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Perception of Pain, Penance and Pacification in a Selection of Tagore Songs

Debasish Biswas^{1*}

¹Associate Professor, Department of English, Institute of Modern Languages,
Jagannath University, Dhaka, Bangladesh.

Corresponding Author: *Debasish Biswas, Email: debasish002@gmail.com

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ABSTRACT

A good part of Rabindranath Tagore's life, so to say, is spent in battling pain and agony. The major sources of this pain and agony include death of his beloved family members and his separation from God who the poet has sought to get as a constant companion. In his deeply devotional songs which particularly are included in the Puja subsection, Tagore compassionately has sung the praise of God. In return, the poet has sought to be showered by the love and grace of God, who the poet perceives to be kind- hearted, compassionate a true lover of music. Tagore believes that the pain and misery, meted out to him are well meaning and will eventually bridge the gap between him and God. The poet's suffering, at times, seem unbearable to the readers but surprisingly enough, he bears these with a heroic fortitude. What is even more interesting is, the poet turns these pain and sufferings into potential sources of creative inspiration and strength. Through a close analysis of a selection of songs, this paper makes an attempt at critically analyzing how Tagore deals with pain. The paper also endeavors how the poet submits himself to rejuvenate and gets back to his creative life with new vigor and vitality.

INTRODUCTION

Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought.

P.B. Shelly

Tagore's life seems to align with Schopenhauer's (1995) observation that life is all about suffering. Tagore's life is fraught with pain which originates mostly from two sources - death of his near and dear ones and the fear of separation from God, who he lovingly calls his Jeevandevata, Sakha, Priyotomo, Nath, Chirosakha etc. The first death strikes when Tagore at fourteen loses his mother Sharoda Devi. Then Kadambari Devi, Tagore's favorite sister-in-law, confidante and muse, commits suicide. This death is Tagore's first mature understanding of the reality of death and leaves him shattered. The death of Kadambari Devi forever changed his way of thinking. Tagore (1928) comments in this regard that his acquaintance with death in his twenty-fourth year was a permanent one. He adds that he was unaware then of the slightest lack anywhere in his life; there seemed no loophole in its tightly woven fabric of laughter and tears. Nothing was visible beyond it; hence he had accepted it as the ultimate truth. And then death suddenly arrived apparently from nowhere. In a single instant, it tore away one end of this very visible fabric of life. Tagore exclaims that he felt terribly bewildered then. After the death of Kadambari, the poet had to go through a procession of deaths. It started in 1902, when Tagore lost his wife. Mrinali Devi passed away at the young age of thirty. Within a few months of Mrinalini Devi's death, Tagore's second daughter, Renuka, died in 1903, when she was at mere thirteen. Tagore had to face yet another death when Devendranath Tagore, his father, passed away in January 1905. He lost his dearest son Samindranath in 1907, on the fifth death anniversary of his wife. Shamindra died at the tender age of eleven. The death left Tagore devastated. Though Tagore was immensely grieved by the deaths of his family members stated above, he still found a great sense of joy and fulfillment. In fact, the poet befriended death, so to say. In one of his letters to C. F. Andrews, Tagore (1928) says:

You know, this death was a great blessing to me. I had through it all, day after day, a sense of fulfillment, of completion, as if nothing was lost. I felt that if even an atom in the universe seemed lost, it could never actually perish. It was not mere resignation that came to me, but the sense of a fuller life. I knew then, at last, what Death was. It was perfection. (Tagore, 1928, p. 33)

Although Tagore suffered a barrage of bereavements in his life, these could never subdue his intense love of life. Kripalani (1982) stated that death could not break Tagore. It gave him “a deeper understanding of life and the meaning of life” (Kripalani, p. 120). Despite the deaths in his life, Kripalani, (1982) goes on to add that Tagore still found joy and sublime beauty in the vast universe. Tagore writes: “Once again, I wake up when the night has waned; when the world opens all its petals once more, and this is an endless wonder” (Kripalani, p. 124). Chakraborty (2013), points out that Tagore handled the blows struck by death by sheer fortitude and was able to transform the suffering into creative energy. (p.14). He adds that the bereavement from the consecutive deaths sparked spiritualism in Tagore which led to the unique compositions of his songs (p. 15). Rahman (1995) observes that it is through death that Tagore gained a new and enriched perception on life. And it is through pain that the poet observed the flow and regeneration and rejuvenation of life (p. 5). Tagore, unlike the common mass, welcomes pain or suffering and insists upon God to inflict more pain upon him as if he were overwhelmed with joy by the agony of pain. Rahman (1995) points out in this regard that Tagore finds purification and fulfillment of life in pain. Thus, instead of opposing pain, he welcomes it and finds solace in the process (p. 6). It may, therefore, be worth analyzing how Tagore perceives pain and the extent to which he uses this seemingly negative aspect of life for strengthening his creative zeal. This research may pave the way for digging deeper into Tagore’s mental make-up that kept him afloat in the face of a barrage of pain from multiple sources.

METHODOLOGY

This study employed a qualitative, interpretive and textual analysis methodology to investigate the themes of pain penance and pacification in a selection of Tagore songs. The songs having the said themes of pain, penance and pacification were selected from *Geetabitan*, the compilation of Tagore songs. The qualitative method facilitated the nuanced interpretation of poetic language and thoughts in the selected songs. The original Bangla songs along with their context of composition were examined thoroughly and meticulously. Listening to the renditions of the songs also helped to have an insight into the subjective experience of the poet. The primary data source consisted of a selection of songs included in the Puja section of *Geetabitan*. Scholarly articles, books and essays along with the perceptions of few leading Rabindrasangeet exponents were the secondary data source.

DISCUSSION

Pain And Penance: The Two Constants In The Poet's Life

We come across a good number of songs where Tagore emphasizes how he longs for pain. Pain, a subsection of *Geetabitan* (compilation of songs by Tagore), opens with the song *aar rekhona andhare amay dekhate dao*. Tagore states in the song that he doesn't feel at ease if or when he enjoys unalloyed joy or happiness at a stretch. Happiness makes him restless and he looks forward to pain. One can't help being shocked when he says *kandao jodi kandao ebar, sukher glanee soy na je aar*. The line roughly translates-make me weep, I can't take the pain of happiness any more. In the song *dukkher timire jodi jwale tobo mongol alok*, Tagore perceives a sense of wellbeing encapsulated in pain. He proclaims that if goodness is hidden in the guise of pain, let it be so. Aiyub (1933) comments in this regard that it is in the guise of pain that God descends from heaven; to be united with the devotee (p. 37). Tagore resonates Aiyub (1933) by saying that if death is meant for uniting his soul to the Supreme entity, he welcomes death. If God's face is reflected in the tears of the poet, let it be so. Translation of the song may help to get what the poet says:

In the darkness of sorrow if your blessed light burns,
Let it happen.
If death brings your abode of peace closer
Let it happen.
If my fiery grief burns in the lamp of devotion
Let it happen.
If your loving looks appear on the tear laden eyes
Let it happen.

(Rabindranth Tagore, 1937, p. 87. Song no: 193. Section: Puja. Sub section: Pain. Translated by: Ratna Dey)

In the song *dukkho jodi na pabe to dukkho tomar ghuchbe kobe*. The poet feels that new pain nullifies the effects of the older ones. Thus, he resolves to bear pain fearlessly and gracefully. He is aware of not dodging pain and suggests that by doing so one only prolongs his/her suffering. Tagore seems to imply that we get rid of pain only through suffering. Translation of the song reads:

If you don't taste sorrow
How will sorrow ever end?
With poison one destroys poison
You need to incinerate to destroy
Don't be fearful
To let the fire in you blaze-
When it ends up in ashes

It will never burn again.
Don't run away to avoid
Don't be miserable to surrender
Running far
Only prolongs your misery
By dying make death
Be over forever
Then will life will come
And find it's own space.

(Rabindranth Tagore, 1914, p. 91. Song no: 204. Section: Puja. Sub section: Pain. Translated by Ratna Dey)

Reassuringly, pain is not perpetual for the poet and it has very productive use. In the song *ebar dukkho amar asim pathar par holo*, the poet turns pain into the means for uniting with God. On occasions, the poet feels that his pain has crossed an unbounded ocean and finally has reached the feet of God. Unable to take pain, the poet has shed tears for years and it is only now that he finds that his tears have been turned to a garland meant for God. Numbed by the sheer ecstasy due to this, the poet gropes for words. Eventually he regains his composure and finds words to sing the praise of God. In another song, *jare nije tumi bhasiyechile dukkho dharar bhora srote*, the poet shares both God's cruelty and kindness. God shoves him in an ocean of pain and the poet as a drowning man, fails to catch at a straw. God seems to obtain a cruel pleasure in seeing the poet on the verge of drowning. To the sheer surprise of the poet, God rescues him. This act of drowning and winching from the sea of pain is beyond the poet's grasp. On occasions, the poet has been dealt such mighty blows that his tears rolls down his cheek like the torrents of Sravana night.

Tagore senses partial presence of God in joy but he senses God in His entirety in pain. The poet, in a number of songs, loves to consider being musical instruments at the hands of God, like lute and lyre. He perceives his relationship with God as that of a musician and musical instrument. In the song, *sukher majhe tomay dekhechi* the poet imagines himself as a lute in God's hand and he feels that the lute has been played on in various tunes and strains. These tunes work as a medium for the poet for communicating with God. Now that the long-awaited communication is established and the poet is in touch with God, he is no longer afraid of the pain. This is what Tagore has got to say in the song:

I have seen you when I am blissful,
I have realized you while I'm in despair.

I keep it secret when I lose you,
Lose in trance when I accomplish you.
You strike the strings of my lute
For my entire life repeatedly,
I gain the divine touch of yours in my life
In course of my music.
I fear no more-
For if my achievements here ends.
You take me to newer awareness-
Whether illuminated, dark or a vast seaside,
You are the one I depend the most -
I shall recognize you afresh.
(Rabindranth Tagore, 1914, p. 854. Song no: 74. Section: Puja o Parathana.
Translated by: Anjan Ganguly)

It is not that Tagore is passively receiving the pain meted out to him. He, at times, gets vindictive. In the song, *tomar kache shanti chabo na, thak na Amar dukkho bhabona*, for an example, Tagore grudgingly announces that he will no longer seek peace from God, no matter what he goes through. He devises a cunning game of baby cradle and names it as the 'cradle of asanti'. Now the poet playfully invites God to be seated on the cradle and intends to push from behind. Seating on the cradle involves the risk of tumbling or tilting, if or when the pusher does lose pace and rhythm. God has made the poet to sit on this cradle umpteen times and the poet now wants to take turns. As the pusher, the poet will be in the position of tricking God into troubles.

Tagore asserts that he has cried all over his life. In the song *sokol jonom bhore o mor dorodiya*, the poet, in an agonizing tone, alleges that his heart is tormented by so much pain. Given that God's creatures are essentially meant to be happy, the poet finds it difficult to accept that he will be tormented by pain. He complains that a pall of gloom reigns over his heart. Given the maxim that each and every state of human mind is dictated by God, he grudges that it is unfair of God to make him experience pain. The poet, however, is not all complaint. He admits of having a sunny side of the pain. It is this pain that brings him close to God. The Bible also attests to this feeling of Tagore by saying that Lord is close to the broken heart and saves who are crushed in spirit. Tagore admits that his pains goad him to God and who warmly receives the poet. Had he not been tormented by this pain, he wouldn't have been this desperate for God's solace. During his stay with Moitreyee Devi in Mongpu, Tagore came up with the philosophical statement that nothing happens in life without purpose.

Thus, pain has a purpose for the poet in that, it paves the way for him to seek God's refuge. The poet says that his heart craves for God even more when his pain proves crushing. Like the pervious song I analyzed, Tagore in the current song, imagines himself to be a lyre at the hands of God. What is new here is that the lyre plays in tune only when it is inflicted with pain. With regard to Tagore's being an instrument in God's hand, Dutt (2022) comments that the music rendered by these instruments work as a medium for the poet to be united with God and God also loves this tune a lot. The music ends up surrendering at the feet of God much the same way as a storm -struck bird falls down at night. God can't help taking pity on the poet and He comes out in darkness to hold the poet in embrace.

Though not crippled by pain, the poet, at times, dreads the thought of pain. This is what he shares in the song *abar era ghireche mor mon*. The poet seems to be able to perceive the onslaught of pain and anxious thoughts of differing sorts pile up in his mind. These thoughts disrupt the inner peace of the poet and take his mind off from the pursuit of God. It is then that Tagore fervently appeals to God to be with him and to merge his entity with Him. This merger, however, does not ensure Tagore of a ceasefire from God's end. Thus, in the song *o nithur aro ki baan ache tomar toone achey*, he asks God if He has more arrows of pain in His quiver. Addressing God as "nithur" (ruthless), the poet, in a tone of dismay, inquires if He has exhausted his quiver. Perceiving a negative reply from God, the poet devises a number of ways to avert pain. He thinks of going into hiding. He even mulls over hiding his face under a piece of clothing. Seeing no lull in the infliction of pain, the poet is scared to death; though he believes that God will eventually run out of his arrows. Only then will he be able to overcome the fear of pain. The translation grasps the anguish:

Oh cruel one, do you have more arrows in your bow?
You hit my soul close to my heart
I go escaping, close eyes, cover my face with clothing
Lest get some hitting somewhere
Since I was scared of your beating
That's why my heart's anger flare
The day fear is gone you will run out if your arrows
Life will be pleased embracing death.

(Rabindranth Tagore, 1914, p. 96. Song no: 217. Section- Puja. Sub section- Pain. Translated by: Tushar Ray)

It is interesting to note that Tagore is deviating from addressing God in endearing terms. Yet again he addresses God as "nithur" (cruel) in the song *ei korecho bhalo nithur hey ei korecho bhalo*. In a tone of sarcasm, the poet says that God has rather done him a favor by inflicting endless pain on him. The poet urges God to keep it up so that he burns like "dhoop" (an incense emitting powder) to emit fragrance. Instead of a musical instrument, Tagore here compares himself to dhoop. Dhoop is traditionally used in pujas or auspicious events of the Hindus. For emitting incense, this dhoop has to burn with cocopeats. Much like dhoop, God seems to burn Tagore with pain so that he gets purer and more worthy of worshipping God. Tagore seems to imply that if or when his mind is devoid of Godly thoughts, pain is inflicted upon him and the poet takes this pain for blessing. There are times when the poet is blinded by evil virtues like malice, pride and greed. During these times, pain works as a guide along the path of life.

All things have an end but the poet does not see any end to pain in sight. Thus, Tagore announces in the song *aro aghat soibe amaro*, that he will be able to bear more pains and urges God to make sure that there is no let-up. Tagore sarcastically says that his pain is rather mild and he likens it to a prelude to a raga played on musical instruments. The prelude to a raga only hints at what is to follow in the forthcoming rendition. The ultimate character of the raga is exposed through an intense recital (at the end of the recital) of the instrument called jhala. Strange as it may sound, the poet asks for intense pain like jhala in instrumental music, as he fears that for the lack of that, his life will be rendered futile.

Instead of being relieved from pain, Tagore prefers to be equipped with the forbearance to deal pain. In addition, the poet doesn't intend to be comforted by others for his pain. He resolves to deal single handedly with pain and overcome them. In the event of being overcome with hopelessness, he would like to count on his self-reliance. He doesn't want to be crushed by the loss and defeats in life. Tagore humbly wishes to be grateful to God for every single pain which, he believes, has helped him grow stronger. In the dark night of distress, when all is black and bleak, and when the entire world seems to give up on the poet, he wishes not to harbor any doubt that pain and sufferings in his life are well-meaning. Let's have a look at the translation of the poem-

Suffer I can a lot more hurt
Play a tune more severe
On my heart strings
The melody you awaken
Scaled it not the highest note

Thus, in merciless tremors
Manifest yourself in music
May it be caressed with more than mere compassion
Set ablaze all fires
May the winds roar out
Stirring all azure
Do impart completeness.

(Rabindranth Tagore, 1910, p. 98. Song no: 224. Section: Puja. Sub section: Pain. Translation by Rumela Sengupta)

Much like the content of the pervious song, Tagore portrays obsession for pain yet in another song- *aro aro prabhu aro aro prabhu aro*. Here, he would like God to keep inflicting him with pain. He has so far played hide and seek with pain but has miserably been found out. He has partaken in the pleasures of life and thereby committing sin. The plight of the poet reminisces what Byron (1819) says “pleasure is a sin and sometimes sin is a pleasure”. Now that the poet is nabbed, he implores God to strip him of all the pleasures he enjoys. Tagore confesses that he has wasted his life by committing misdeeds sans remorse or repentance. Reaching at the end of his life, the poet wants God to punish for his misdeeds. Tagore says-

I hid myself to evade you
Now that I am caught at last, strike me if I flinch.
Finish the game for good.
If you win in the end, strip me of all that I have,
I have had my laughter and songs in the wayside booths and stately hall,
Now that you have come into my life, make me weep, see if you can break my heart

(Rabindranth Tagore, 1910, p. 100. Song no: 228. Section: Puja. Sub section :Pain. Translated by: Rabindranath Tagore)

Pacification: Reached through Submission

The poet wishes to offer his pain at the feet of the Lord in the song *amar sokol dukher prodip jele*. The time he chooses for this is evening; when birds get back to their nests and the blowing of conches announce the time for evening prayers. It is then that the poet would love to stoke the last flame of his pain. Pain piles up throughout the day and Tagore wishes to surrender them at the feet of the Lord in the evening. Instead of accusing, Tagore vows to keep singing in praise of God from the conviction that Lord has kept His heavenly door open for the grief-stricken souls. Blake, as referred to by Chakraborty (2013) says that

“under every grief and pine, runs a joy with silken twine.” Once the troubled heart takes refuge at the feet of God, it finds respite, peace and tranquility. This is what the poet does in the song *hridoye tomar doya jeno pai*. Here, all the poet seeks is God's grace. He does not mind accepting whatever is endowed by God-pleasure or pain. Apart from grace, Tagore looks forward to God's guidance. It's in the light of His guidance that the poet will find his ways along the dark alleys of life. The poet submits by saying that he has none but God to call his own.

Another song *tumi ebar amay loho hey nath loho*, holds a similar notion. The poet laments the period of his life when he did not seek God's grace. He resolves not to let this to happen again. The poet takes oath to be guided by God's light alone. The poet confesses that his life has been a waste in that he has roamed aimlessly, not engaging himself in productive and meaningful deeds. The poet realizes that lending his ears to all sorts of ills has been a grave mistake and a good reason to antagonize God against him. The poet also admits that his heart is filled with malice, evil and impure thoughts- potential grounds for God to forsake one. Thus, he puts forward a fervent request to God for burning down these vice in him. A look at the translation of the song may help us -

Now O Lord,
Receive and embrace me in You
This time, leave me no more,
Steal my heart and dwell therein.
The days spent without Your remembrance
I wish them no more,
In dust let them fall away.
Now in Your Light Eternal
may I stay awakened
forever and ever.
In what illusions
have I roamed aimlessly
In so many roads and valleys.
Now come!
Whisper Your sacred words
within my heart of heart.
So much impurity, so much hypocrisy
are still there in the folds of my mind -
Please don't deny me for the sake of them,
but burn them all
with Your fierce fire of purity.

(Rabindranth Tagore, 1910, p. 55. Song no: 120. Section: Puja .Translated by: Sadiq)

Tagore wishes that God's will be fulfilled in his life. In the song *toamri iccha purno houk korunamoy swami*, he resolves to accept and bear the pain graciously. The poet feels that he is subjected to pain just because of the fact that he has dropped out of touch with God. God's world is filled with unalloyed joy and happiness- it is due to the poet's vice that he fails to partake in this divine bliss. He is so absorbed by his need and greed that he doesn't have the time to have a look at the joyous world God has created. Tagore invokes God to shatter the shackles of greed and make his heart an abode of Him. A similar plea is found in the song *duare dao more rakhiya nittyo kollyan kaje hey*. Tagore identifies 'greed' (emphasis mine) as the main culprit for his misery. Thus, he prays to be empowered with the ability to get rid of greed. In addition, he seeks to be imbued with benevolence. From the very belief that a constant touch with God keeps him away from greed, he pledges to be in touch with Him in His world. 'Greed', particularly the one for amassing wealth has rendered his life futile; he pronounces with conviction. It is not a ruthless ruler that Tagore is scared of, but 'greed'. Tagore says-

Keep me at your door ever engaged in your service
I will range across your lands at your summons
In a lustful lasting daze, I will not laze
Life feels oppressed by the shame of futile days
Let me not encircle myself in many a doubt
Let me not rove the roads to hoard and amass
Let me not be subservient to many a ruler
I will walk in fearless dignity as your servant.

(Rabindranth Tagore, 1903, p. 53. Song no: 117. Section: Puja. Translated by: Rumela Sengupta)

Though at times Tagore feels like being chopped off from the knees, he doesn't give up the hope of getting God's grace. In the song *nai ba dako roibo tomar dware*, Tagore resolves not to give up on God even if He does so. To have an audience with God, the poet plans an ambush by the dusty road along which God passes by (so that He can't avoid him.) Tagore is not sure of the extent to which God has been pleased by his devotion of this sort. In a bid to appease God, he intends to provide flowers to the person who decks Him with garlands. The poet wishes to go fasting (which is an age-old ritual to propitiate deities in the subcontinent, particularly in Hindu religion). As the day wanes into night and

the world is shrouded by darkness, he would slyly like to watch God lighting His Lamp. We come across another song *nibiro ghono andhare joliche dhrubotara* which holds a similar notion. In the vein of autosuggestion, the poet asks himself not to give in to pain, as he seems to have intimation that God will be ushering light like the pole star to help him find the right path in the darkness of life. Needless to say, the path of life is strewn with pain, failure and frustration- which at times, bog the poet down. It is in then that Tagore intends to immerse himself into music. The poet then appeals not to lose the zest for life and hold onto hope. Love constitutes one of the prime aspects of Tagore's philosophy. Love reigns supreme across his works and thoughts. Tagore emphasizes that love flows like an undercurrent and nourishes life from within. He urges all to nurture this very virtue of love. Tagore, would like everyone to love and appreciate this universe and the priceless human life, which is an endowment of God. Tagore seems to believe that love is what enables us to brave all odds of life. He also urges us to love each and every element of Mother Nature. This love for nature connects us to the universe and when we are able to think that we are a trifle part of the universe, we energize and strengthen from within. Human life is a curious mix of pain and pleasure and when this life is loved and appreciated, we can go along life braving the lashes of pain. It is only then that a divine love can be felt in our hearts.

The song *sondhaya holo go maa*, is also about submission where Tagore addresses mother earth as Maa and urges her to shower him with love and affection. Much like the previous song, the poet regrets squandering his life and pleads with mother earth to help reconstructing his life. Repentant, Tagore no longer intends to wander aimlessly. Realizing that the poet has invited troubles by being materialistic, he resolves to dispossess what he possesses. As already stated, Tagore is never bitter towards God, despite being subjected to immeasurable and unbearable pain. In good many of his songs, he shows his unflinching devotion for God and submission for Him. In the song *protidin tobo gatha gabo ami sumodhur*, Tagore intends to keep singing the praise of God. To be able to do so, he seeks the spiritual tenacity and befitting melodies and lyrics. The poet in this song fervently appeals to God to take a seat in his heart. When God complies, the heart of the poet will be full of celestial love and bliss. Now, the poet is baffled as to what he does offer God. Nothing could be more appropriate than music. The poet applies a small condition; during the rendition, God must be sitting right in front of him. When the poet is done, he feels numbed. The poet insists God places His hand on his pain- stricken heart. The poet places another request to God for ridding him of hubris. Two songs, namely, *nishotho shoyone bhebe rakhi mone* and *protidin ami hey jeevan swami* marks prominently among

Tagore's submission songs. In the first song, the first person the poet desires to see in the morning is God. Prostrating to Him, the poet intends to start his day's work. In the evening, he will submit his day's work at feet of the Supreme entity. The moment he is able to do so, the fatigue accrued by the day's work will be gone and he will feel a surge of energy in his body and soul- the poet believes. In the other song, the poet shares a similar notion of submission. Tearful, he intends to stand humbly under the vast sky of God. Even though surrounded by a sea of humans and their hullabaloo, the poet hopes to be able to identify God and stand in front of Him. During his stay in Mongpu, Tagore in a conversation with Moietryee Devi shared the belief that every creature is born with a purpose and God gets His purpose served through each of His creations. Thus, when Tagore's purpose of life is served, he would like to stand facing God.

An epitome of Tagore's submission is the song *amar ja ache ami sokol dite parini tomare nath*. Here we see Tagore lamenting. Sudhir Chakraborty (2013) holds that this lamentation stems from self-pity. Tagore laments for not being able to submit- his being and his possessions. Apart from the materialistic stuff, his possessions constitute vice. The poet wonders what kind of pleasures he gets out of his worldly possessions. Pleasures derived from these possessions lead to pain and widen the gap between him and God. Contrary to his intention, the poet has not been able to surrender his possessions at His feet. In the song *joraye ache badha chadaye jete chai*, the poet conveys a similar intent of ridding himself of all the bindings that hinders his union with God. He, however, is overcome with inhibitions while severing his attachment to the worldly affairs. The poet intends to approach God with an appeal to free him from worldly attachments but he can't quite make it. An invisible hindrance holds him back. Tagore comes to the realization that God is the most coveted entity in his life but the union with Him requires the renunciation of worldly possessions. This renunciation, however, proves exceedingly difficult for the poet -he can't part even with the tiniest and the most trifle of his possessions. Thus, attachments shroud the poet from the sight of God. As mentioned earlier, pain doesn't corrode him. Tagore perceives that this universe is all about happiness and delight. In the song *jagot jure udar sure anondo gaan baje*, Tagore relates that a jovial tune is being played in the background of the universe. He is overwhelmed by the music and wonders when he will be able to get this extrasensory music resonated in his heart. It's only then that the poet will be able to love all the elements of this world.

CONCLUSION

True that Tagore has gone through a lot and he expresses his feelings of agony quite candidly in a good number songs and poems. In a few songs, e.g., *aji*

heri samsara amritomoy, we find him in peace. He appreciates the fragrance in the morning air, the rejuvenating sunshine and the sweet chirpings of the morning birds. His heart is filled by a sudden rush of joy and he feels the presence of God in his heart. He feels gratified with human life due mostly to the love and blessings of God. He feels gratified to have been invited to this world, what he lovingly calls God's 'anondo jagno'. In the song *jagote anondo jagne amar nimontron* the poet is all praise to be born as a human being in this world. This world is a feast for his senses. The poet finds solace and reassurance in death in the song *ache dukkho ache mrittyu*. He realizes that despite pain, death and separation, God's show must go on. The poet perceives that pain and death appears in turns- just like the waves of an ocean. These integral aspects of human life can be compared to flowers- they bloom; wither away only to make room for new blossoms. Death is a part of life and by no means is the ultimate truth about life. Without death there is no promise of life.



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