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his second marriage, in 1913, was to a lady of distinction, soumala devi. they had a daughter, chitra sen, and a son, abanindranath, who was born in 1916. he was the first child born to a poet in the world history. the poet was still a young man of twenty-nine. soumala devi was his first cousin. she was the first woman to write a biography of her husband. his third marriage was to sarada devi, who was born in 1887. his other daughters were bimabati and devaki. chitra sen became a writer, poet, and painter. sarada devi, abanindranath, and chitra sen were the best loved of rabindranaths children. they worshipped him in his old age as a father, a poet, and a saint, and greatly enriched bengali culture. sarada devi was the most important woman in rabindranath tagore life. tagore was a dedicated social reformer and a committed humanist who believed in the fundamental dignity of every human being. he was a fierce opponent of caste and communalism and worked tirelessly for the uplift of the untouchables and women. rabindranath always considered his english and scottish friends as his family. tagore entered the history of modern indian literature with his second play, chaitra-natha (passion flower). it is a splendid example of the bengali theatre as it came to be in the aftermath of the east india company, when, in the early nineteenth century, sir nathaniel bentinck had sought to raise an indian-english theatre for the calcutta of his day. tagore, writes a. k. majumdar, was the first of the new dramatists who had the imagination to feel and the courage to express the new dramatic possibilities of the bengali theatre. the english-educated tagore, wrote majumdar, had a vision of the theatre as an integral part of a comprehensive education, and he explored the new indian drama in the spirit of a true poet. in this passion flower, wrote majumdar, he sought to give expression to the ideals of modern education and to the eastern spirit in a dramatic form. among the more notable works of the new theatrical school were mayuri (1836; the peacock), lagan (1839; songs), saguna-mohana (1839; madcap), dulal-chintamani (1844; the peasant maiden), bharatendu (1845; the world-s best school), and chaitra-natha (1854; passion flower). these plays represented a new departure in the theatre in bengal. the dramatists were responsible for a dramaturgy that blended realistic situations with bengali poetic techniques. they also presented characters of distinction. they were part of an era in which the dramatic traditions of bengal underwent a profound change: from the medieval drama of the hindu past, through the play-reading, composed theatrical tradition of bengal to the present-day indian dramatic school.

Sanchaita Rabindranath Tagore Pdf Download

Rabindranath Theophilus Pal, his biographer, recorded, The scope of Rabindras creative activities was phenomenal. In the history of Bengali literature, he has no parallel in his devotion to the cause of his nation and to the perfection of its culture. He gave himself unreservedly to the service of his countrys educational system. Among his chief achievements as a novelist, short story writer, playwright, essayist, poet, and artist was his famous series, Abinash, which has for its title a flower-covered book. As well, his Chitrabharati and his work, Dr. Who. Book are still discussed even today, and it is he who gave birth to the new Bengali diction, adopted in written Bengali as well as in colloquial speech. The variety of Tagores creative activities was almost limitless, but his literary work is most revealing of his outlook on life and the world. Its range is not simply that of the poet-philosopher: it includes thought that is political, economic, social, and cultural, as well as religious. It is this breadth of view that gives the later Gitanjali its singular power, and it has shaped even the best of his poems. Though he wrote in the Bengali language, Tagore sometimes declined to write in that tongue, writing instead in Hindi, English, and other European languages. His choice of subject matter varied according to the degree of freedom he allowed himself. To an extent, this was the result of his own past, so that the general tone of his writings has a distinct psychological as well as cultural bearing. The political poems, such as Mrigvijay and Adi Atmaram, sometimes reflect his personal history; the political poems are always more explicitly concerned with Bengal. Tagore himself interpreted the politics of both Mrigvijay and Adi Atmaram as being on a national scale, rather than primarily Indian. As a poet, Tagore was often stimulated to write by his experiences as a human being, as well as a man of intellect, a man of culture, a man of family, and a man of society. The published Gitanjali may be regarded as a compendium of Tagores written experience, as well as a summation of the thought of his country. The scope of Gitanjali is so comprehensive and far-reaching that the question of limit is often a meaningless one. Tagore sought to render his message through the eyes of a poet, rather than that of a translator, and to convey it to readers in a language that spoke both to their intellect and to their souls. He applied the same strategy in his political poetry, using the language of the people while conveying an essentially human message. But his books, like all Tagores, are more than his creations: they are his reflections on life. Whether his words are profound and weighty or elegiac and lyrical, his message is of more than human concern. This is true of the entire range of his literary production. This is the source of the tremendous appeal of the works of Rabindranath Tagore to the great mass of the human race. 5ec8ef588b

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