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**DR. TINNI DUTTA**

**TAGORE'S SONGS IN SONG OFFERINGS:  
A PSYCHODYNAMICALLY ORIENTED STUDY**

**Abstract:**

Death and bereavement of loved ones casts a shadow of melancholy throughout Tagore's life. In Song offerings, Tagore unites with God through murmurings, separation and death as the string runs through a garland of flowers. In this present study certain poems has been selected where Tagore is waiting to meet with his creator. The objective of the study to analyze literary and psychodynamic view point of selected poems from Song offerings. Content and dynamic analysis were done. Comparative Chart were done to analyze the different views of the poems. Tagore perceived 'Death' – servant of God was at his door. He felt it as his messenger who stood at his steps. He has welcomed death and prayed "let me for once feel that lost sweet melody." And imagined that this broken strings of Vina sings no more in God's praise . The air was still and silent. But finally a calm acceptance is noticed. The poet set before his guest the full vessel of his life. He utters 'O thou the last fulfillment of life, Death my death, come and whisper to me'!

**Key Words: Tagore's Poems, Literary analysis, Dynamic analysis,**

**Introduction:**

Death and bereavement of loved ones casts a shadow of melancholy throughout Tagore's life. In Song offerings, Tagore unites with God through murmurings, separation and death as the string runs through a garland of flowers. In this present study certain poems has been selected where Tagore is waiting to meet with his creator. The pieces are indicative of Tagore's versatile personality. The pieces include prose renderings of a selection of poems from the Bengali Gitanjali, Naivedya, Kheya and Gitimalya.

Objective: To analyze literary and psychodynamic view point of selected poems from Song offerings.

The 86<sup>th</sup> piece was selected for Naibedya: 18, composed in 1308.

“You have sent the ‘doota’ of death ( the messenger of death itself) named’ Yama’ to my door to invite me.

Tonight is dark and I am afraid yet I shall open the door to greet him lamp in hand.

I shall weep desperately yet worship him. I shall surrender all. I have my soul up on his feet. I shall obey your command and sacrifice myself for you, who darkens this dawn.

Death, invincible and final vanquishes all life in the end.”

Loss and parting through death haunted Tagore through life but he knew at the very end, it was to be unconditional surrender to death.

No. 87 is from smaran : 5 written in Bengali Year 1309.

The mood of this poem is one of nostalgia and pining “for what is not”. The tone is melancholy. “That which I miss so much is not there in my home now. I hurt again and again but I come back in failure; such a small home yet something lost cannot be found.

So I went out seeking my objective to your home. The entire universe and stood in tears at thee, my last resort. My battered soul comes at last to your abode from where nothing is lost.”

The ‘ amrit rasa’ or the immortal honey –dew that Coleridge perhaps referred to , in Kublai Khan:-

And drunk the milk of Paradise”

Immortality is not to be attained within the narrow confines of the narrow individual self.

“Alpo loiyathakitai more jahajayetahajaye”

“Kolahol to baron holo”

No. 88, “Bhagnadeulerdebota”, was written in 1307 and was included in Kalpana, BhagnaMandir.

“O deity of the broken temple. The torn strings of the ‘veena’ the musical instrument refuse to play your hymns. Your temple bells chime no more. Your shrine is now breaking down. The flowers still bloom and smell fragrant in the spring breeze but are not laid your feed. The priest and the beggar both wander with hungry hearts.”

The poet personifies fragrance as eager, ardent like a lover. He adapts a word such as ‘ bhookh’ (hunger in Hindi) as’ ‘ bhookhari’ modifying the composite conception of the hungry hearted – beggar. Numerous celebrations of ‘puja’ (spectacular worship) take place and the crumbling shrine remains un-worshipped.

Whether the poet wrote this thinking of the Tripura Bhubaneshwari Temple that he set his works of Rajarshi and Bisarjan on, we shall probably never know.

No. 89 is a profound and melodious song written in the milestone river estate of Rabindranath mentioned earlier in this; in Chaitra 1318, compiled in Gitimalya: 8.

Noise is forbidden now. Hence words will be whispered only in ears. Souls will mingle now in songs. The ‘term alaap’ is equivocal here – get to know each other through communication and gradual introduction of a raga in classical Indian music, drawing out intrinsic notes.

“Why have I been called amidst a busy day? Let my work day then bloom untimely. Most of my life has been spent in a battle between good and bad. Now my play mate has come at last, to share an indolent day. The call comes to do nothing, nothing at all . Who knows why?”

Apart from the alliteration on the letter ‘m’ in the opening of the second stanza , there is a metaphor in .... Alas belar; in the “ indolent hours”.

No. 90 is another beautiful poem.

‘Moran jedin diner shesheaasbe’ was composed in Shilaidaha in Aasharrh 1317 , Gitanjali: 114.

When Death comes at the end of the day, what will you give him?

‘ I shall not send him away empty – handed.

I shall give my fullest heart’.

“All the beautiful harmonies of my life all the nectar filled my soul with , I shall give up to him.”

Just as flowers are a symbol in Tagore, similarly’ wealth ‘ and poverty are figurative expressions. On the final day, I shall yield my harvest of life to Death itself.

An intricate pattern is used here for the rhyme scheme although it follows a uniform AB AB CD CD EF EF design, the length of lines vary constantly. The sense of fullness recalls Keats’ odes especially Autumn in a series of associations – “ vintage” autumn” “ gleanings” “full”

Poem 91

“Ogoamarejibonersheshporipurnata” was written in Shilaidoho in Aasharrh 1317, Gitanjali 116.

Dearest this is the finality of my life.

My death, O my death, now you speak to me.

My entire life I have borne both joy and grief.

Whatever emotion I have felt, and hoped, all this and all my love go towards you .

Thou shall come to me as my bridegroom and our eyes will meet in a sacred wedding. That day I shall not call a home my home. Our souls shall mingle deep into the night.

The song echoes Tagore's famed BhanusingherPadabali.

'Marana re, tuhun mama shyamsaman'.

Profound in content the diction lucid, mood submissive to the will of God, it is a devotional composition. The rhyme scheme is intricate with the first two and last lines ABAB and CC in the third and fourth line. The refrain typically appears at the end of each stanza using repetition as an ornament to enhance the courtship of Death as a lover, persistent and importunate.

Sonnet 92 was written Chaitra 1302.

" Akdineidekhahoyejabeshesh" in the selection 'Chaitali ;

One day this vision with fail. The final curtain of lashes will fall. The next day at day break, the world will start moving. It seems now to be a rare experience. A life and a place in the sun seems the rarest and precious most thing.

What I did not get, I mourn not for it. What I did get. I accept that too. What was trivial to me, give that to me now, though I did not want it. Here is a sense of a life being an unique experience, a blessing. We should thank our Creator for I now perceive the treasures of earth, carelessly strewn, carelessly seen by the light of death Blessed is the meanest life.

### Comparative Chart

86	<i>Death, thy servant, is at my door</i>	<i>Loss and parting through death haunted Tagore through life but he knew at the very end . It was to be unconditional surrender to death.</i>
87	<i>I desperate for her</i>	<i>The mood of this poem is one of nostalgia and pining . Melancholic obsession is noticed.</i>
88	<i>Deity of the ruined temple</i>	<i>Castration anxiety, anxiety of loss of love from higher power is noticed through the torn strings of the veena.</i>
89	<i>No more noisy, loud words from me</i>	<i>Union with God through murmurings of a song.</i>
90	<i>On the day when death will knock at thy door</i>	<i>Union with God through death after the beautiful harmonies of life.</i>

91	<i>O thou the last fulfillment of life</i>	<i>Mood submission to God , devotional composition , conformation with death, joy and grift are mingled with each other.</i>
92	<i>I know that the day will come</i>	<i>Final acceptance of death – an unique experience, a blessing and thanks to God.</i>

### **Conclusion:**

Tagore perceived ‘ Death’ – servant of God was at his door. He felt it as his messenger who stood at his steps . He has welcomed death and prayed “let me for once feel that lost sweet melody.” And imagined that this broken strings of Vina sings no morein God’s praise. The air was still and silent. But finally a calm acceptance is noticed. The poet set before his guest the full vessel of his life. He utters ‘O thou the last fulfillment of life, Death my death, come and whisper to me’!

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