

# Rabindranath and Sanskrit literature

Aparna Nath

Research Scholar, Assam University

Rabindranath was a lifelong avid reader of both Eastern and Western literature. The influence of Sanskrit literature on Rabindra Sahitya is not a matter of fault, it is indicative of his lively vitality. A closer look at the detailed literary works of Rabindranath Tagore reveals that he had a deep knowledge of Vedas, Upanishads, Mahabharata, Ramayana, Puranas etc. These ancient texts are the introductory texts of all the eras of India which have profoundly influenced Rabindranath's poetry.

However, although the subject matter is taken from the ancient literature, his writings are completely different, his imaginative thinking has presented the mythological context to the reader in a completely new way.

Maharshi Debendranath's youngest son Rabindranath was associated with the early childhood Upanishads. Through his efforts and devotion, an atmosphere of Upanishads was created in Thakur's house. Rabindranath's childhood was spent in this religious atmosphere. Upanishads - His theory, his eloquence, his truth have been successful in the discourse on education in the conduct of Rabindranath. Rabindranath Tagore's reverence for the ancient poets and sages is reflected in a poem of 'Naibedya'--

"Tomare boleche yara putro hote priya,  
Bitta hote priyatara ya kichu atmiya  
Sab hote priyatama nikhil bhubhane",<sup>1</sup>

Here it is clear that the poem has the effect of Yajnavalkya's exhortation towards Maitreyi of the great Upanishads-

"Tadetat preyah putrat preya bittat/ preyhanyasmat sarvasmadantartang jadayamatma".<sup>2</sup>

The thought of Upanishad theory and philosophy surrounded the poetic mind from the beginning to the end of his life. In his personal and literary life he not only followed the essence of Upanishad philosophy, but also immersed himself in new philosophical thoughts. The identity of Rabindranath's deep relationship with the Upanishads is found both directly and indirectly. In the discussion of the first, it is seen that Rabindranath directly translated various mantras of the Upanishads. And in the discussion of the second I see that he has followed the idea of Upanishads. Just as we find Rabindranath's deep connection with the Upanishads in the translations of the Upanishads, so too in his vast literary work we see the expression of the ideology of the Upanishads somewhere directly and somewhere or indirectly. The main subject of Upanishads is self-knowledge. In order to gain this knowledge, the living soul has to be absorbed in Paramatma. Paramatma rasasvarupa, anandasvarupa -

"raso bai sah. Rasanhyebayang labdhvanandi bhavati".<sup>3</sup>

In terms of mentality and expression, the harmony of Rabindranath with the Upanishads can be noticed. The mind of a Vedic sage and the mind of Rabindranath seem to be based on the same idea and melody. The passage of time has created diversity in those sentiments but has not created contradictions. In his essays 'Bangla Bhaser Porichoy', 'Atmaporichoy' and 'Manusger Dharma' etc. He has mentioned 'Devisukta', 'Usha Sukta', 'Hiranyagarbha Sukta', 'Purushasukta' and 'Prithibisukta' in the tenth mandala of Rigveda in different contexts.

A simple story of the Upanishads is also found in the poem 'Brahman' which is part of the poem 'Kotha'. The main story of 'Chandogya Upanishad' has been Influenced-

"Yaubanē dāridryamukhē bahuparicaryā kari pēyēchinu tōrē, / janmēchis bhatuhīnā jabālāra krōrē, / gōtra taba nāhi jāni tāta".<sup>4</sup>

The works inspired by the Upanishad ideology have a special value - the main themes of life philosophy about 'Ahong O Atma', 'Sukh O Dukho', 'Jiban O Mrityo', love etc. have come up in the poet's literary work. The Isopanishad has given us the advice of unity and harmony. Those who are able to combine these two can overcome death by ignorance.

"Bidyāṁ cābidyāñca yastadbēdōbhaṣaṁ saha. Abidyaṁ mṛtyuṁ tīrtbā bidyaṁ hamṛtamaśnutē.."<sup>5</sup>

No one has ever discussed the history of the ideology that Rabindranath discussed in the discussion of Ramayana epics. That is why Rabindranath's 'Ramayanichinta' is new in Bengali literature. The Ramayana that was prevalent in Bangladesh before the New Awakening in the nineteenth century was not entirely following the Balmiki Ramayana. Although Krittibas speaks of following the Balmiki Ramayana, the impression of the Bengali mind in his writings is clear. It was Rabindranath who first noticed this change in the Balmiki Ramayana in the Bengali mind.

The impression of Ramayana is evident on the lyric drama 'Balmiki Pratibha' written by the poet at an early age. Taking the story from Ramayana, the poet's affection for Adikavya is observed.

In the poem 'Puraskar', the poet's statement about 'Ramayana' is that the story of Ramayana is a thing of the past. He doesn't have Ram-Sita, he doesn't have Ayodhya. Their pain is also missing today -

"Sē - sakala dina sē'ō calē yāyā, /sē asahya śōka - cihna kōthāyā,"<sup>6</sup>

Mahabharata Jeevanveda of India - Dharmashastra, Arthashastra, Kamashastra and Mokshashastra is a combination of all the scriptures of all time in India-"yadihāsti adan'yatra yannēhāsti na taṭkbaçit."

That is to say, what is not in India (Mahabharata) is not in India (India). India cannot be known except Mahabharata. In poetry, plays and essays. Among the few plays written by Rabindranath after collecting stories from the Mahabharata, other than 'Chitrangada', others were published in his 'Kotha' and 'Kahini'. ', 'Narakbas' and 'Karna-Kunti Sangbad'. The story of Chitrangada is brief in the Mahabharata-

"Maṇipurēśbaraṁ rājadharmajñāṁ citrabāhanamam.

Tasya citrāṅgadā nāma duhitā cārudarśanā..

Tām dadarśa purē tasminbicerantīm yadṛcchayā.

Dṛṣṭvā ca tām barārōhām cakramē caitrabāhinīm" ..7

There was an intimate relationship between the poetry of Rabindranath and the poetry of Kalidasa. The seven works of Kalidasa are universally acknowledged. They are the lyric poems 'Meghdootam', 'Ritusangharam', the epic poems 'Kumarasambhavam' and 'Raghubansham', the three plays 'Abhijnan Shakuntalam', 'Vikramorvashiyam' and 'Malvikagnimitram'. In Rabindra Sahitya there is almost no shadow of 'Malvikagnimitram', there is some of 'Vikramorvashiyam', and others are widespread. Kalidasa's obedience in Rabindrasahitya can be inferred from the basic ideas, language, poetic basic theories etc. Rhythm, music and imagery fascinated Rabindranath with the three special qualities of Kalidasa's poetry. Rabindranath was able to express the ideas and traditions of Sanskrit literature so beautifully that Sanskrit language was as dear to him as his mother tongue. He has an identity in poetry--

"Prati barṣā diyē gēchē nabīna jībana/ tōmāra kābyēra parē kari bariṣaṇa/ nababṛṣṭibāridhārā, kariyā bistāra/  
nabaghanasnigdhaḥchāyā, kariyā sañcāra."8

Kalidasa's poem 'Kumarasambhav' deeply influenced Rabindranath. The play 'Chitrangada' is written in the style of 'Kumarasambhav'. Like Uma, Chitrangada's has resulted in youthfulness and happy motherhood. When Arjuna is taken as the image of Shiva and Chitrangada as the image of Uma, it can be seen that Rabindranath has slightly changed the love ideal of Kumarasambhav in the play. Besides, the plays 'Tapati' (King and Queen) have been influenced by the plays 'Kumarasambhav' and 'Abhishakuntalam' in various ways. Kumarasambhav's love ideology is also overshadowed in the novel 'Yogayog'. In Rabindra Sahitya, Kumarasambhav's ideal of love is the opposite, but their fate is the same. Kalidasa's thought has further developed into Rabindranath's ideology and has become fancy and beautiful.

Rabindranath was particularly familiar with Kalidasa's play 'Abhijnan Shakuntalam'. He has also translated some of the beautiful Sanskrit and Prakrit verses included in the play. But the fourth act of this play especially fascinates the poet. Goethe commented that he was fascinated by Shakuntala drama lessons -

"Wouldst thou the young years blossoms and the fruits of its decline,

By which the soul is enraptured feasted and fed; Wouldst thou the heaven and earth itself in one soul - name combine.

I name thee, O sakuntala- and all at once said "9

Rabindranath became the world poet Rabindranath with such innumerable loans and inspirations of Sanskrit literature.

## References

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3. Upanishad, 'Taittiriya Upanishad', 2/7/2, Haraf Prakashani, 2013, p. 301
4. Rabindranath, "Katha", "Brahman".
5. Upanishad, 'Isopanishad', 11, Haraf prakashani, 2013, p.18.
6. Rabindranath, "Sonartari", "Puroskar".
7. Byasadeva, Mahabharata, Adiparva, 215 / 13-27
8. Rabindranath, 'Mansi', 'Meghdoot'.
9. Quote from Goeth.

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