in understanding life but his efforts at unraveling this mystery are evidently superior to any of his fellow mortals:

Life is sacred I know:  
but its actual form I have never grasped.  
From some mysterious fountainhead  
it breaks  
and travels down some wandering route  
I cannot trace.  
It gains a new purity each morning  
From the dawn:  
a million miles away  
I fill this golden vessel with its lustre. (7)

Tagore has referred his body as a 'vessel' in his *Gitanjali* as well. This shows that he is consistent with his imagery and his views are not born out of momentous whims and fancies.

Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again,  
and fillest it ever with fresh life. (*Gitanjali*, 1)

The mysticism is integral to his being which he cherished as a unique gift. Since he perceived the whole universe as one living entity, for him death has nothing to fear. He yearns for freedom from shackles of mortal life and embrace eternity. The word 'great' explains his eagerness to touch new highs rising from lowly existence. He ensures that his heart possess no fear which terrify mortals.

May mortal bonds decay,  
may the great universe embrace me  
and in my heart know without fear  
the great unknown. (1)

He strongly believes that death comes to the mortal body but can do no harm to the soul which belongs to the divine:

Death like Rahu  
Casts shadows only  
But cannot sap life's divine embrosia:  
Entrapped by this material world  
This I know for sure. (2)

And it frightens mortals with its crafty illusions:

Often the dark night of sorrow  
has come to my door  
armed with only one weapon:  
the fearful visage of pain, macabre threats of terror-deceptive in the dark.  
Whenever I believed in that mask of terror  
I suffered meaningless defeat.  
This game of loss and victory, these apparitions of life:  
Stumbling ahead from childhood, dogged by this fear  
I have heard the mockery of suffering.  
This strange restless vision of terror:  
Crafted in the dark by the skilled hands of death. (14)

The idea of death being a frightening image is recurrent. In the first extract he refers to death as ‘Rahu’, a familiar dreaded figure in Indian context. Mythical *Rahu* implies that Tagore addresses his fellow beings who share a common dread of being troubled during the *Rahu- Kala*. In the second extract he is elaborate in portraying the image. While in poem 2 he mentions being ‘entrapped’, in poem 14 he explains that the terrifying visions of death traps one as the soul is entangled in meaningless worldly pursuits. Tagore’s reassuring tone reflects in his use of the first person throughout, such as *embrace me, I know, and my door*. His are essentially personal experiences through which he conveys that death has no power over the immortality of the universe. His unswerving confessions in longer sentences like, *Whenever I believed in that mask of terror/I suffered meaningless defeat*, or in *dogged by this fear/I have heard the mockery of suffering*, indicate that the realization of death’s futility did not dawn upon him easily, he too was haunted by strange visions of death. Evidently, the death of Tagore’s near and dear ones stalked him from early ages. He once wrote, “Birth and death follow one another dancing”, realizing the inevitability of death. Once this is being acknowledged, it is imperative that the fear of it be conquered and a profound mystic like Tagore found answers in turning towards the divine in quest of inner harmony. He reaffirms the need to cast away *mortal bonds* or *material world* to proceed to the unknown. Tagore’s similes and metaphors are uncomplicated: *Death like Rahu, dark night of sorrow*, helping the reader register the image of death with lucidity. The personifications in *the dark night of sorrow/has come to my door/armed with only one weapon, Crafted in the dark by the skilled hands of death* succeed in portraying the image of death and the devastating experience of confronting it in life. Tagore questions the rationality in the fear of death and hypothesizes:

Everything moves by the ceaseless force of change:  
this is the law of time.  
Death appears changeless  
and cannot therefore be true: (2)

Such prudent perspectives draw attention due to their short focus and minimalistic expression. The simple logic with utmost economy is undeniable. If nothing is constant then why not the same rule applies on death too? In another such instance, he quips at the futility in being preoccupied with the thought of death and then dying without fully understanding the meaning of the life’s gift bestowed by the almighty. The following lines hold forth a perpetual question about identifying one’s own self and its relative significance in the universe.

The first day’s sun  
asked  
the world’s first emergence:  
Who are you?  
There was no answer.  
Years passed.  
The last day’s sun  
asked a final question  
near the shores of the western sea  
amidst the silence of dusk:  
Who are you?  
There was no answer. (13)

The refrain, *There was no answer* strikes like a hammer in conscience awakening the latent wish to understand the meaning of life and higher pursuits. But this voice drowns in the screeches of ‘mortal bonds’ and ‘material world’. In poem 11, Tagore flashes another realization of his,



Truth is cruel:  
I love its cruelty  
For it never lies. (11)

None would deny the bitterness of truth and man's attempts to dodge it. Tagore finds it essential to settle all worldly debts through penance of undergoing pains of life to realize the ultimate value of truth. Tagore shares a common wisdom when he utters that life is a book which has blank pages to be filled each day, stringing experiences like beads, and a painting a canvas to discover one's own self as its own creator:

At birth the book is brought, its pages blank:  
it slowly fills with words each day.  
Stringing bead after bead about oneself  
the portrait emerges at day's end.  
The painter recognises himself  
by his own signature.

If probed deeply, every time a new perspective would crop up from amidst a host of meaningful utterances. Tagore writes, "Our greed diverts our consciousness to materials away from that supreme value of truth which is the reality of the universal being." (Tagore, 49) The following extract answers what is wrong with humanity which pushes the inner voice to the background:

You have riddled the path of your creation  
with strange nets of deceit,  
O deceitful one.  
Snares of false beliefs you have skillfully laid  
in simple lives.  
With such delusions you have marked the great:  
for him you have not kept the secret night.  
Your stars  
light his way  
towards his inner self,  
a path for ever clear  
by his simple faith  
made radiant all the way  
Apparently tortuous, he is actually simple:  
and this is his pride (15)

The second person 'you' imparts a tone of exhortation to the lines. Tagore implores to kindle faith in the Supreme Being who in his words is *apparently tortuous* but is *actually simple*. The jointed effect of adverb and adjective in these phrases accentuates this urge. Poem 15 is the last one in this collection, in it he poignantly describes the humble image of that superior being unlike the common perception formed about him by people suffering slightest misfortunes.

The poem 11 is Tagore's visualization of life as a journey amidst constant struggles, depicted through collocations *endless sufferings*, and *countless wounds*. He sums it up through depicting it as being written in *alphabets of blood*. He acknowledges that life is no dream, it is rather enduring the pain till the last breath escapes the body. His waking up on the banks of river signifies the escapist in him who sought solace in the nature's lap but woke up with a flagrant realization.

On the bank of the Rupnarayan

I woke  
And realised this world  
was no dream.  
With alphabets of blood  
I saw my self defined. (11)

Tagore's romantic sensibility delights with its earnestness. The poem 8 in the collection is a blissful assemblage of effervescent imagery. The first stanza is a collage of *Buds, cluster of fruits, fragile petal, flowering creepers of spring, honey*, which would transport one into the enchanting world of youthful and conjugal love. Tagore's mastery lies in his dexterity of depicting every emotion with utmost sincerity and depth. This phenomenon subjugates every other emotion that crosses mind and compels imagination turning readers into "willing captives". (Das, 1964) The sensual appeal in the recall of *intimacy of youth, secret juices ripening, strange fragrance settling in*, is a welcome change amidst deep and philosophical ruminations of other poems in the collection. The captivating sounds of flute's music and joyful laughter, beloved's anklets add to the exhilaration in experiencing memories.

In the fifth year of marriage  
With the intimacy of an youth  
full of mysteries,  
secret juices ripen within the heart:  
from the buds to cluster of fruit,  
from stalk to fragile petal  
spreads a golden glow.  
A strange fragrance tempts guests in,  
a restrained beauty  
entrances the wanderer.  
For five years the flowering creepers of spring  
have filled with nectar the chalice of love:  
drunk with honey  
the garrulous black bee buzzes.  
A serene joy welcomes the uninvited  
and those who came when they heard.

Tagore's ingenuity has and would always continue to attract and fascinate owing to its simplistic charm. Since he does not aim at abstruseness despite the profundity of thoughts, his writings are cherished till date. His poems, irrespective of the theme they deal with, take to a realm which render one oblivious of the present. His adroitness in suffusing an intense appeal would always remain a subject to ponder over.

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