

## Concept of 'Love and Non-violence' in Tagore's Work

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### **Abstract**

*Both 'Love and Violence' are the soul of Tagore's work that is why Tagore is called a 'poet of Love'. There are no feelings of being higher or lower in the business of love. Because love frees a man of his self and when self is liberated there is no ego, no pride and no self-consciousness. Tagore's view of Love is based on the divine concept of unity. He equates love to Joy that in turn is equated to God. The infinite can be attained through endless means of activities found in joy and love. His 'Sadhana' contains hues and colours attaining realization of life. Through the message of love and nonviolence in his work, Tagore has always been in the quest for world's peace. He denounces 'idolatry of nation' and asks love for living creatures.*

**Key Words:** Love and None-violence,

Tagore says:

"The emancipation of our physical nature is in attaining health, of our social being in attaining goodness, and of our self in attaining love. The last is what Buddha describes as extinction- the extinction of selfishness. This is the function of love, and it does not lead to darkness, but to illumination. This is the attainment of 'Bodhi' or the true awakening, it is the revealing in us of the infinite joy by the light of love" (Sadhana, 310).

In the play Malini, Tagore communicates to his readers and audience the message that love and non-violence can lead a human being to the divine heights. The first evidence of this conviction is found when the orthodox Brahmins are praying and reciting the 'sacred verses' to invoke the goddess to descend from heaven and 'crush even to dust the blind pride of unbelievers', Malini suddenly appears on the balcony of the court and as Chakraverty relates:

"At the sight of the divine gentleness and purity of Malini's Magnetic mien, exuding peace and compassion, the Brahmins, who were so far fulminating against her conversion, are now themselves converted. Malini appears, as if in response to their prayer, the call of humanity, for salvation" (Chakraverty, 201).

Tagore's philosophy was an excellent blend of Indian, spiritualism, naturalism and humanism. He believed in the existence of God in the beauty of nature. He had great faith in the Upanishadic knowledge and teachings. He treated both spiritual and worldly knowledge as important. He considered universalism as core of ideal life. He laid great emphasis on the development of ideal personality and human values. He was a high priest of the philosophy of humanism. He greatly emphasized the development of proper values and human virtues. He admired ancient Indian Gurukuls.

His educational philosophy is that of Humanism. Tagore's educational contributions are vast and have been mentioned in many publications. They may be very briefly be outlined as under

It is the feeling of universal love in Malini's sacred heart that ignores rebelliousness of the Brahmins against her new faith and impels her to assume the role of goddess for them. Deep and pure love in her heart transforms her in to a goddess and carried off by the ecstasy of moment the Brahmins shout frenzy: 'victory to the mother of the world, victory to the mother in the heart of man's daughter.' Buddha preached the discipline of love and self – restraint and moral life. By mastering it thoroughly one acquires the means of getting beyond it. It is going back to Brahma, to the infinite love which manifests itself through the finite form. The Buddha means it 'Brahma-Vihara, the joy of loving in Brahma'. Tagore rites in Sadhana :

"He who wants to reach this stage, according to Buddha, 'shall deceive none, entertain no hatred for anybody, never wishes to injure through anger. He shall have measureless love for creatures, even as a mother has for her only child" (Sadhana, 321).

Again, some critics are of the opinion that Supriya and Malini develop feelings of lover, both earthly and divine, for each other in the course of their frequent meetings and discussions that they have in their meeting. Both of them are distinguished in their respective orbits of knowledge, yet both express their ignorance when they face each other. There is total submission on the part of Supriya towards the greatness of Malini. Malini on the other hand, does not lag behind in her expression of submission to Supriya. This is certainly the language of one who has developed some kind of fascination for the other. In the place garden Supriya says: "I am learned only among the fools of learning I have left all arguments and books behind me. Lead me princess, and I shall follow you, as the shadow follow the lamp" (Malini, 80).

Tagore's *Mukta-Dhara* is a play that depicts the king of Uttarakut, Ranajit's Unjustice towards his subjects like the British's to Indian. The King desires to control the water of mountain spring for his economic well-being and to treat his subjects with an iron hand.

In everything that Tagore writes love and non-violence find appropriate place, scattered here, there and everywhere. In his novels, poems, short stories, his prose works and above all in his plays, we find that these two themes are very dear to him. As a playwright, he has successfully portrayed his characters upholding the values of love and non-violence in most of his plays.

Love plays equally significant role in transforming an individual's thought-process that misleads him on the way of aversion to this real world. In his first play 'Prakriti Pratishodh' (Nature's revenge), later translated into English as *Sanyasi* (The Ascetic), love liberated the Sanyasi from the chains of ignorance and illusion he has been caught in. The ascetic fails in his attempt to conquer himself as he seeks perfection while ignoring love. His pride is humbled when he sees that a little girl, in spite of all the hardships in her life, has grasped the substance of life while he has been chasing shadows.

The phenomenon of love widens human understanding According to Tagore, we do not love because we do not comprehend or rather we do not comprehend because we do not love. The Sanyasi now has comprehended the reality of this world and consequently he has felt the touch of love.

Love and non-violence find appropriate treatment in the 'Sacrifice', one of the best dramatic Endeavour's of Rabindranath Tagore. In *Sacrifice*, Raghupati and queen Gunavati stand for orthodox opinion, absence of love and advocacy for animal sacrifice to appease the Goddess Kali. For their own imaginary good, they do not hesitate over shedding others' blood. King Govinda, Jaising and Aparna represent better and nobler side of human behaviour. They represent love, non-violence. 'Want of love', says Tagore in 'Sadhna':

"is a degree of callousness; for love is the perfection of consciousness" (Sadhna, 321).

Raghupati shows the lack of love for nature's creatures and the result is almost impenetrable callousness in his heart. Absence of love begets violence. Aparna, the beggar girl, is the greatest embodiment of 'love' and 'non-violence' in this play. It is her love for Jaising that changes the heart of Raghupati, otherwise a heartless priest.

Because love frees a man of his self and when self is liberated there is no ego, no pride and no self-consciousness. Tagore says:

"The emancipation of our physical nature is in attaining health, of our social being in attaining goodness, and of our self in attaining love. The last is what Buddha describes as extinction- the extinction of selfishness. This is the function of love, and it does not lead to darkness, but to illumination. This is the attainment of 'Bodhi' or the true awakening, it is the revealing in us of the infinite joy by the light of love" (Sadhana, 310).

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As for independence of India, Gandhi by the means of 'Love' and 'Non-violence' struggled and succeeded. Similarly, in the play, 'Mukta-Dhara' Tagore creates a remarkable character, the Ascetic Dhananjay to teach the people of Uttarakut lesson of non-violence to resist their ruler's unjust non-violently, but fearlessly. He says to the subject people:

As soon as you can hold up your head and say that nothing has power to hurt you, the roots of violence will be cut.....". "Both the personality and the words of Dhananjay are remarkable anticipation of the shape that the struggle for Indian Independence was to assume later under leadership of Mahatma Gandhi" (Kripalani, 5).

The crown prince, Abhijit is also a symbol of Love and Sympathy towards the oppressed of Uttarakut. For the welfare of subject people, he made a hole at the weaker point of the dam which was built after a long and hard Endeavour with royal engineer, Bihuti, and thus, liberates water from the control of the unjust king. In *Sadhana*, Tagore

writes: "In love loss and gain are harmonized in its balance sheet. Credit and debit accounts are in the same column, and gifts are added to gains ..... . In this wonderful festival of creation ....., the lover constantly gives himself up to gain himself in love. Indeed, love is what brings together and inseparable connects both the acts of abandoning and that of receiving" (*Sadhana*, 324).

Tagore continues at another place:

"At every step, in the world we find clear indications of this force of unity, of this reality. If anything on earth can overcome fear, make light, Disaster, not mind loss, ignore death- that is love" (Chaudhary, 65).

'Love' and 'non-violence' are both inter-linked and interdependent. One cannot survive without the other. Love, then which is negatively referred to as non-violence, is an extremely potent weapon. In the modern period of the world history nobody has experienced with this 'Potent Weapon' as much and as successfully as Gandhi did during India's struggle of freedom against the British Raj. "Love and 'non-violence' are" in Gandhi own words, "as old as the Himalayas", His uniqueness consisted, as Narvane opines:

"in using the power of love in the modern context on a mass basis involving millions, and in social, political and economic situations. Moreover, he harnessed this power in systematic way, developing in into a science through many decades of trial and error (Narvane, 115).

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