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Inevitability of Beauty and love In Aesthetics in Study of Rabindranath Tagore

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Abstract

Aesthetic is the philosophy which is particularly devoted to conceptual and theoretical inquiry into art and aesthetic experience. Beauty and love propagates the real frame of aesthetics. Aesthetic in Indian context truthfully follows the base of satyam, Shivam and Sundram. Love and beauty carve a niche in the driving the Sundram in complete form. Rabindranath, being an aesthete follows all Indian aesthetics and his creative mentality throws its outlet in his plays. The aim of this proposed study is to show how Rabindranath Tagore has explored the aesthetics in the wider context of love and beauty in his selected plays *Chitra, Malini, Ascetic and Sacrifice*.

Keywords: Rabindranath Tagore, Aesthetic, Inevitability of Beauty and love

Introduction

The universality of Aesthetics as philosophy of art is the master note in literature. Aesthetics investigate the nature of beauty, its forms and functions and the articulation of its laws in the wider context of life. If what man creates, does or builds has a lasting value of joy for many men, it becomes a work or art. This work we call beautiful. Beauty is the truth of all that lives and moves and has its being. Aesthetics seek to defend and expand, enrich and refine our awareness of the beautiful, our sense of form and its law. Beauty is the quality of perception. Beauty is something which causes the pleasure- sensual, sensational and spiritual. Thomas Aquinas (1225-74) remarks that: "The beautiful is the same as the good, but from a different point of view... that is called beautiful the mere apprehension of which is pleasing." (*Aquinas Ethicus, Joseph Rickaby, 2*) But In the works of Tagore, one can find the beauty of emotions. Tagore with his budding talent has explored the beauty in its original form. This makes him the aesthete of varied quality.

Aesthetics combine beautifully the philosophy of art with the philosophy of beauty. In the epistemological context beauty is derived from 'Baumgartner' which means the perception. It is the sensual attractiveness which provides the aesthetic existence. The beauty with which aesthetics are chiefly concerned is that which gives delight to the senses, the beauties of intelligible objects live forever. F.E. Sparshott says: "Beauty is relatively stable or real pleasure" (*The structure of Aesthetics, 78*) Emotions play an important part in the aesthetic experience. The beauty is the perception, but this perception is perceived by the emotions. The combination of color and sounds, the sights of objects are absolutely sensational experiencing. The emotions provide the immediate pleasure in certain pure sensation. The primary feeling of beauty is a pure incoming sensible quality. Beauty to express itself as a perception requires an object. This object might be a person or thing or even an idea when it is an idea, the emotion arises at the bidding of imagination. Aesthetic emotion can be satisfied purely by the play of imagination. Aesthetic experience with beauty like other experience, include an emotional excitement. Beauty has the key concept in the aesthetics. The beautiful may please the eye or ear. The objects with beauty may stir up deep memory deposits and imagination. It may switch on currents of fresh light in the mind and answer in a flash profound questions of life.

For Tagore, this universe is a carnival of beauty. Beauty exists on two different levels – physical and mental. On the physical level, beauty is the subject to decay; on the mental level, it is lasting. Joy is eternally related to beauty. Keats is melancholic because he sees that beauty cannot keep her lustrous eye. But Tagore is capable of translating the course of sorrow into a source of joy. He has realized that both life and beauty have a kinship.

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Men with a positive bent of mind always enjoy fleeting nature of the objects which is a source of joy. His approach to beauty is aesthetic and not metaphysical art is capable of producing the artist with a vision which grants something of eternity to beauty which seems mortal. So, it is an art that beauty becomes a joy forever. The external beauty attracts firstly to the sensual acuties and it has its own importance. In *Chitra*, Madana, the Lord of love shows this when he says Chitra: "Why dost thou wither thy fresh youth with penance and mortification? Such a sacrifice is not fit for the worship of love." (2)

Beauty consists of the aesthetic emotions. The emotion makes the idea fixed. It associates and relates one idea to another by the virtue of beauty. The work of beauty involves memory, emotion and reason. Some objects are especially suggestive of meaning, and this suggestiveness is no other than beauty. The mind projects or imputes a meaning from the beautiful objects. It values them and thus they acquire an aesthetic nature. Beauty is perceived firstly by the sensory organ. The intellectual aesthetics consists of the continuity, but it is the sensory organ which captures the base of all types of beauty. In *Chitra*, Arjuna is captured by the beauty of Chitra. He says: "While to see you for a moment isto perfect completeness once and for ever."(17) Aesthetic perceptions spread from the sensuous to the super sensuous. So the aesthetic sense is related the entire body with the sensory organs, the cerebral and automatic nervous system, the hormonal and grandeur free blacks.

When we are introduced with the forests in the play *Chitra*, we feel the flesh the sweetness of love, melody of music or shiver in holy terror. It seems that Tagore has a complete resonance, in the psycho-organic life in a profound aesthetic experience. Tagore says that: "Man learns to perceive the unity held together by the one eternal spirit, whose power creates the earth, the sky, and the stars, and at the same time eradicates our minds with the light of a consciousness that moves and exists in the unbroken continuity with the other world."(*Sadhana*, six7)

Tagore is an embodiment of an intimate ascetic grandeur and a foundation of joy which is the base of aesthetic beauty also. To him, joy like love and beauty is a spiritual experience. Apart from the natural objects, beauty springs from the plenitude of human aesthetic soul and man realizes the true self beautiful objects, he realizes the joy. It is an inherent possessing of soul. Man loses it only when he indulges in logic and intellect.

Tagore gives the perception of beautiful objects, the unique energy. He gives many names to this energy: Jivan Shakti (force of life), Jivan-Dhara (flow of breath). "The creator takes boundless delight in this life – force." (*An Introduction to Rabindranath Tagore*, 18)

Nature is considered the most important driving force among all the beautiful objects of the universe. The aesthetic perception begins at the perceptual level in particular, with seeing, nearing, touching and moving. There is nothing more effective than flowers in developing a sense of form, grace and delicacy. There is nothing more sublime than river, mountains, the fields and forests. The greatness and majesty of nature can be experienced at every turn of season. As expressed by Tagore in his plays. In truth, there is no better school for aesthetic education than nature herself. In the play *Chitra*, Chitra and Arjuna live in the company of nature and learn the lesson of life. In *Chitra*, Chitra combines her feelings with the natural beauty while saying: "The flower of my desire shall never drop into the dust before it has ripened

to fruits." (p7). Nature seems to follow the rules of aesthetics', Vasanta says: "Not for the short span of a day, but for one whole year the charm of spring blossoms shall nestle round thy limbs." (p10)

The source of beauty experience is the aesthetic reality. Ghosh remarks in *The aesthetic Theory and art*: "It is a kind of contemplation abstraction in Inwardness of human feelings suffuses the surroundings World of embodied forms". (*Aesthetic theory and Art*, 11)

It constitutes the aesthetic appeal of the work of art. As he says: "There is an inherent biological necessity in such aesthetic organization." (*Form of Things*, 12) Beauty is considered more primordial than thought. The man was an artist before he was the thinker. It sounds quite sensible to define man as an aesthetic being. So beauty is not divorced from its utility.

Tagore talks about the aesthetic behavior which plays an important part in the perception of aesthetic beauty. Tagore envisions man in such a manner that, without affecting the goodness of God, he gives to man also a special dignity and uniqueness. Man somehow has the capacity to play a part in evolution aesthetic behavior evaluates also beauty in his own context. As Tagore traces the history of evolution of life and shows its effect on the characters in his plays. The aesthetic nature of man respectfully falls into two categories one with the biological nature second is the spiritual nature. But the biological nature acquires the beautiful objects only as the sensual pleasure, but the spiritual nature accepts them for the real pleasure.

To Tagore, joy of beauty is the instructional activity. "Joy is the outcome of detachment from self and lives of freedom of spirit". (*Creativellinity*, 12) In the play *Chitra*, the beautifully describes the scene when Arjuna says: "It seemed that the heart of the earth must have in joy under her bare while feet." (10) Visions have their unique role in the appearance of love. It gives the aesthetic joy. In *Chitra*, Arjuna tells his vision: "I seem to see her, in my mind's eye, riding on a white horse, proudly holding the reins in her left hand." (41)

Tagore views ethical ideals in the light of the total requirement of human nature – mortality, for him not something superadded to other aspects of life. Our nature or our instincts of the mind, drives the incident to achieve or have complete perception. The same occurred in these plays of Tagore. In *Chitra* she beautifies all the beauty of forests around her by her creative mind. The scene becomes more beautiful when she comes in woman's attire. In other play, *Ascetic*, vasanti says: "To me, things that are beautiful are the keys to all that I have not seen and not known." (20)

The beauty of man's life is presented in the very beautiful and reasonable way. The positivist like Tagore enjoys the idea as the play of the infinite in the finite form of the earth with beauty. Chitra says: "It is the labor of a lifetime to make one's true self known and honored."(14)

In *Sacrifice*, Gunawati being the queen of throne of royal kingdom make the king realize her existence when he protests for the sacrifices of animals in the temple.

Rabindranath Tagore averts the beauty of the idea more than the beauty of objects. All his plays are filled to the brim with the beauty of ideas. Chitra's beauty becomes more beautiful when she bounds herself with the spirituality. In *Malini*, Malini's mother says to the king: "She is pure a pure flame of fire, some divine spirit has taken birth in her." (p4). The aesthetic perception, not only acquires the enjoyable objects, but also sees the aesthetic attitude while perceiving the things. The aesthetics are perceived when we are made to

follow ourselves with this aesthetic attitude. DrRadhakrishnan says that: "Rabindranath Tagore is a person and not the impersonal absolute of the Vedanta." (*Philosophy of Rabindranath Tagore*, 8) Tagore presents the beauty in infinity in order to show the truth and relevancy of beauty in its existence. He says: "the mere finite is like a dead wall, obtruding the beyond knowledge of the mere finite accumulates but does not illuminate. It is like a lamp without its light, a violin without its music." (Tagore's *Personality*, 8) Tagore says: "When I try to get a larger vision of the world, I find that it is unwearied, peaceful and beautiful in spite of its carelessness activity ...how is it possible for serenity and beauty to dwell in the midst of such diversity and strivings? Why is it that all this is not just noise but there is music in it? The only possible answer is: there He stands silent like a tree." (*Dharma*, 9)

In the same way, Malini, the beautiful little girl, acquires the real beauty when she moves towards the spirituality. The whole village turned against her, but her own self made her alive in the divorce situation. The beauty of, ideas never fades away, but become more beautiful when they take themselves in the true selves of reorganization. Chitra says: "Ah! God of love, what fearful flame is this with which thou hast enveloped me! I burn and I burn whatever I touch." (p18)

Just as being an esthetician, Tagore holds ideal views on beauty of the life of man, as an acceptance of life, the concept of universal brotherhood, so also he believed life is of use for the country is also a good one. As J.C. Ghosh remarks that: "Tagore was a proud and ardent patriot." (J.C. *Bangali Literature*, 78)

As nature is considered the embodiment of beauty, woman is also the second aspect of beauty. Tagore has focused on the intellectual as well as the physical beauty of woman in his plays. When Arjuna looks Chitra, he says: "While to see you for a moment is to perfect completeness, once and forever." (17) The other place, Arjuna says to Chitra: "You who are the desire of the whole world. I have seen whatever is the most precious, beautiful and great on the earth." (13-14). In *Malini*, a Brahmin addresses Malini as: "you are the divine soul of the world." Woman is believed to be the most pious in the world. His plays are full of beauty with aesthetics, but do not ignore the reality.

As beauty has deep influence and base in aestheticism, Love depicts the clear picture in the relevancy with beauty in aesthetics. Tagore's creations recreate the world of effusive make believe in, which lovers are often mere shadows or breaking presences. Love is a mood filled with distinct promptings. Love to Tagore, is libidinal outlook not an emotional nonsense. To him, it is an unpredictable spiritual urge. To him, love is a variable idea, its facets are many. The golden light playing upon the leaves, the clouds many lazily across the sky, and the pleasant breeze blowing against the cheeks of writer are divine love. It is a reality and not an illusion. And it is believed not mere a sentiment, but the truth. Love stimulates he joy which is at the root of all creations. In the play *Sacrifices*, Aparan evaluates the reality of love by her most prominent words: we pine for love, and die beggars for want of it." (p7) In *Malini*, Tagore has explored the aesthetic joy of love in the very first line in Chitra when Chitra addresses the art: "Art thou God with the five darts, the lord of love?" (p1)

Tagore may look askance at Freud and Freudians who believes that love with an inhibited man was originally sensual and in man's unconscious mind it is always so, to

him, love is a self-offering. Chitra says: "that requires no schooling, fair one. The eye does its work untaught, and he knows how well, who is struck in the heart." (p3)

Tagore's readers are introduced to a new concept of love, according to which love becomes a pious passion, a spiritual inflations hardly needing an object of adoration. His love is that of a man who loves what does not have a reason why and what he loves. Thus, in this way, he categorically rejects the old view of love. After the rejection of the old concept of love, Tagore seems to introduce the new one, according to which love becomes a mere brooding sentiment so diffused that it hardly needs an object of adoration. Madanna says: "At the auspicious hour I teach the man and woman this supreme lesson to know themselves." The love with the nation has this same kind of love.

Tagore is a great love creator and with extraordinary subtlety. He expresses the intensity of love and the pleasure as well as the pain which it causes. As In the play *Chitra*, the love of Chitra with Arjuna faces the reality of their life. Due to her love Arjuna leaves his vow of celibacy.

Love does not only have the charm with natural objects and in the human beings, but also have the charm in spirituality. The love with God has the unique stream of intellectual and emotional powers. Chitra's physical journey turns her on the track of spiritual journey. In Chitra, Chitra and Arjuna bind themselves in the bond of physical love. Arjuna says to her: "Mistress Mine! Don't hope to pacify love with airy nothingness Give me something to clasp, something that can last longer than the pleasure that can endure even through sufferings." (pfifty4)

In Tagore, the idea of love does not admit any paradox. The lovers in the pursuit may fail to get what he has been pursuing, but he succeeds in getting something far more worthy of love. The idea of love in Tagore at the time takes the form of esteem. The lovers look at beloved in the sense of admirations. He has his own standards of goodness or greatness and holds her in high regards because of her qualities and accomplished her artistic talents and her beautiful nature. Love has something to attract the person to the other object which is to be loved whether it is any human being or any abstract or natural objects.

Inevitably, Tagore's idea of love is ever wrapped in mystery. Although, he gives a concrete picture of the lovers and beloved and there is no elusive air about their love. Yet the readers grip in the dark to know their identity. Tagore superbly describes the strangely joyous exists felt in the human heart with the dawn of love in aesthetics. God needs man's love as much as man needs his. That's why God takes joy in the creation of glorious and beautiful forms of life that is why man has constant promptings of divine presence. God need of love is as great as that of man. He has own joy in the act of creation. The beauty and splendor of Nature are only the decorations, in which the divine lover decorates himself to captivate the heart of man and win his love, in this way the love of man mingles with divine love and this is the very perfection of love and God yearns for it as much as a man does. For Tagore love is a pure water, which can wash away the dirt of soul. It proves that love gives perfection to the emotion by transforming it into the spiritual. God conceives God as an internal lover but also as the father and as a friend. The diversity of imagery helps in saving the eternal ideal, God from being not into any particular category. Feeling the Hindu tradition, Tagore presents the love of God as an individual and also everything. The spiritual ideal of this love relationship raises Tagore's work in the mystical

territories.

The root of aesthetics lies in the human body from his birth. The child is never made to realize and feel the beauties of line, color, rhythm and harmonies. But when the sensory organ observes the things with their beauty they realize the insight of love for these objects. The child is never made to feel in his blood the joys of balance. But it is considered that we have something rooted in us that reveal our aesthetic existence in pleasure and love. Music creates the rhythmic power to create the aesthetical sense in the perception of beauty as well as love. Tagore seems very curious to adopt this aesthetical music in his plays.

“From the Indian points of view aesthetics is the science and philosophy of the independent arts- the art which presents the absolute in sensuous garb in such a way that their product serve as the most effective mediums for the getting of the experience of the absolute for such connoisseurs as possesses the necessary subjective conditions”. (*A Bird’s- Eye View of Indian Aesthetics*, 59) Tagore remarks: “ Beauty helps us behold our inner light with which to recognize that He “God” is all sweetness” (*Religion On Men*, 1) Generally in upholding the cultural status in literature, aesthetics in India have an old tradition. The concept of Satyam (truth), Shivam (goodness), Sundram (Beauty) is the foundation of Indian aesthetics. It implies that goodness lies in the truthfulness and truthfulness is the ultimate beauty. The sole end of a work of art is simply to exist and to be beautiful. Beautiful is a relatively specialized word of aesthetic appraisal. Edward Thomson said, “Rabindranath Tagore’s dramatic work is the vehicle of ideas rather than the expression of action”. (*Rabindranath Tagore*, 41)

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