



Mysticism in Gitanjali

Gitanjali is a great mystical work and its mysticisms always endure. Tagore expresses his firm convictions about God, about the human soul, and about the ultimate goal of human soul. This book is free from all kinds of material considerations and worldly desire or ambitions. Tagore seeking a communion with God and feeling sure that he would succeed in his aspiration.

In the 111 poem, Tagore says to God, "The light of thy music illumine the world, / my heart longs to join in thy song." (Gitanjali, music of life)

Tagore adds that God's music had made a captive of his heart. In the next poem Tagore, as a mystic acknowledge the need of purity in life and in one's conduct and it is the realization which make his promise to God that he would always try to keep his body pure, to keep all untruths out of his thought and to drive away all the evils from his heart. As the poem follows, Tagore expresses a strong desire for God's company. He says to God: "Now it is time, to sit quiet. / Face to face with thee" (Gitanjali, 5).

In *Gitanjali*, Tagore's longing for communion with God permeates mysticism in the poem. Writing the poem after poem, Tagore looks forward to meet God, to stand before God or to have a spiritual communion with God. There are many poems in which he expresses this longing, this hope and even this conviction. For instance, in one poem, Tagore feels and asks if the time has come when he may see God's love and offer to him his silent ~~salutation~~ salutation. In the next poem, Tagore says: "I am on the waiting for love to give myself up at / last into his hands." (*Gitanjali*, 7).

In the next poem, Tagore says to God: "If thou showest me not thy face. / I know not how I am to pass / these long, rainy houses." (*Gitanjali*, 18)

In the poem which follows, Tagore says in the moving words to God: "If thou speakest not, I will feel. / my heart with my silence and endure it." (*Gitanjali*, 19)

Tagore has always stood for harmony, synthesis and reconciliation. Hence, the combination of mysticism and humanism in *Gitanjali* would, then, no longer, baffle the critics. He writes in *The Religion of Man*, 11: "The idea of the humanity of our God, or the divinity of man the

eternal, is the main subject of the book."

Mysticism in the Worship of nature.

Tagore finds the presence of God in the nature around him. He addresses God by admiring the beauty of nature which is the reflection of the presence of God himself. Tagore is not a self-centered person. At the time of hardships and complaints he does not forget the blessings showered by God. Direct references are given in the poems wherein he says to God that he gifts man things unasked. Those things which man enjoys in this universe, for example, the elements of the nature like sky, stars, wind, flowers etc. are the greatest gifts man can ever have. But still Tagore conveys that, "my desires are many and my cry is pitiful" (p. 24). He is in such a desperate mood to be with him that he says, "O thou holy one, thou wakeful, come with my light and thy thunder." (p. 38). Here it seems that Tagore conveys to the reader that thunder and lightning shows the power and vibrations in the universe when God reveals himself to his creations.

Tagore's creative power enables him to understand that it is the pain with which he needs to cut off all his desires from the mind and body. The sword can be treated as fire in Buddhist philosophy to burn out the unwanted and unending passions. In the same poem, he uses the images of flower, spices and vase of perfumed water to symbolize materiality in life. As the poem develops, 'sword' takes greater manifestations in the poet's creative realm. He writes, "The sword with its curve of lightning like the outspread wings of the divine bird of Vishnu." Thinking from the perspective of spirituality, one can understand that 'sword' is being referred to as a weapon against materiality. The sword is compared to the divine bird 'Garuda' of Lord Vishnu. Garuda is a weapon against materiality. The poet continues his address to God as golden light upon the leaves, idle clouds, passing breeze, spathes and serene, (maya) illusion, father etc. (p.54). But what confuses one is the way in which he uses the same image to symbolize multiple ideas.

Conclusion.

To conclude, it finds that Tagore's Gitanjali, is a mystical, yet there is a difference that distinguishes it from the western mysticism. Gitanjali is not a sign of pain and abundance of cheerfulness. Tagore's mysticism does not sprout from solitary asceticism but from the resourceful life in this world of man and animals. It is this humanism that makes Gitanjali unique. Indeed, 'mysticism' is over filled in Gitanjali. It is a great feature in Gitanjali which makes it unique in all Indo-English literature.