

# Studying Lyrics as the True State of Subconscious Devotement to The God with A Special Reference to Rabindranath Tagore's *Gitanjali*, Song 1, 2 and 3

**Tuhin Subhra Nag**

Assistant Professor (Guest Faculty), Dept. of English, Govt. College Shahgarh, Distt: Sagar, M.P.-  
470339

## **Abstract:**

Rabindranath Tagore produced his literary manifestation through art, and vice versa. His artistic creation and literature are known in every corner of the literary world for their sublimity, mirth, vigour, rejuvenation, mourning, despair, death, connection with mankind, God, and nature, as an ensemble ecstasy of experiencing shades of life. Those ecstatic qualities of ultimate demonstration published *Gitanjali* in life in the year 1910 with 156 songs in togetherness, which brought Tagore the honour in 1913 of becoming the first Nobel laureate as an Asian in literature. Tagore has shown the world his musical devotion towards nature, love, humanity, and God. In every aspect of life, it has become relevant to its core and hidden subconsciousness. The true inspiration of *Bhakti Andolon* (Bhakti Movement), which made its resonance in the 16th century, especially in Bengal, was inculcated in the verses of *Gitanjali*, which murmur the sole devotee of Tagore at the feet of Lord Krishna, the incarnation of Lord Vishnu, the one who preserves the creation. The hearty samarpan (surrender) of a poetic persona like Rabindranath Tagore thoroughly influences readers, scholars, and researchers for the study of literary and psychological assessment simultaneously over the years. His choice of rendition through the words and gradual escalation towards the almighty signify the subconscious state of his core devotion as worship. It clearly seems Tagore's conscious and deliberate movement from his own body to the cosmic devotion of Lord Krishna. This article aims to assess a brief study of the subconscious state of Tagore's spiritual mind through his lyrics in *Gitanjali*, specifically in songs 1, 2, and 3. The descriptive research method is taken as the methodological approach for the study. For the expected substantiation of the stated facts, this article has taken a few references from anonymous sources as a secondary study of research.

**Keywords:** Devotion, *Gitanjali*, Lyrics, Subconscious, Tagore

## ***Bhakti Andolon* and its social impact:**

This article seeks the root development of Vaishnavism in Bengal through the cause of Bhakti surge, its dispersion in a brief sense and gradually the devotional Vaishnava songs of Baru Chandidas, a medieval Bengali poet, who was deliberately influenced by Jayadeva, a Sanskrit poet during 12<sup>th</sup> century, who is the writer of *Gita Govinda*. In the very beginning *Bhakti Andolon* started its journey from Kerala and Tamil Nadu around the 8th century. Later, the notion of devotional aspects of Hinduism, especially

Shaivism by the Nayanars and Vaishnavism by the Alvaras, the devotees of Lord Shiva and Vishnu, spread among the different regions of India. Gradually Bhakti devotion had been continuously putting its spiritual impression in Maharashtra, Karnataka and Northern India including Bengal, Bihar, Orissa and Assam. The sole cause of the surge of *Bhakti Andolon* can be traced through various issues. Among all of them the foremost cause was the fear of spreading Islam. According to the historical account, the Islamic invasion which took place very prominently in India during 1200 to 1700 and eventually caused disaster, mass killing, genocides and so on and so forth to captivate sub-continental soil including the eradication of ancient Indian system of education, religious belief, spirituality and devotion towards Gods and Goddesses by demolishing unnumbered counts of temples, burning down libraries, flattening monasteries, gurukuls and universities into dust. There are divisions in the caste system in societies among Brahmin, Kshatriya, Vaishya and Shudras which have grown into evil practices of religious scriptures. If we take a deeper look into this matter, the turmoil featured heavy fissures inside the society which was no way showing any optimistic dimension during that time. Divisiveness was the foremost prevalent characteristic at that time. The Alvaras and the Nayanars walked among the regions and went on dispersing spiritual talks, Puranic verses, stories through chants, bhakti songs, hymns, bhajans to unite peoples of remote areas, so that consciousness through spiritual practices get grow and violence among different castes should put an end. Vaishnavite principles got its supreme feature to build true consciousness among the society, irrespective of religion, caste, complexion, ideology, to project Vishnu as the supreme god and the one. Albeit, this movement has a monolithic corner of politics of featuring oneness of God, Lord Vishnu, people in thousands from various strata without making any difference joined their postulation of spreading *Krishna Tatva*. The highly positive impact it put under the turmoil of Bengal where most of the regions are already under the fatal invasion of Islamic rulers. In Bengal, during early 16<sup>th</sup>, Sri Chaitanya Mahaprabhu's devotional influence surged Vaishnavism. Many of the significant scriptures like *Bhavishya Purana* and *Manava Purana* mentioned him as an incarnation of Lord Vishnu. Very interestingly, *Gaudiya Vaishnavas* and various scriptures have also attributed Sri Chaitanya Mahaprabhu as the combined *avatar* (incarnation) of Lord Krishna and Radha. The principles, philosophy and teaching of Prabhu Sri Chaitanya is the sole devotion for Sri Krishna. According to his preaching, Krishna is endowed with all energies and during the time of ultimate devotion all the devotees should drench themselves in the showering bliss of the lord. Krishna is the supreme and absolute truth and by keeping that in mind devotees' souls would go through purgation and purity. Sri Chaitanya Mahaprabhu believed that the ultimate and full-fledged devotion of *Harinam Sankirtan*, the bhajan of Lord Krishna and his *Margdarshan* (philosophic way of life), is the way of salvation and highest spirituality. Pure love of Krishna is the ultimate goal and pure devotion is the only way to attain liberation. *Jivas* (individual souls) are all separated parts of the Lord. *Vaishnav Sahajiya*, the tantric form of Radha Krishna *sadhana* (worship) was developed in northern India during the 16<sup>th</sup> to 19<sup>th</sup> century. Assam, Bihar, Bengal and Orissa were deeply flourished with this sect. Sahajiya is the metaphoric union of Krishna and Radha with the primordial condition. *Padavalis* (Poem-song) are very important for this tradition of worshipping Radha and Krishna. Most of the poems deal with mystical experience and the divine love between Radha-Krishna. The form of metaphysical experiments in literature, especially in poetry has got a magnanimous source of influences, literary uses, devices and so on and so forth. The theme of yoga, love, divinity have been explored during that time through the worship and chants for Krishna. This particular kind of worship produced many poets who spread, composed, wrote many *padavalis* for *Krishna Sankirtan*. Badu Chandidas is one of the most famous of those poets. *Srikrishna Kirtan* by Baru Chandidas, accounts

around 412 songs that represent the Radha-Krishna legendary cycle. The manuscript provides the songs meant to be sang and implies particular ragas for the recitation. If we take a look at Rabindranath Tagore's style of poetic demonstration, he amalgamates divine worship along with ultimate devotion to the God which resembles the idea of rendering one's individuality from the core. His subconscious idea of expressing words conspicuously surges *Rasas* (emotion) which co-relate the connection of nature and humanity with the God. It is very important to see the attribution and influences of Sri Chaitanya Mahaprabhu for the spreading legacy of Vaishnavite cult among Bengal. This significance was attributed to him by many scholars and researchers as the Bengal Renaissance.

### **Gitanjali: Song 1, 2 and 3:**

Rabindranath Tagore begins Song 1, line 1 '*Amare tumi ashesh korecho, emoni leela tabo*' (Thou hast made me endless, such is thy pleasure). He talks about his eternal connection with the God and his endless existence for which the creator i.e. Sri Krishna feels ecstatic joy. It resembles the core idea of Vaishnavite philosophy where Sri Krishna's aura is so adorable as his existence drenches his devotees in unearthly pleasure. Throughout the ages, Indian philosophy has been giving the discourse of religious mediation in the system of life. This describes the eternal circle of the Trinity God, Brahma, Vishnu and Maheshwar for whom the whole cosmic system is getting created, protected and destroyed thoroughly to have it happening once again. Such significance got its central idea of cosmic eternity in Vaishnavism where Lord Vishnu has been attributed as the principal God. Thus, Rabindranath Tagore has bestowed his poetic intellect to give such a form of worship in an exhaustive way. In this poem, he deliberately makes eternal endlessness of life cycle as the sole theme. Metaphorical demonstration has been made by Tagore by comparing himself as the flute of the almighty, once again which signifies Lord Krishna whose soulful rendition makes dales, meadows, valleys all way mesmerized.

“This little flute of a reed  
thou hast carried over hills and dales,  
and hast breathed through its melodies eternally new.” (Song 1, Lines 4-6)

Abhaycharanabinda Bhaktibedanta Swami describes the state of Krishna devotees in his book, *Sri Chaitanya Mahaprabhur Jibani o Sikkha*, it is only the devotees who can feel the whole presence and existence of God. They are capable enough to pursue almighty's eternal embodiment even in a single *Murti* (deity). In a very similar note, Tagore has also represented his subconscious idea through his conscious deliberation being a true *Bhakt* (devotee).

“At the immortal touch of thy hands  
my little heart losses its limits in joy and gives birth  
to utterance ineffable.” (Song 1, Lines 7-9)

No exaggeration is required for Tagore's eloquent style of diction, the way he represents his interpretation. He attributes Lord Krishna solely for the excellence he has been made of. According to Sri Chaitanya Mahaprabhu's explanation of *Raganuga*, the materialistic affection and greedy state of human mind for the desires of the coveted resources of life. Tagore has escalated his consciousness towards the ultimate joy and state of worship for the almighty. Rather, he is of his surrendering nature at the feet of God while giving full-fledged credit to God for his unlimited patience of creation. The limitlessness of Lord Krishna in a limited, transient soul of the poet, is the thematic delineation which has been reflected.

The gigantic proliferation of Tagore's philosophical view towards life teaches us a variety of shades, thought process and hopefulness. He has never denied his spiritual connection with nature and humanity

which nurture his poetic rendition for over the years. His lyrics represent various parts of the human state of mind and it sounds more of a prayer rather than merely a song. Whatever the feelings are, it could even be mourning and despair. It resembles the act of *samarpan*, the ultimate expression of devotion to the state of fact or entity. Tagore has presented the core idea of age-old significance of Indian philosophy, which is devotion towards God. The true being of prayer-ship is being reflected through the songs of *Gitanjali*.

Dr. Joseph Murphy describes procedures to success in prayers while centralizing the subconscious mind in his book, *The Power of Your Subconscious Mind*. His idea of treating a problem in a clinical way by not putting any extra pressure on the subconscious self, rather it needs to be handled in a very soft touch of fulfilling one's own desire to have it granted as it is fulfilled. Very interestingly, *Gitanjali*, Song 2 produces such a true state of the subconscious self of the poet as a form of prayer and wishes. In the very beginning, the poet feels God's personification in a staunch embodiment. As a true devotee of Lord Krishna, he feels his heart replenished with sorrow in joyousness.

“When thou commandest me to sing it seems that  
my heart would break in pride; and I look to thy face,  
and tears come to my eyes.” (Song 2, Lines 1-3)

Sri Chaitanya Mahaprabhu during his visit to Kashi, gave his interpretive discourse to Prakashananda Saraswati about *Krishnanam* (the divine chant in the name of Sri Krishna). Mahaprabhu asked Prakashananda Saraswati to chant *Krishnanam* in a continuous process. He claimed, it was only in the name of Sri Krishna, Mahaprabhu got moved, excited, enthralled, bestowed in affection of the almighty in the divine space of unconsciousness. Exactly the same way, Tagore has also made his rendition through this phenomenon. A very famous and popular line is latched inside the core sense of Bengal in the name of Krishna, “*Bhajo gauranga, kaho gauranga, laho gauranger naam re.*” It means in English as, chant the name of Gauranga, talk about Gauranga and take the name of Gauranga to the infinity. Gauranga is the name of Sri Chaitanya Mahaprabhu who was believed to be the incarnation of Lord Vishnu. It proves his ascetic state of expression while the last couple of lines of the poem as follow,

“Drunk with the joy of singing I forget myself  
and call thee friend who art my lord.” (Song 2, Lines 11-12)

If we take a deep observation into Song 3, we must notice a subtlety and cunningness in Tagore's offering of his sole connection towards the almighty. This poem has two sections to analyse poet's movement from unconscious state to conscious state of mind where he has become quite restless in an urge of getting the physical embodiment of the God through his rendition and Tagore is deliberately mentioning his incapability and limitation of his own artistic creation which is no way getting as soulful as the melody what he receives from the divinity. Ernst Fischer in his book *The Necessity of Art*, clinically stated the mindset of an artist. According to his conviction, a true artist creates his own problem through his art by entangling a maze and eventually tries to get rid of it. Thus, the artistic genius is created. Similarly, Tagore is also seemingly enforcing himself into a bit of a chaotic state to explore the divinity of God's melodious soulfulness. In the opening line the poem begins with a question, “*tumi kemon kore gaan koro hey guni*”, which means in English as he is getting amazed in wonder in search of the source of God's melodious rendition. And very interestingly, this earnest asking makes the whole knitting of the composition dwell in the lines.

“The holy stream of thy music breaks through  
All stony obstacles and rushes on.” (Song 3, Line 5-6)

In the lines mentioned above, Tagore is truly praising the essence and soulfulness of the melody which purifies and eradicates all the 'stony obstacles', by which he mentions darkness of soul and if we take a deeper look, this is a subject to study Tagore's subconscious idea of mentioning the impact which is persuaded from the philosophical guidance of Sri Chaitanya Mahaprabhu during his time. The eternity and endlessness of *Krishnadarshan* (philosophical guidance of Lord Krishna) is getting reflected in these lines. The guidance which removed evil practices of society irrespective of castes, classes and religions.

"My heart longs to join in thy song,

but vainly struggles for a voice. I would speak,

but speech breaks not into song, and I cry out baffled." (Song 3, Line 7-9)

Tagore's true submission of his unconscious state is being surrendered at the feet of the almighty and the rendezvous point of his *samarpan* gets a true way of offering his devotement in the name of Sri Krishna. It certainly resembles the affirm conviction of Sri Ramananda Rai, once a great scholar of *bhajanatva* (the divine theory of worship), who claims the certainty of devotees' highest cognitive escalation of spirituality who follow the divine path of their own *dharmacharan* (practice of *dharma*). According to *Vishnu Puran*, there is no other way to make your *upashya* (the one who is getting worshiped by devotees) happy rather than getting drenched by the practice of your own *dharma*. Tagore has shown us such a way to make his invocation relevant for all the ages throughout his literary persona.

### Conclusion:

Salimullah Khan, a very well-known Bangladeshi linguist once said, "Sixteenth-century is the time of Chaitanya Dev, and it is the beginning of Modernism in Bengal. The concept of 'humanity' that came into fruition is contemporaneous with that of Europe." On a very similar note, it is very notable to study the timing of the early 20<sup>th</sup> century while the whole world was getting prepared for political and ideological power unrest among the nuclear power mongers of the west. That period of WWI is often studied as the time of High-modernism. Scholars, philosophers, thinkers, poets and intellectuals were divided in logic, no religion came into consciousness as the cementing power of humanity. Rabindranath Tagore's *Gitanjali* not only produces the source of divinity through worship and devotement, the henotheistic notion of Indian philosophy which is omnipotent and ubiquitous from ages to ages. *Gitanjali* shows us the necessity of devotional subconsciousness while accepting the true nature of mankind and connection with the God in *Sanatan* (eternal) philosophy.

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