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PEACE AND CHAOS: TAGORE'S MUSINGS

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ABSTRACT

Rabindranath Tagore (1861-1941) believed that in order to exhibit that humans are more civilized than others; the world has been progressing consistently. But the idea of progression is to increase the power and the material resources of the nation by way of technological advances. Tagore thinks unless these larger and powerful nations cease their desire for territorial expansion and control over the smaller nations, world peace can never be achieved. In order to progress, larger nations regressed and deteriorated other nations with the help of their new scientific destructive toys. This thirst of false progressing led to the world war in the early twentieth century, which dragged greater part of the world into the pit of destruction. Tagore's idea of progress was different from his contemporary world; he strongly believed that, when science is divorced from spirituality, it will lead to destruction. The only thing, which can develop fraternity among different nations of the world, is Love And this feeling of love and fraternity, when it comes into the mind of every nation, then only the world will progress in real sense. The present paper is an attempt to forecast how Tagore was against the usage of technology by nations that tried to control the world by means of their advances.

**Keywords:** progress; civilization; science; technology; deterioration; fraternity; nation

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1. INTRODUCTION

Where the battle rages round a false pride  
Let us own defeat and thus gain the time for winning in truth.

-Rabindranath Tagore

The Great War or First World War broke out on 28<sup>th</sup> July, 1914. It took more than nine millions combatants and seven million civilian's lives. Many intellectuals of the time grieved over the catastrophe and expressed their views, trying to analyze the possible causes of such a great and unprecedented catastrophe. In Lenin's words:

The war is a product of half a century of development of world capital and of its billions of threads and connections. It is impossible to escape from the imperialistic war at an unprecedented bound; it is impossible to achieve a democratic, non-oppressive peace, without the overthrow of the power of capital and transfer of state power to another class, the proletariat. (Kundu, 2013, p. 2)

Interestingly, it was during the same times that the reputation of Rabindranath Tagore as a creative genius was getting acknowledged internationally. The Indian mystic, poet and first non-European to win the Nobel Prize in 1913, Tagore took great interest in the well-being of the humankind, and for that he toured extensively all over the world and lectured to spread the message of peace.

Being a humanist, Tagore was a staunch opponent of conflict and war. All his life Tagore criticized the vices which pave the way towards conflict. Whatever Tagore created with his myriad-mind, always gave the message of love, peace and harmony. When the Great War broke out, Tagore criticized it explicitly in his lectures and essays. Even in the rest of his oeuvre, the anti-war stance was implicitly reflected within his message to embrace humanism. The present paper locates the anti-war elements (explicit and implicit) of Tagore in his creative work. This plucking up of his anti-war elements from his essays, lectures, poems, plays, novels, and painting forms the anti-war narrative of Tagore. The present paper attempts to present Tagore's explicit anti-war narration running through an array of his works – this includes his lectures and addresses (*Can Science be Humanized? Civilization and Progress, A cry for peace, and Nationalism*); his essay *International Co-operation* and his letters written to his friends and acquaintances. The implicit anti-war narration of Tagore is probed in his selected poems (*The Destroyer, The Oarsmen and a war poem*), a Novel (*The Home and the World*), and a play (*Muktdhara or The Waterfall*). The present paper tries to relate Tagore's implicit anti-war message with the explicit anti-war works.

## 2. Discussion

Tagore gave a testimony to his prophetic vision when he foretold the impending catastrophe. Before the Great War broke out, Tagore expressed his ominous prophesy in a letter to his friend C.F. Andrews. Long before any news reached Tagore about the World War that was impending, his mind was entirely preoccupied with the foreboding of some disaster which was about to shatter humanity. During that time, Tagore wrote a poem "The Destroyer," later published in his *Lover's Gift and Crossing* (1918), which forecasted the impending disaster. Tagore composed:

Is it the Destroyer who comes?  
For the boisterous sea of tears heaves  
in the flood tide of pain.  
The crimson clouds run wild in the wind, lashed by lightning,  
And the thundering laughter of the Mad is over the sky.  
Life sits in the chariot crowned by Death.  
Bring out your tribute to him of all that you have. (qtd. in Das, Vol. 1 224)

Of Tagore's prophetic vision C.F. Andrews gave his testimony:

Looking back now on that period, when humanity was suddenly torn in pieces by internecine war, it seems certain to me that the poet's highly sensitive nature had made him feel dimly beforehand the tragedy which was about to happen. (qtd. In Das Vol. 3 232)

Highly influenced by the Indian *Upanishads*, Christian doctrines and the Buddhist teachings, Tagore felt deeply when he came to know about the death carnival which was happening at the land of the so called most civilized and progressed continent of the time – Europe. He expressed his mood of agony in a poem which was written at the same time:

Look, there comes the all destroying. The flood of agony spreads out in a sea of pain, the thunder roars in the dark and the lightning flashes amid the blood-shot clouds – a lunatic shaking with laughter in his sport of death. (qtd. in Kripalani 140)

Tagore never took the Great War as a misfortune for Europe only, as something which would not affect the rest of the world. To him the Great War was a wound in the breast of humanity and its pain and horror was to be shared by all its limbs. For Tagore, it did not matter whosoever might have been responsible for the war; its guilt and its punishment was to be shared by all humanity. This notion of Tagore is best manifested in his poem which Tagore composed in the background of the Great War – “The Oarsmen,” published in his work *Fruit Gathering* as poem number 84. It starts like –

Do you hear tumult of death afar,  
The call midst the fire-floods and poisonous clouds.  
The captain’s call to the steersman to turn the ship to an unnamed shore...

In this poem Tagore implicitly deals with the Great War and tries to show how men became diminutive in the trap of violence. The poem gives evidences of the poet’s horror-struck experience of the grim realities of life in the war. He had seen the destructive forces which were disturbing God’s peace, and blames himself and the entire humans for the blasphemy. Tagore composed:

... Whom do you blame, brothers? Bow your heads down!  
The sin has been yours and ours.  
The heat growing in the heart of God for ages –  
The cowardice of the weak, the arrogance of the strong, the greed of fat prosperity, the rancor of the wronged, pride of race, and insult of man –  
Has burst God’s peace, raging in storm....

At the end of the poem, Tagore raises a hope out of the somber destructive night and suggests that the day would surely dawn. Man would understand the importance of humanity, and he would courageously stand face to face with the evil. Tagore wrote: “We do not fear you, O Monster! / For we have lived every day by conquering you, / And we die with the faith that Peace is true, / and Good is true, true is the eternal one!” ... (qtd. in Das, Vol. 1 190).

Tagore thought that this world war was the outcome of the brute face of scientific progress of the European nations. He believed that when science is divorced from spirituality, it leads to the destruction of humanity. The European countries that had monopolized the whole world with the notion that they were the most superior and progressed civilizations in the world had fallen into the pit of destruction in the guise of Great War. The day Europe became obsessed with science; Tagore thought that the seeds of the destruction were already shown at that time. In a letter (9 July 1915) to Margret Woods published as *World War I*, Tagore asserted:

... I believe it is a struggle for emancipation of Europe from the allurements of science. Your heart must bleed to show that it is there in your civilization. It seems to my mind that Goethe’s drama of *Faust* is being acted in your history. When man enters into a contract with Mephistopheles for enlarging his sphere of enjoyment and possession, he ends by killing his very object. (qtd. in Ghosh, Vol. 4 733)

When the temptations of human beings were small, they were never overcome by the devil of dehumanization. As the temptations of human beings rose, the journey to their doom started at the very moment. Machines had made life very comfortable but were supplemented with the life threatening elements. The profit that machines brought to our door was too big, and we did not hesitate to scramble for it even at the cost of our humanity. Science had progressed and produced a lot of comfortable commodities, but not at its own, rather by gaining access into nature’s storehouse and its laws. Today, science is thinking of overstepping nature, but Tagore thought that this only proved its immaturity. The laws of nature are complex at such a level that if science interferes in the nature’s working; it will lead to the downfall of science as well as that of mankind. Tagore held a belief that this extra-reliability on science was the underlying reason for the catastrophe. Every nation of Europe, taking pride in its scientific progress and its power was thinking that it would conquer the Globe. In an address *Can Science be Humanized?* (1933) Tagore asserted:

I believe that the social unrest prevalent today all over the world is owing to the anarchy of the spirit in the modern civilization. What is called progress is the progress of mechanical contrivances; it is in fact an indefinite extension of our physical limbs and organs which, owing to the enormous material advantage that it brings to us has tempted the modern man away from his inner realm of spiritual value and thus the balance is lost. (qtd. in Das, Vol. 3 665 )

This obsession of man with science is brilliantly dramatized by Tagore in the play *Muktdhara or The Waterfall* (1922). The Waterfall (Muktdhara) is a river in an imaginary location Chitrakoot, ruled by the dictatorial King Ranajit. Chitrakoot is dependent on the other village Shiv-tarai for its financial aid. To accommodate Shiv-tarai under his kingdom, Ranajit attempts to control Shiv-tarai by controlling the water by building a dam across the waterfall Muktdhara. The play charts the hostilities between the citizens of the two areas. Sneaking in the background is the gigantic machine built by the royal engineer Bhibuti that towers above the temple of Bhairava. The heir to the throne Abhijit, a foundling adopted by the King, after learning that he was discovered by the side of the waterfall, forms a deep attachment with the free flowing Muktdhara. His love for the freedom of the waterfall and his refusal to allow the king to exploit the people of Shiv-tarai, prompts him in the climax of the play, to demolish the machine and let loose the force of the waterfall; in the process he too is swept away.

The play brilliantly draws a broad binary between the forces of nature and the forces of the machine. Tagore excellently shows how man had brought science equivalent to God through the symbols of the machine and the temple of Bhairava, respectively. In the play, the gigantic figure of the machine seems to tower over the temple of Bhairava. Science's disaster very well knitted in the play when the initial responses to machine expose the ugliness of the edifice and there are strong suggestions that human sacrifice has to be undertaken to bring the machine to perfection. This monstrous aspect of the machine can be noted down in the character of the desolate mother Amba, who in the whole play, shows only to find his son Suman, who went to work in the construction of the machine and never came back. Even the king Ranajit is uneasy with its shape: "Ranjit: It looks like the menacing fist of a demon. Don't you see, the sun behind it is crimson with anger. It ought not to have been made so enormously high" (Tagore 24)

Tagore was not against Science, if utilized in the right sense. In the play, the water was harnessed in the machine only to starve the people of Shiv-tarai. So, they submit themselves to the king Ranajit. The machine was never created for the welfare of the people of Shiv-tarai or Chitrakoot. Tagore himself criticized India for not importing the updated technology for the progress of the country. Even he himself in Sriniketan, decided to import a machine to facilitate the agriculture. But Tagore was also aware about the human greed and exploitation that machines generated and linked it to the spirit of nationalism and imperialism. The First World War was itself the testimony to the misuse of science and technology. *The Waterfall* clearly manifests Tagore's awareness of the misuse of science.

Tagore has also tried to show that Science can only give birth to mechanical inventions, but not to faith in humanity. At the end of play, Tagore gives a small instance which can be compared to the events of how the bases were formed for the Great War. Tagore, at the end of the play, shows how Bhibuti the royal engineer and his supporter Kankar starts to doubt each other as a traitor.

Bhibuti:

... There is some traitor among you, who has sent them word. Kankar, only a few of you had the inside information. Then how was it ...

Kankar: What, Bhibuti, do you suspect even us?

Bhibuti: Suspicion has no limits.

Kankar: Then we suspect you too. (Tagore 73)

Another perspective to the play gives us a new dimension through which it can be analyzed. In the play, king Ranajit controlled the water of Muktdhara in a machine in order to have control over Shiv-tarains. Ranajit wanted to expand his territory from Chitrakoot to Shiv tarai, which reflects his imperialistic attitude and the people of Chitrakoot were also proud of being Chitrakootians. The people of Chitrakoot consider themselves

much superior to the people of Shiv tarai. This attitude of the people of Chitrakoot towards the people of Shiv-tarai can be analyzed within the frame of nationalism. This imperialistic attitude of Ranajit and nationalistic approach of the Chitrakootians leads towards the conflict between the two villages at the end of the play. Similarly, Tagore was of the view that this approach of imperialism and nationalism in the world paved the way to the conflict, resulting in the breaking of The Great War.

This sense of imperialism in the different European nations and of their desire for territorial expansion and control over the smaller nations formed the bases of The Great war. These countries progressed scientifically, produced destructive scientific weapons in order to become powerful nations and to expand their territories. In the race of material expansion, they strived towards their own dead ends. The European nations were very much proud of their progress and allured the naïve world towards their self-claimed superior European civilization. Tagore in his lecture *Civilization and Progress* (1924), delivered in China, questioned the meaning of European word 'Civilization.' Tagore asserted:

The word 'Civilization' being a European word, we have hardly yet taken the trouble to find out its real meaning. For over a century we have accepted it, as we may accept a gift horse, with perfect trust, never caring to count its teeth. Only very lately, we have begun to wonder if we realize in its truth what the western people mean when they speak of civilization. We ask ourselves, 'Has it the same meaning of some word in our own language which denotes for us the idea of human perfection?' (Soares 42).

Tagore warned the world not to follow the modern European civilization, as that civilization was not perfect, unlike the ancient civilizations of the East as well as of the West. These latter civilizations flourished in the past, and they produced food for the spirit of man for all time. They tried to build their faith on the life giving ideals which were creative. The attainment of perfection in human relationships through the help of religion and cultivation of our social qualities occupied the most important place in these civilizations up till now. Tagore, in his address *Can Science be humanized?* (1933), gave reason for the extinction of such rich civilizations. Tagore charged:

These great civilizations were at last run to death by men of the type of our precocious schoolboys of modern times, smart and superficially critical, worshippers of self, shrewd bargainers in the market of profit and power, efficient in their handling of the ephemeral who presumes to buy human souls with their money and throw them into their dustbins when they have been sucked dry, and who eventually, driven by suicidal forces of passion, set their neighbor's houses on fire and are themselves enveloped by the flame. (qtd. in Das Vol. 3 666)

Tagore defined civilization in his own terms; according to him, civilization is not merely a development and progress from a materialistic point of view. If a nation had invented new commodities useful to the life of mankind, produced power exhibition weapons and become the most powerful nation in the world, it does not set the criteria for the most developed and progressed civilization. Those civilizations are progressed where a man understands the importance of the life of man, gives importance to human relationships, loves every creature in the world, irrespective of its form, religion, caste and class, and help each other in hard times. When such morals are forwarded to the next generations, the civilization is considered as the richest one. European civilization had progressed from materialistic point of view, but it had progressed at the cost of its moral degradation. They had invented new commodities and became the powerful continent among others but forgot the human values. Tagore stressed in *Civilization and Progress*: "Civilization must be the expression of some guiding moral force which we have evolved in our society for the object of attaining perfection" (Soares 43).

The West had made a wonderful progress. It had transcended the ethereal region of the earth and had opened its path with the explosive force of bomb and had developed its mechanical power of wholesale destruction to a degree that could be represented in the past only by the personal valor of a large number of men. But such progress had made man diminutive. The West was proud while displaying the things it held and the power in its hands, but at the roots, it was not realizing that Man in it had been smothered.

Tagore's conception of the progress of a nation was not materialistic, but moralistic. Tagore emphasized that the real progress of a nation lies in its spiritual development. A man should be proud of his inner strength and not of his physically acquired strength. A real progressed and developed nation is that who understands that these destructive weapons are only meant to harm humanity. In his essay "International Co-operation" Tagore asserted:

The late war which involved a vast number of peoples in its carnage and whose economic and moral consequence is even now troubling the atmosphere of a great part of the world, is merely an indication that in the hurry of the scientific progress of the West, which has made the human world physically almost one country, the cultivation of ethical ideals needful for this condition has been overlooked (qtd. in Ghosh, Vol. 4 302).

Tagore visited and lectured Japan in the middle of the war which created the basis of his argument of Nationalism. The elements of jingoism and xenophobia gave birth not only to the feeling of loving one's own nation; rather these feelings gave birth at the same time to feelings of hatred for other nations also. Within the feeling of nationalism, people thought that they belong to their country only and the rest of the world did not belong to them. Within this frame of mind, people started to feel jealous out of the progress of other nations, and this feeling of jealousy formed the basis of the conflict. Tagore renounced nationalism as a political weapon which gave half understanding of human values to the masses. In his lecture on *Nationalism* (Nationalism in West), the poet declared:

A nation, in the sense of the political and economic union of a people, is that aspect which a whole population assumes when organized for a mechanical purpose.... But when with the help of science and the perfecting of organization this power begins to grow and brings in harvests of wealth, then it crosses its boundaries with amazing rapidity. For then it goads all its neighboring societies with greed of material prosperity, and consequent mutual jealousy, and by the fear of each other's growth into powerfulness. The time comes when it can stop no longer, for the competition grows keener, organization grows vaster, and selfishness attains supremacy. Trading upon the greed and fear of man, it occupies more and more space in society and at last becomes its ruling force (Tagore 37).

Tagore's hostile attitude towards nationalism is best manifested in his novel *The Home and The World* (1919). In the novel there is no explicit mentioning of the Great War but it was written in Bengali (*Ghaire-Bhaire*) at the same time (1915) when the dance of death was danced on the ground of Europe, which indicates that Tagore was already disturbed with the Great War somewhere in his mind. The story is set in early 20th century India (specifically, 1907) in the estate of the rich Bengali noble Nikhilesh and in the chaotic aftermath of Lord Curzon's partition of Bengal into Muslim and Hindu states; the nationalist movement is trying to impose a boycott against all foreign goods.

*The Home and the World* was published ten years after the vexing partition of Bengal. The *Swadeshi* movement, which emerged in the wake of the Partition of Bengal, did not only mobilize Bengal but also spread throughout India as the successful pre-Gandhian national movement and a struggle between the men and methods that were to lead it. Conflicts within the Indian Congress about the role and function of *Swadeshi* led to divisions within the movement: the extremists adopted the *Swadeshi*, claiming the superiority of the Indian economy, politics and arts while the moderates wanted to dedicate themselves to social reform. In the novel, these two factions, represented by Sandip and Nikhilesh, respectively.

Swadeshi Movement holds the center of the novel, but here in the novel Tagore is not endorsing the national movement; rather warning the readers of the dangers of such movement. Tagore himself left the movement when the movement turned into aggressive nationalism. In the novel, the character named Sandip is the vivacious and ardent leader of Swadeshi. He knows that his movement has the potential to turn ugly. He fervently believes however that freedom must be achieved no matter what the cost was. Leaders like Sandip, in the world, gave birth to the aggressive nationalism for their personal benefits and infected the naïve people with this disease. In the novel Tagore tried to show that this feeling of nationalism in the common people is only potent to destroy them. In the novel the character Amulya – the blind follower of Sandip gets disillusioned

at the end of the narrative and sacrificed his life. On the other hand, Tagore offers a parallel discourse in the character of Nikhilesh who believes in the path of peace and harmony. In the novel he was not in favor of the British rule, but at the same time he never admired the movement led by Sandip. Nationalism is also expressed through the rejection of foreign goods, which was also a fragment of the Swadeshi Movement. Sandip, in the novel, favors this act and endorses that the foreign goods with the foreign demons must be driven out of their territory. Nikhilesh, on the other hand, felt the opposite.

At the end of the novel, the aggressive nationalism turned into the conflict and took the life of Amulya. Within the hostility towards nationalism, Tagore knitted the story of the novel which explicitly proves aggressive nationalism only helps in destruction. In his article '*GhaireBhaire* in its times' published in *Rabindranath Tagore's The Home and the World: A Critical Companion* SumitSarkar asserted: "Sandip's politics of aggressive Hindu nationalist demagogy, combined with coercion, through landlord pressure, of Muslim and lower-caste peasants unwilling to boycott British goods are shown to lead to communal violence" (143).

This incident in the novel implicitly gives parallel instance to the Great War. That it is aggressive nationalism in any nation that leads to the conflict with the other nations – resulting in the War.

Rabindranath Tagore firmly believed that peace was not a non-war situation. War was just the ultimate brute face of the aggressive western materialism, by which the nations in conflict would drag the greater part of the world into a destructive pit. Tagore in his address *A cry for Peace* (1919) warned:

So long as the power build a league on the foundation of their desire for safety, and for securest enjoyment of gains, ... rifts will appear in their union and conflicts in future will take greater force and magnitude. It is the national and commercial egoism, which is the evil harbinger of war; by different combination it changes its shape and dimension, but not its nature. (qtd. in Das, Vol. 3 411)

The alternative path suggested by the poet was the path of individual liberation and an acquiring of self-esteem through creativity, love, beauty and harmony with nature, and a spiritual aspiration. In the address *A cry for Peace* (1919), Tagore emphasized:

We must know that, as, through science and commerce, the realization of the unity of the material world gives us power, so the realization of the great spiritual unity of man only can give us peace. (qtd. in Das, Vol. 3 411)

On 11 November 1918, the armistice was signed, which marked the cease fire in the western front. And in 19 June 1919, the Treaty of Versailles was signed between Germany and the allied powers to mark the end on the Great War. And in order to retain peace in the future in 1919-20 the League of Nations, an inter-governmental organization was founded. The fundamental objective of the League was based on unity, in which nations would settle their arguments, put down their weapons, improve the quality of life and uphold the rights of the human individual.

Rabindranath Tagore was skeptic about the organized peace in the form of any organization. Tagore argued that peace could only be attained when science would embrace humanity and gave up its ugly and disastrous face. In this connection, Tagore warned the West in his address *A cry for Peace* (1919):

I know I am crying in the wilderness, when I raise my voice of warning; and while the West is busy in its organization for building its machine-made peace, it will still continue to nourish, with its iniquities, underground forces of earthquake in the vast bosom of the eastern continent. The West seems unconscious that science, by providing it with more and more power, is tempting it to suicide, encouraging it to accept the challenge of the disarmed, not knowing that this challenge comes from a higher source. (qtd. in Das, Vol. 3 410)

As far as the League of Nations was concerned, Tagore was perhaps the only one in the world during that time, who openly criticized the organization and also had prophesized its failure in future. In a conversation with Dr. Fort Newton, Tagore expressed his view on the machine-made peace that the League of Nations was a League of robbers. This conversation was published as *League of Vagabonds*, and in this Tagore asserted:

It is founded on force – it has no spiritual foundation. Humanity is not yet ready for it. A new machine will be of little advantage if it be run by the old power for the old ends. Organization is not brotherhood.... The Great War was one of the blows of God working to break down our materialism, our selfishness, and our narrow nationalisms. It made a dent; but only a dent, in the crust. Other blows will fall betimes. Until we learn to live together by the real law of our nature – law of love – veil will hide the beauty and wonder of the world, leaving us to wander alone or struggle to get her in confusion and strife. (qtd. in Ghosh Vol. 4 736)

Tagore believed that it was not the case that the western society could not come back to their real religious spiritual world in which their forefathers lived. In the ancient times, whenever there was conflict, these ancient European civilizations resolved it with their understanding of perfect human relationships. About ancient European civilization, Tagore talked in his lecture *Civilization and Progress* (1924):

Western society, for some ages, had for its central motive force a great spiritual ideal and not merely an impetus to progress. It had its religious faith which was actively busy in bringing about reconciliation among the conflicting forces of society. What it held to be of immense value was the perfection of human relationship, to be obtained by controlling the egoistic instincts of man, and by giving him a philosophy of his fundamental unity. (Soares 51)

However, Tagore, even after witnessing such a catastrophic event, never lost his hope in humanity. He advised his contemporary humans to remove the hierarchies and the binary oppositions of superior and inferior. Everybody on this earth is human with his/her subjective class, color, creed and dogmas. No one has the right to rule over another, and the West has to understand that these destructive events could only be avoided when they would understand the East and come in union with them. The West has to keep its firm faith in humanity not in science and technology, which is destroying us. Tagore in his essay *International Co-operation* advised:

... let us, the dreamers of East and the West, keep our faith firm in the life that creates and not in the machine that constructs., - in the power that hides its force and blossoms in beauty, and not in the power that bares its arms and chuckles its capacity to make itself obnoxious. Let us know that the machine is good when it helps, but not so when it exploits life; that science is great when it destroys evil, but not when the two enter into unholy alliance. (qtd. in Ghosh, Vol. 4307)

Tagore, after warning the people of the hazards of excess scientific use, suggested that war could only be avoided by the spiritual elevation of mankind through which they could understand that reconciliation is better than war. Tagore kept his faith in humanity and wrote and hoped in his essay *International Co-operation*:

Today, more than ever before in our history, the aid of this spiritual power is needed and therefore I believe its resources will surely be discovered in the hidden depth of our being. Pioneers will come to take up this adventure and suffer, and through suffering open out a path to that higher elevation of life in which lies our safety. (qtd. in Ghosh, Vol. 4305)

### 3. Conclusion

Like all intellectuals of his time, Tagore was also moved by the Great War, but the best part in Tagore's narration was his optimistic thinking. He held a firm belief that the evil was transitory in nature and that the morally upright always triumphant over it. Out of the Great War, he not only mourned and grieved; rather he sought the regeneration of humanity too.

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