Music, if anybody looks at the pages of history, is found to be the root of all nations all over the world. Though the language is different, thematically and tonally it is equally acceptable and appealing revealing Wordsworthian view about the universality of “music in my heart, I bore” (*The Solitary Reaper*). It is a product of creative faculty of human society. The unified single expression of tone and speech, so pure and peaceful, contains a unique healing power that purges the soul off the impurities, soothes the disturbed and anxious soul and helps it live in the aesthetically sound world of peace. The main driving force of such power of music lies in its deep (un)seen connection as well as concern with humanism as its aim is to put forward and inject the broad humanistic attitude to life and the universe among the people for the betterment of society and culture. In one of the lectures, Chandril Bhattacharjee commented Tagore became Tagore in his youth. He further opined for an artist one desperately needs seclusion for the artist needs to feel his soul mate, listen to him and follow his instruction. Mr Bhattacharya beautifully understood the key of Tagore. In his youths he was deeply engrossed in the concept of nature, culture and tradition. Therefore, he was stuck in one apprehension i.e. ‘loss of inheritance’. In this connection, the research wants to pin point that after his close association with Bauls, he realized the importance to preserve the folk culture because it is a ‘wealth of a nation’, a result of constant laborious practice. Hence, it can easily be realised that Tagore not only tried to enrich his form of art with them but also took a fervent initiative to preserve. Tagore had the eyes of circumspection. Genius is best defined when invaluable things get the value of his/her interference. If it is so then Tagore is the real genius. Tagore believed in one theory:
Doshe mili kori kaj

Hari jiti nahi laj|

Translation: To work together is much more important than the result of gain and loss.

Therefore, in this task he insisted some of his predecessors or followers to conserve the folk tradition. Various magazines like Sadhana (1300), Bongiya Sahitya Parishad Patrika (1301-2), Bharati (1312), Probasi (1322) work hard for preservation.

Previously it is dealt that Tagore started his preparation in his childhood days. Prof. Majharul Islam opined that folk tradition of Bengal gives a spark to Tagore. Secret dedication of Bauls to achieve the unachievable startled Tagore and nods his inept soul to achieve perfection through such dedication. It can be pointed that they not only inspired him from the perspective of literary creation but more importantly they make him a human being in the real sense of the term. The indifferent attitude towards family life, concept of loss and gain, establishment secretly conveys the message of forbearance and renunciation. Therefore, ‘Rabi Baul’ was initially used to taunt him because nobody understood the process of transformation. Bauls are beyond any superstitions dogmas. So was Tagore he realized the soul of one’s heart can only feel the supreme soul. Therefore, one needs to keep himself free from all types of contamination. The burning pain from all around helped Tagore achieve such status. In his own words: “Rokter okkore chinilam nijer rup|” (Translation: I felt myself through the words of pen dipped in my blood). After that he engrossed himself in such dedicated worship only to search ‘swarup’ (abstract) in ‘rup’ (concrete) and wants to reach from ‘swarup’ (abstract) to ‘arup’ (desired thing). Bauls helped him research the limitless within limit, infinite within finite, unseen within seen, spiritual truth with inevitable truth, joy in sorrow and finally the soul mate within soul. Tagore himself informed his readers in his words in Atmaparichay (self identity): “Ashchorjo ei j, ami hoiya uhitechi, ami prokash
paitechi|” (Translation: I am stunned that I am in the process of being. It is an expression of self that automatically flourishes). His Hibbert lecture is a perfect example of his affection for folk culture. He let himself very loose to be lost in the flow of folk culture. Therefore, he turned out to be very resonant and composed some unforgettable compositions with rich variety depending on his volition. He composed the way his ektara (mind) gives tunes to him.

The readers should not forget the time period. British colourization vivisects Indian culture making it a skeleton and under their dominance people become mere simpleton. To boost up Indian youth writers like Tagore wrote numberless songs to invigorate Indian army. At this point of time Tagore rightly thought to inspire them with the information of rich heritage of West Bengal in particular and India in general. Proper awareness about Indian culture and traditions will automatically vibrate them to protect by fighting against the British. Right at this point of time and with this specific purpose Tagore took a conviction for its conservation may be through his writing or in the other form. History of a particular nation, based on library and some fundamental books, is absolutely nothing and meaningless. It makes no sense in the long run. Tagore himself took the prime responsibility to highlight or spotlight those treasures in front of them and brought it to their notice. The process itself shows how Tagore differs from others in their stereotyped ideas and conceptions. In 1312 he addressed the students of “Bongiyo Porishad” where he vented out his earnest desire and expectations for them. He mentioned:

Pathi chariya sojib manush k protokkho koribar chesta korateiakta sikkha ache; tahate sudhu jana noi kinti janibar shaktir emon akta bikash hoi j, kono class er porai ta hoite pare na|

Translation: If someone tries to educate himself without pages, the process itself educates him. Through the process, he not only learns but also discovers the power within him. Class oriented curriculum can impart neither power nor education.
Basically, what he said is all about commonplaceness. He laid emphasis on data collection for those people who are living in the lower stratum of society and belong to so-called lower caste and religion. Tagore received this idea of ‘Ethnology’ from British became they initialled the process in India. But sparingly very few Indians noticed it. Tagore was one of them to implement for his own nation. He became relentless and restless at that point of time. Day after day he spent with students and young generation to guide them in the proper direction. He vowed to make himself activist and pursue other social activists and reformers to come to the fore for any social function eradicating the social obligation. He continued his creation simultaneously. Some of his critics opine that Tagore is Tagore ratter became Tagore became of his indefinable ‘delicate balance’ (the name of a novel of Rohinton Mistry) and equilibrium of mind. It is worth mentioning that from Silaidaha and Sajadpur he meticulously collected folk elements and preserved in him.

Everybody believes in change and consequent transformation within. In between 1891-1901, the time period is vital in Tagore’s life because he spent the period in East Bengal. He sailed through the river of Padma, Atrai, Nagor, Baral, Ichamati etc. He perceived the pristine beauty of Bengal. The heavenly beauty of nature brings him down from the state of illusion. Therefore, it invariably helped him shake off a status from city poet (Nagarik Kabi) to village poet (Palli Kabi) which is why Jamindar Rabindranath became Simpleton Rabindranath who will be found not in place but on the boat with the driver, in a premise with the poor of rural village.

Tagore inherited Kaligram area in Patisar paragana as a legacy. He was fortunate in the sense that Jamindar Paratha never deprived him rather it paves a way to his desire and expectation. He expressed it in his own language: “Amar jouban o prouro boyoser sahitya sadhanar tirthasthan chilo Padmaprabahachumbito Shilaidaha pallite” (Translation: The premise of Shilaidaha was like a pilgrimage of my creation in my youth and old age). Tagore
suffered from a clash class and the contrast between city and village life complicated his career though he confidently by passes it. But in his wide premise of Patisar, he felt himself free from all binding and bonding. Truly, he was least bother about the task for which he came here. His introduction in one of the writings of Pramatha Chaudhury, he noted down: 

*Amar janmogata pasha jamidari, kintu amar swavabgata pesha asamndari| sei karonei jamidarir jami akre thakte amr antarer probritti nei* (Translation: Jamindari i.e to look after the land and maintain the status of the family and the social hierarchy, is my family profession but to make peope common irrespective of social status and significance is my personal profession. I have no inclination for Jamindari). It became the recurrent theme in writings of Tagore. The river ‘Padma’ is not a river it is a character for him. It is an emblem of purity of spirituality. The unquenchable thirst in him burns him every movement. The nature, people and the culture of East Bengal framed a shape in him that is inseparable and gets totally dissolved within the spirit of creation. Without any hesitation he could consider East Bengal as his *adi janma sthal* (Eariler Birth Place). Now he has come here to be united with childhood entities. In *Modhyanya* (Noon) he writes:

*Ami mile gechi jeno sokoler majhe;
Firiya sechi jeno adi janmosthale, bohukal pore*|

Translation: After a long time, I have come back to my birthplace to have a get together among all.

The world poet here felt the intensity of relationship. He re-realised ‘man is for man’. He sang:

*Mor nam ei bole khayata hok
Ami tomaderi lok
R kichu noi*
Translation: I want my name to be known as if I belong to you. I do not want anything. I want to keep this as my last identity.

At this phase the research takes an initiative to foreground history and belief system at the household of Tagore family to locate and situate Tagore before and after his connection with Bauls. Class distinction was very stern at that point of time. People of lower class were ‘untouchable’ and were not allowed to enter the threshold of Brahmin families. Along with it of the then Bengal was in much turmoil regarding Hindu Muslim riots. On the whole an unhygienic atmosphere prevailed and surrounded Tagore. While Tagore is ground working for *Gitanjali* he was bit affected by old tradition, untouchability and notion of family prestige. But fortunately his imposed duty as a jamindar showed the beauty of creation, nature. He magnified his littleness, selfishness and callousness as a future citizen. He at heart and by heart understood caste, creed, religion and snobbishness of the culture prevent the flow of clear stream of reason.

Tagore believed in one theory ‘simple living and high thinking’. The research here wants to introduce one story which can exemplify his simplicity. In east Bengal *Punnaha* is a grand religions celebration where he was shocked to know the variety of discrimination among people regarding caste, creed and religion. Tagore was grieved a lot to witness the difference and discrimination. He vehemently reacted against it with a radical question of its utility and purpose. Later on, on the same festival, when he was invited, he joined just like a poor wretched man as if he is not the representative of a jamindar rather representative of those poor fellows who could not take equal part in the programme. In several letters especially “*Chinnapatra*” he bears the same mark. This is a golden period for Tagore. Along with revolt against social injustice, he goaded his contributions in literature. At this point of time he collected an anthology of Baul songs, rather it happened to come on his hand giving a
new impetus in his poetic fervour. He was enthralled as if it is his scientific discovery of his self, a renaissance of his self. It pilled the layers of his mind and involved him for betterment. Each and every composition of the collection puts a question mark against his fundamental existence:

\[
\text{Amr ei ghor khanai k birajo kore}
\]

\[
\text{Ami jonom hote akdin dekhlam na tare}
\]

Translation: Since my birth I have never seen the partner who lives with me in me.

In the similar fashion he wrote:

\[
\text{Ami k tai janlem na,}
\]

\[
\text{Ami ami kori kintu amr holona}
\]

\[
\text{Karai karai kari gani}
\]

\[
\text{Char karai ak gonad gani,}
\]

\[
\text{Kothai hoite elam ami, tare koi gani}
\]

Translation: I do not about myself. Every step I count money but I never counted the source from where I came.

The question ‘I’ (Ami) made him so restless that day and night he sought for this identity in different locations. Symbolically the research can represent the idea in a way that this question turns out to be a sailor of his life that helped him cross the sea of life. In this connection Tagore finds a resemblance with the text of Upanishad “Antaratara jadmayatma”. He cannot but be stunned that it is reflected in the songs of Bauls. Therefore, the following song was too favourite:
Ami kothai pabo tare
Amar moner manush jere|
Haraye sei manushe tar uddeshe
Desh bideshe berai ghure|

Translation: Where shall I get the man, *moner manush*? Loss of him makes me travel from one country to another in search of him.

This type of collection magnifies or intensifies his curiosity. He himself mentioned in “*Atmasmiriti*” about one of his favourite songs from a ‘Vaishnavi’ (female vaishnav):

More je bolo se bolo sakhi
Se rup niyokhi nari nibarite
Majil jugol ankh
Ona tanu khani keba sirajil
Ki madhu makhiya tai...|

Translation: My eyes get stunned to see the beauty of the person. I don’t care my fiend what you would say. The entire body is as sweet as honey.

The research can exemplify variety of such illustrations:

Ei manushe ache re mon
Jare bole manush ratan|
Ei manushe ronge roshe biraj kore sain amr|

Translation: The man who owns real heart is not a man but a wealth for the entire human community. Sain is always with him.

Or
Khepa tui na jene tor apon khobor jabi kothai

Apon khor na bujhe baire khuje porbi porbailai...

Ami je rup dekhina se rup din doyamoy|

Translation: Oh Mad! You will be in trouble if you try to search the man in different places without looking at your heart. He is the figure if Din Dayamay whom you cannot see through normal eyes.

Or

Dube dekha dekhi mon tare- ki rup lilamoy

Jare aksh patal khoj ei dehe tini roy|

Translation: You have to probe into the depth to realize the glory of the person. The person whom you search through land, water and air, can be easily found in the tiny body.

Tagore sings:

O tora aire dheye dekhre cheye

Amr buke

Ore dekhre amr dunoone|

Translation: You come and see at the bottom of my heart. My eyes also reflect his image.

Or

Amr hiyar majhe likiye chile dekhte ami paini

Bahir pane chokh melechi hridoy pane chain|

Translation: You hid yourself at the bottom of my heart. I looked at out but forgot to look in.
Aponake jana amr furabe na

Ei janar songe songe tomai chena|

Translation: To know my own self is itself an endless process. Along with this training I will know you.

In an essay rather compilation of his lecture known as ‘the Religion of Man’, he showcased his deep respect for one and only Gagan Harkara. He was die-hard fame of his simple but rich compositions. Only one example or instance will justify the comment of the research. His famous:

Ami kothai pabo tare

Amar moner manush jere|

Haraye sei manushe tar uddeshe

Desh bideshe berai ghure|

Translation: Where shall I get the man, moner manush? Loss of him makes me travel from one country to another in search of him.

It was published in his magazine Probasi. This is not an end. He initiated the magazine with the reference of this immortal composition: “Amr sonar Bangla ami tomai valobasi” (Translation: I love my sonar Bangla). Another instance is the introduction of Haramoni by Manuinddin which he analyzed with the help of the song. He wrote:

Kotha otonto sohoj, kintu surer joge er ortho opurbo bhasai shone giyeche... jake janbar takei jano, na hole moron bedona|... Upanishad er bani eder mukhe jokhon moner manush bole shunlam, amr mone baro bismoy jegechilo|

Translation: Language is very simple. Along with this tune gives an addition to that. You should know the purush. I was stunned the way they simplified the language of Upanishad.
He became habituated to meet them quite frequently. Shilaidaha became a meeting place. Consequently, it increased the existent stock of collection and knowledge. He started exploring Bauls, their music and their thinking in various ways. Here the research can cite one after another and at last he says:

\[
\begin{align*}
\text{Gauner bhitor diye jakhon dekhi bhubankhani} \\
\text{Takhon tarea chin, takhon tarea jani}\| \\
\text{Takhon tari alor bhashayakash bhare bhalobasay,} \\
\text{Takhon tari dhulay dhulay jage param bane}\| \\
\text{Takhon amar hriday kanpe tari ghase ghare,} \\
\text{Ruper rekha raser dharayapan seema kothay haray,} \\
\text{Takhon dekhi amar sathe sabar kanakani}\|
\end{align*}
\]

(Parjaay: Puja (26), Style: Gaan, Anga: Baul, Published: Geetimalya, Written: 1918, Swarabitan: 34).

Translation: When I try to experience the world through your songs, I can perfectly identify and know you.

That is why he confessed:

\[
\begin{align*}
\text{Aapnake ei jaanaa aamar phurabe naa.} \\
\text{Ei janari sange sange tomai chena}\| \\
\text{Kato janam-marone te tomari oi charonete,} \\
\text{Aapnake je debo, tabu barbe dena}\| \\
\text{Aamader je naamte habe ghate ghate,} \\
\text{Bare bare ei bhubaner praner hate}\| \\
\text{Byabsa mor tomar sathe chalbe bere dine raate,}
\end{align*}
\]
Translation: To know my own self is itself an endless process. Along with this training I will know you.

Earnestly Tagore wanted to assimilate *Upanishad* within him. But Bauls created the bridge of communion and communication. It is Baul who translated the essence taught to him by *Upanishad* through songs:

1)

*Ami kothai pabo tare amr moner manush je re*

*Haraye shei manushe kaar uddeshe desh bidhes*

*Ami desh bidhes berai ghure*

*Lage ei hridoi soshi shoda pran hoi udashi,*

*Pele mon kato khushi dekhtam noyon bhore*

*Ami premanol e morechi jole nivai kemon kore*

*Mori hai hai re ami o tar bicchchede*

*Pran kemon kore dekhnà tòra*

*Ore dekhna tòra hridoy diye*

Translation: Where Shall I mee him, the Man of my heart? He is lost in him and I seek him from one place to another. I want to witness the beauty of moonlight. It can I think brighten my life.

2)

*Bolo ki sondhane jai sekhane*

*Moner manush jekhane*
**Andhar ghore jilche bati**

**Diba rati nei sekhane**

Translation: Tell me how can I go there where there is the presence of moner mansh? There a lamp is always burning. Therefore, there is no difference between day and light.

3)

**Tare dhorte parle mono beri ditam pakir pay**

**Kemme ase jai**

**Kachar vitor achin pakhi kemne ase jai**

Translation: Look how does the Mysterious Bird inside the Cage comes in and goes out. If I could only hold it back, I would put chain around Bird's leg.

One point must be noted when he compiled the Baul songs under the title ‘Baul’ he was only involved with the tone rather lyrics of the songs. The philosophy of Bauls is little bit overlooked. It flourished when he composed *Gitali*, *Gitimalya* and *Gitanjali*. It is worth mentioning that during the composition of these anthologies Tagore was not in Shilaidaha but in his second home in Birbhum Shantiniketan, the cradle of Bauls. It must be mentioned that though he received another field for his fruitfulness, he could not forget the unfathomable fraternity with the Bauls of East Bengal. This aspect of the poet was beautifully captured by another researcher. He opined he is really mad like Bauls. If he were born in Shilaidaha instead of the rich family in Jorasanko, he would move from one place to another with an aktara like the Bauls.
Tagore composed innumerable songs keeping with Baul tradition in a vital time, the time of a great commotion the partition of Bengal in 1905. These are:

1)  
*Aamar sonaar baangla, aami tomay bhalobasi.*

*Chirodin tomar aakash, tomar baatas, ogo aamar praane baajay baanshi.*

*O ma, Phaagune tor aamer bone ghraane paagol kore,*

*Mori haay, haay re*

*O ma, Oghrane tor bhora khete aami ki dekhechi modhur haasi.*


2)  
*Ebar tor mora gaange baan esechhe joy maa bole bhaasa tori*

*Ore re ore maajhi kothai maajhi pranpone bhai daak de aaji*


3)  
*O amar desher mati tomar hare thekai matha*

*Tomate bishshomayir tomate bishshomayer achal pata|

*Tumi mishecho mor deher sane,*

*Tumi milecho mor prane mone,*

*Tomar oi shyamalbaron komal murti marme gatha|

4)  

Orey tora nei ba kotha bolli

Dariye hater moddikhane nei jagali polli.

Morish mithye boke jhoke, dekhe kebol hashe loke,

Nahoy niye apon moner agun mone mone jolli.


5)  

Ghore mukh molin dekhe golis ne – ore bhai,

Baaire mukh aandhar dekhe tolis ne - ore bhai|

Ja tomar aache mone sadho taai poranpone,

Shudhu tai doshjonare bolis ne - ore bhai|


6)  

Chhi chhi chokher jale bhejas ne ar mati,

Aar kothin hoye thak na ore bakkhoduar aati,

Jore bakkhoduar aati|


7)  

Je tore pagol bale tare tui balis ne kichu

Aajke tore kemkon bhebe ange je tor dhulo debe|

Kal se prate mala hate asbe re tor pichu pichu

Aajke apon maner bhare thak se bose gadir pare,

Kalke preme asbe neme karbe se tar matha nichu|
8) 

Je tomaay chhare chharuk aami tomay chharbo na.
Aami tomar choron,
Ma go aami tomar choron korbo soron aar kaaro dhaar dharbo na ma|
Ke bole tor doridro ghor hridoye tor rotonrashi
Aami jaani go tar mulyo jaani porer aador karbo na ma|

9) 

Maa ki tui parer dware pathabi tor gharer chele?
Tara je kare hela, mare dhela, bhikkha jhuli dekhte pele|
Karechi matha nichu, chalechi jahar pichu
Jadi ba day se kichu abahele-
Tabu ki emni kare phirbo ore aapon mayer prasad phele?

10) 

Jodi tor daak shune keu na aashe tobe ekla cholo re
Ekla cholo ekla cholo ekla cholo ekla cholo re|
Jodi keu kotha na koy ore ore o obhaga
Jodi shobai thaake mukh phiraye shobai kore bhoy
Tobe poran khuley
O tui mukh phutey tor moner kotha ekla bolo re|

In his another anthology *Kheya*, he was reminded by the concept of *madhukari* (Begging of alms from five or more houses). In his poem *Kripon* (miser) he categorically noted “*amr nai ba holo pare jawā*” (Translation: If I fail to cross the bank...). Likewise he composed so many other songs:

1)  

*Aamare parai parai khepiye barai kon khyapa se*

*Ore akash jure mohan sure ki je baje kon batase*

*Galo re, galo bela, pagoler kemon khela*

*Deke se akul kore, dei na dhara*

*Tare kanon giri khuje phiri, kede mori kon hutashe]*


2)  

*Roilo bole rakhle kare hukum tomar phalbe kabe?*

*Tomar tanatani tikbe na bhai rabar jeta setai rabe]*

*Ja khushi tai karte paro gayer jore rakho maro,*

*Jar gaye sab byatha baje tini ja son setai sabe]*


3)  

*Graamchhaara oi ranga maatir poth*

*Aamar mon bhulay re,*
Ore kaar paane mon haat bariye

Lutiyje jaay dhulay re|


4)

Aamar praaner maanus achhe praane

Tai heri tai sakol khaane|

Ache se nayontarai alok dharai, tai na harai

Ogo tai dekhi tai jethai sethai

Takai ami je dik pane|


5)

Aami phirbo naa re, phirbo naa aar,

Phirbo naa re -

Emon haawar mukhe bhaaslo tori

Kule bhirbo naa aar bhirbo naa re|


6)

Ha re re re re,

Aamay chhere de re, de re -

Jemon chhaara boner paakhi moner aanonde re|
Ghonoshrabondhaara

Jemon bnaadhonhaara,

Badol-baatas jemon daakat aakash lute phere|


7)

Moder jamon khela temni je kaaj

Janis ne ki bhai|

Tai Kaajke kabhu aamra na darai,

Khala moder larai kara,

Khala moder bancha mara,

Khala chara kichui kothao nai|


8)

Tumi kon pathe je ele pathik, aami dekhi nai tomare|

Hathat sapono samo dakha dile boneri kinare|

Phagune je baan dekeche maatir paathare|

Tomar sabuj paale laaglo haoa, ele joaare|

9)

Jakhon porbe na mor payer chinnho ae bate,
Ami beybo na mor kheyar tori ae ghate,
Chukiye debo becha kena,
Mitiye debo go, mitiye debo lena dena,
Bondho hobe ana gona ae haate-
Tokhon amaye naiba mone rakhle,
Tarar pane cheye cheye
Naiba amye dakle|  


10)

Aami Maarer saagor paari debo bisham jhorer baaye
Aamar bhoybhanga ei naaye ||
Mabhoi baaneer bharsa niye chhera paale buk phuliye
Tomar oi paaretei jaabe toree chhaya boter chhaaye ||


Surprisingly, all these are perfectly shadowed by Baul tradition. More specifically he is very meticulous to formulate the typical structure of Lalon’s songs in Rabindra Sangeet especially in Gitanjali and Geetimalya. He is referred to in a Lecture held in Mumbai (2nd January, 1951) by another village poet Jasimuddin. He informed:
In *Gitanjali* Tagore began to compose according to the normal sketch of the song having four parts. They are inspired by Bauls. *Sanchari*, the third part was an addition or genius of Tagore which is not found in the songs of Bauls.

He was so much deep drawn that even if he writes he substantiates in terms of song. No 43 poem in *Sesh Saptak* he talked about the oneness among Bauls. He writes:

*Tarun joubaner Baul*

*Sur bedhe nilo apon aktarate,*

*Deke beralo*

*Niriddesh moner manush k*

*Onirdessho bedoran khepa sure*

Translation: Young team of Bauls energized by the spirit of youth began to summon with the music accompanied by aktara. They are in search of *moner manush* through an unknown way.

Noticeably, he had categorically used the words like *khepa* (colloquial use of mad), *moner manush* and *aktara* (the instrument) so on. Ideally within few things he tried to grip the whole of their essence. Therefore, No 15 poem of *Patraput* is an honest confession of his oneness with them “*Ami oder dole*” (Translation: I belong to their team). Tagore here emphatically emphasized the class of Bauls not the ‘class’ of Bauls and it is his pride to include him as one of them. Therefore, the research can point out the aspects of Tagore which are sternly based on his faith in Bauls. Here are some of the points:
i) Rabindra Sangeets attuned with Baul tone and devotional aspect is the direct result of his close association with them.

ii) Use of symbol rather symbolic representation of life from the perspective of common day to day life is taught by them. It became contagious in him.

iii) Romanticism is not new to Tagore but Bauls shade his romantic expressions through the exceptionally common words. This really evokes a sense of wonder in him when he was able to think far in terms of ‘bidesh’ (Foreign country), unknown in terms of ‘bideshini’ (foreigner), death in terms of ‘poropar’ (the other bank of the river), man in terms of ‘pathik’ (traveller), life in terms of ‘ghat’ (river) and destiny in terms of ‘thikana’ (address).

iv) Bauls taught him that defeat is not a failure rather it is a beginning with an experience. Therefore, focus should be to move without any backlog of caste, creed, religion and sense of hierarchy.

v) Coded symbols used in songs and poems in general invariably demand knowledge, intellect and perception to decode. But Bauls showed him the trick to simplify the solidity of symbols. After that Tagore remoulds his applications of such esoteric symbol into a comprehensible one for common mass.

vi) Baul tradition unfolds or unveils a new window for his world of art which was previously an outcome of Sanskritization. Later on he skilfully presented the ideas through the language in which common mass think and talk. Bauls are so lyrical to him and their stories as ballads. Therefore, as Lyrical Ballads by Wordworth inspired the future poets to write for common man in common language, Bauls injected the same in him by being both lyrical and ballad to him.

vii) Bauls make him a free bird to come and go according to his own wish and desire in his own world without any interruption of caste, creed and religion.
Henceforth, the research wants to convey that this is not about a blind follow up. At heart he felt the theme, in pulse he felt the breathing and in mind he felt the importance. It helped him take a successful step whenever he imbibed western philosophy of art and creation, modernisation, thoughts of Upanishads and cultural heritage of India. Considering the value of both these two opposite aspects namely ‘loukik kavya’ and ‘upanishadikkavya’ he mentioned that he is now feel the comfort of completeness. Gulam Murshid has pointed out another aspect of Tagore i.e. his gradual separation from Vaishnavism and the consequent inclination towards Baul. Without much exaggeration, it can be said that he took a step back from Upanishad. Prof. Karunamoy Goswami made it very clear in his seminal work in *Rabindra Sangeet Parikrama* published in 1993:

*Rabindra Sangeet er porinata rup rochonai Baul akti guruttopurno prosongo ebong ei prosonge 1905 sa akti mail folok| ei bochor thekei ak jug dhore sonchito ovigyota Rabindranath kaje llagan oti byapok vabe ebing samogrik orthe Baul tar sangeet rachana, nandanik bodh nirman o darshanik chintai giver provab bistar kore|* (p. 151).

Translation: Baul is an important discussion in relation to the compact nature of Rabindra Sangeet. In this context, the year 1905 is a milestone. In the same year Tagore implemented his vast experience and knowledge bagged for a era about the Bauls. Bauls played a major role in his compositions especially in songs and enlarged his vision for the aesthetics of art.

What is noteworthy is *Geetabitan*, the collection of his songs. Undoubtedly it can be said the ‘autobiography’ of his various emotions, passions and feelings. Most notably he chose a song based on Bauls with which he began the collection:

*Kanna hasir dol dolano poush faguner pala,*

*Tari modhye chiro jibon boibo ganer dala-*

*Ei ki tomar khushi, ami tai porale mala*

*Surer-gondho-dhala?*
Translation: Life is a game of emotion like pain and laughter and season like Poush and Falgun. In between I will decorate and fulfil my life with the flower of songs. That will create happiness in you and satisfy with its delicacy and sweetness.

What a rich composition it is to start an anthology like Geetabitan. In Geetabitan he selected almost 13 songs aligned with those of Bauls with some minute detachment. What the research tries to mention is that these songs of Puja Parjai are named as ‘Baul’. Naming is very important here. These are devotional songs suggesting a devotion acknowledgement for the Bauls. These are following 13 songs belonging to this group:

1)

Aami kaan pete roi o aamar aapon hridoyghon dware baare baare

Kon goponbaasir kaannahasir gopan kotha sunibare - baare baare ||

Bhromor setha hoy bibagi nibhrito nil padda laagi re,

Kon raater paakhi gaay ekaaki songibihin andhokare baare baare ||

Ke se mor kei baa jaane kichu taar dekhi aabha |

Kichu pai anumane kichu taar bujhi naa baa |

Majhe majhe taar baarota aamar bhaasay paay ki kotha re,

O se aamay jaani paathay baani ganer taane lukiye taare baare baare ||


2)

Aami taarei khnuje berai je roy mone aamar mone.

Se aache bole
Aamar aakash jure photo tara rate,
Praate phul phute roybone aamar bone bone


3) 
Se je moner manus keno tare bosiye rakhis nayondware
Dak na re tor buker bhitor, nayon bhasuk nayondhare|
Jakhon nibhbe alo, asbe rati, hridoye dis ason pati,
Asbe se je sangopone bichchederee andhokare,
Tar asa jaoar gopon pathe
Se asbe jabe apon mate
Tare badhbe bole jei karo pan se thake na thake badhon,
Sei badhone mone mone badhis kebol aponare|


4) 
Aamar praaner maanus achhe praane
Tai heri tai sakol khaane|
Ache se nayontarai alok dharai, tai na harai
Ogo tai dekhi tai jethai sethai
Takai ami je dik pane|

5)

Aamar mon, jakhon jaagli na re

O tor moner manus elo dwaare|

Taar chole jaawar shobdo sune bhaanglo re ghum

O tor bhaanglo re ghum andhokare|

Maatir pore aanchal paati ekla kaate nishitraati|

Taar bnaasi baaje aandhar-majhe, dekhi na je chokkhe tare|

Ore, tui jaahare dili phnaaki khuje taare paay ki aankh?

Ekhon pothe phire paabi ki re ghorer baahir korli jaare?


6)

Aami taarei jaani taarei jaani amai je jan apon jane

Tari dane dabi amar jar adhikar amar dane|

Je amare chinte pare sei chenateri chini tare go

Akoi alo chenar pathe tar prane ar amar prane |

Apon moner andhokare dhaklo jara

Ami tader modhdhe aponhara

Chuiye dilo sonar kathi, ghumer dhaka galo kati go,

Nayon amar chuteche tar alo kara mukher pane|

7) 

Jani jani tomar preme sakol premer bani meshe,

Ami seikhanetei mukti diner seshe|

Sethaay premer charom sadhon, jaay khose tar sakol badhon

Mor hridoypakhir gagon tomar hridoydeshe|

Ogo jani amar shranto diner sakol dhara,

Tomar gabhir rater shantimajhe klantihara,

Amar dehe dharer parosh tomar sudhaay holo saros,

Amar dhularee dhan tomar majhe nutan bese|


8) 

Tomar khola haawa lagiye pale tukro kore kachi

Ami dubte raji achi ami dubte raji achi|

Sakal amar galo miche, bikel je jai tari piche go

Rekho na ar, bedho na ar kuler kachakachi|

Majhir lagi achi jahi sakol ratribbela,

Dhaugulo je amai niye kare kebol khela

Jharke ami karbo mite, darbo na tar bhrukutite

Dau cheye dau, ogo ami tuphan pele bachi|

9)

Mon re ore mon, tumi kon sadhanar dhan.

Pai ne tomai pai ne, shudhu khnuji sarakhan

Raater tara chokh na boje – andhakare tomai khnoje,

Dike dike berai deke dakhin-sameeran

Sagar jamon jagai dhani, khnoje nijer ratanmani,

Temni kare akash cheye arun alo jai je cheye –

Nam dhare tor bajai banshi kon ajana jan


10)

Aami jakhon chhilem andho

Sukher khelaay bela gachhe paai ni to aanando.

Khelagharer deyaal gnethe kheyal niye chhilem mete,

Bhit bhenge jei ele ghore ghuchlo aamar bandho

Sukher khela aar roche na peyechhi anando


11)

Aamare parai parai khepiye barai kon khyapa se

Ore akash jure mohan sure ki je baje kon batase

Galo re, galo bela, pagoler kemon khela
Deke se akul kore, dai na dhara

Tare kanon giri khuje phiri, kede mori kon hutashe |


12)

Kon aalote praaner pradip jaaliye tumi dhoraay aaso

Saadhok ogo, premik ogo,

Paagol ogo, dhoraay aaso |

Ei okul songsare,

Dukho aaghat tomar praane bina jhankare,

Ghor bipad maajhe,

Kon janonir mukher haasi dekhiya haaso |

Tumi kaahar sandhane,

Sakol sukhe aagun jele berao ke jaane,

Emon byakul kore,

Ke tomare knaaday jaare bhaalobaso |

Tomar bhaabna kichu naai,

Ke je tomar saather saathi bhaabi mone taai,

Tumi maron bhule,

Kon ananto praansagore anonde bhaso |

Amare ke nibi bhai, sapite chai aponare

Amar ai mon goliye kaj bhuliye sange toder niye ja re

Tora kon ruper hate cholechis bhaber bate,

Pichiye achi ami apon bhare|

Toder oi hasikhusi dibanishi dekhe mon kemon kare

Amar ai badha tute niye ja lutepute

Pare thako moner bojha gharer dware

Jemon oi ak nimirhe banna ase

BHasiye ne jai parabare

Ato je anagona ke ache janasona

Ke ache nam dhor mor dakte pare?

Jodi se barek ase darai hese

Chinte pari dekhe tare|


Lalon’s “Sob loke koy Laloni jat songsare” (Translation: All people ask about Lalon’s Caste) became the source of many poems and songs. His famous poem ‘Africa’ is one of them:

Eso jugantorer kobi-

Obosanno e sondhar rossipate|

Nirdoy dalit oi man hara manabir kache

khama vikkha karo,

hok taha taba sovotar
Translation: The poet! You have come to an end of the day. You say sorry to those distorted people. That is going to be a line which will be a memorable one among the people of the world.

Interestingly, everywhere there is an attempt to come to closer to those people who never become the part of his thinking and reflection of thinking i.e. writing. Therefore, these poems through which he portrayed his untraded people, bear the mark of repentance and “mark of weakness and mark of owe”. For instance Bharattirtha repeats:

\[
\begin{align*}
Eso \ Brahman, \ shuchi \ kari \ mon \\
Dhoro \ hat \ sobakar, \\
Eso \ he \ potit \ karo \ apanit \\
Sob \ opoman \ var.
\end{align*}
\]

Translation: O Brahmin! You also come and join in the process of purification. Hold the hands of all and shake off all the little mindedness from you.

The poem calls for union forgetting the barrier of birth, caste, creed, religion, position and hierarchy. Everywhere there is a presence of those people. In Buddhavakti he says:

\[
\begin{align*}
Hata \ ahoter \ goni \ sonkhya \\
Tale \ tale \ mondrito \ hobe \ jaya \ danka
\end{align*}
\]

Translation: I count the number of injured. In its rhythm there will be resounded a victory.

In Prayaschitto from Nabajatak, the poet says:

\[
\begin{align*}
Sobe \ na \ debota \ heno \ opoman \\
Ei \ faki \ bhaktir.. \\
Notun \ jiban \ notun \ aloke
\end{align*}
\]
Translation: O God! No one can bear such an insult. There is lack of devotion. If you can change, there will be fresh air and light which will energize you to live.

The research of Pravat Kumar Mukhopadhyay, the biographer of Tagore, helps the readers trace so many instances where Tagore lost his identity as Tagore. In 1920 Tagore visited England for giving lectures and during these fifteen days, he focussed on “The Message of the East”. Surprisingly during that period of time he vastly lectured on folk, folk culture of Bengal and its contribution and consequent continuation in Indian culture and philosophy. For an instance in 1930, he lectured on the internal theorization of Bauls songs in the University of Oxford. He informed:

It spoke of an intense yearning of the heart for the divine which is in man and not in the temple, or scriptures, in images and symbols. (The Religion of Man, London, 1931, p. 110)

Creative Unity (1922) holds a collection of all these lectures. But the research wants to focus on the essay written for Bauls named as An Indian Folk Religion. Very clearly Tagore propagated the humanistic theory of the Bauls thorough the medium of these essays. He not only translated more than ten songs especially for its richness, variety, simplicity of thinking and thought provoking concept of life in general but also the research repeatedly mentioned how he was over shadowed by the songs Lalon Fakir in perticular. He tries to get channelized through a wonderful connection with P.B. Shelley. He said that it reminds him of Shelley’s poem in which he sings of the mystical spirit of Beauty. Contextually, it is true that on various lectures he exemplified Bauls as an ideal race having no institutionalized religion and its rituals. Even he instructed people to follow them how to be man for whom humanity is the only religion.
Finally, it can be said that Tagore though a prolific poet, essayist, novetist, short story writer and what not becomes Tagore because his songs. These are so varied and enriched that only through songs he can be tasted. Being a colossal composer he is more than a capable artist to hypnotize the world. Therefore, the research gets the clue what is in Bauls that forces him turn back with great craze keeping an indelible impression on him. What is striking is his simplicity and generocity. No matter he could have easily dissolved his impression or the materials he borrowed from them in the midst of his composition. But he did not do it just because the simplicity that the readers talk about is imbibed in him by the Bauls. If it is ingrained in him by them, Tagore must emulate it like an obedient student. These qualities make him different from all. Therefore, his honest confession:

_Tumi kemon kore gaan koro hey guni,_
_Aami obaak hoiye shuni, kebol shuni._
_Shurer aalo bhubon phele chhaye,_
_Shurer haawa chole gogon beye,_
_Paashan tute byakul bege dhey._
_Boihya jaay shurer surodhuni._
_Mone kori omni sure gaai,_
_Konthe aamar sur khunje na paai._
_Koite ki chaai, koite kotha baadhe -
_Haar mene je poran aamar kaande,_
_Aamay tumi phelechho kon phaande_  
_Choudike more shurer jaal buni._

Translation by Tagore:

I know not how thou singest, my master!

I ever listen in silent amazement.

The light of thy music illumines the world.

The life breath of thy music runs from sky to sky.

The holy stream of thy music breaks through all stony obstacles and rushes on.

My heart longs to join in thy song, but vainly struggles for a voice.

I would speak, but speech breaks not into song, and I cry out baffled.

Ah, thou hast made my heart captive in the endless meshes of thy music, my master!
Bibliography:


Links:

http://books.google.co.in/books?id=y3prNyZ7SKwC

http://openlibrary.org/b/OL23720201M/

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Conclusion

Indubitably Baul song and its philosophy have lured different people at different point of time. Nobody can help being attracted both by the sweetness of songs and the depth of philosophy. Rabindranath Tagore is one of those giants who was deeply drawn to the depth by Bauls in general and Lalan Fakir in particular. This remains ingrained in his mind not for a reason of variety but for volition to be free from all bearings, bondages, boundaries of materialism. Tagore is a soul mate with the Bauls. Because of this untiring attachment, it can revoke his sense impression from its inept condition. Due to this, perhaps *Jeevandevta* of Rabindranath Tagore and *Moner Manush* of Bauls are identical and inseparable. What Tagore found in them is not only the value of humanity but also more importantly the value of humility. Therefore, whatever positive or negative changes from all perspectives the critics talk about or discuss about Tagore are under the influence of one man, Lalan Fakir. In this concluding section, the research will try to prove the type of influence based on some evidence. These are following:

1) **Mysterious Meeting between two Giants:**

This topic ensues doubts, confusions and confrontation and creates a maze. Critics are genuinely divided into two groups on the basis of yes or no though unable to affirm yes or no. Jaladhar Sen first tries shape the abstract doubts and confusions in his book *Kangal Jibani*:

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Shiniachi, kabibar shrijukta Rabindranath thajurer Shilaidaher khuti te Lalon Fakir akbar
gan koria sokol k montra mukdho koriya rakhiyachilen|
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Translation: It is heard that Lalon Fakir made people awestruck when he sang from morning to afternoon in Tagore’s hut in Shilaidaha.
But Sachindranath Adhikary tried to trace the topic in his essay *Kabimilan*. Immediately in the next year (Bengali 1352), he wrote a short story titled – *Pallir Manish Rabindranath* (Rabindranath, a man of village). The research from the extracts insinuates that the story is based on the conversation between these two giants. Then there is an unexpected twist. The research probes into it and drags the vital point that after a long time the writer of the Book understood his mistake and shared the same through a letter to Abul Hasan Chowdhury – (8/11/1970):

*Laloner mrityu 1890 saler 17 october 116 bochor boyose. Rabindranath oi somoye jamidarir bhar panni; tai sakkhat hoini bolei dhptra jete pare*

Translation: Lalon died on 17th October in 1890 when Tagore was not in charge of Jamindar. Therefore, they did not meet.

Except that the research can consider the comments of Gosain Gopal in *Gopal Gitabali*:

*... Sadhak Lalon Sain Bohu sadhu o Darbesh Thakurer sohit dekha korite asiten| kobi Rabindranath Lalon Sain k valobasiten o tar gan shrobon koriten*|

Translation: Lalon along with many sadhus and Darbesh Thakur used to come to Tagore and they used to sing.

Side by side he makes a contradictory statement with a reference to Muhammad Mansuruddin’s *Janashruti*: *Eta akta aschorjer byapar Rabindranath er sathe Laloner dekha sakkhat hoyechilo kina tar kono nischit khobor pawa jaina*| (Translation: It is very surprising that there is no authentic information regarding the encounter between Rabindranath and Lalon Fakir). Sukumar Sen was quite emphatic when he said: *Sadhana chalaibar kale Rabindranath Lalon Fakir o Andha Boshtomi r moto kichu BaulVaishanv Darbesher sonsporshe esechilen*| (Translation: During his sadhana Tagore came in contact with so
many Bauls like Lalon Fakir and Andha Boshtomi). The research can included valuable concerns of Binay Ghosh:

1884-85 sale Baul ganer songrohoti hate porar por jokhon lokosahityer dike tar drishti akorshan holo, tar du tin bochorer modhyei mone hoi, Shilaidoher bikkhato Baul Lalon Fakir er sathe tar sakkhat hoyechilo|

Translation: He realized the value of Loksahitya after geeting the copy of Baul Collection. After two or three years, may be, Tagore happened to meet renowned Lalon Fakir in Shilaidaha.

However, it can be stated the researchers or critics were under over influence of Tagore changed their opinions when they realised it to be groundless and baseless. The research can include Hiranmoy Bondapadhyay saying in one of his interviews that these all are opinions not facts, Annadashankar Roy commenting the entire discussion is beyond any proof, Asit Bondapadhyay, a renowned scholar and writer of *Bangla Sahityer Itihas* opining they never met. Finally, Saiyad Murtaja Ali emphatically repeats: Kau kau likhechen j Lalon Fakir er sathe Rabindranath er dekha shone hoto| kintu Rabindranath er sathe Lalon Fakir er kono biswasjogyo proman ney| (Translation: Though people say they used to meet and talk, it is hypothetical without any reliable proof).

After all the research wants to convey that there are some hints in the writings of Rabindranath Tagore himself through these are very oblique and intricate. In the introductory part of ‘Haramoni’, he wrote: Shilaidahe jokhon chilam, Baul doler sathe amr sorbodai dekha sakkhat o alap alochana hoto| (Translation: I used to talk with different group of Bauls when I was in Shilaidaha).
It is totally uncertain and risky as well to think that Lalon was there as a member of such a group. The conversation between Tagore and Kalimohon Ghosh, there is a hidden interface yet blurred: *Tumi to dekhecho Lalon Shah Fakir er sishyo der sathe amr ki rokom alap jomto*.

(Translation: You know only how much I love to talk to and interact with the disciples of Lalon Fakir).

Here again no surety can be interred whether Lalon was present with his disciples. Rather tone of Tagore indicates among or through his disciples Tagore was successful to tease him. Later on, in several lectures he mentioned the names of Gagan Harkara and others but not for a single time he has mentioned the name of Lalon Fakir. Now at this stage it is very obvious for Tagore to be exultant to place his name if he could have met him. On the other hand, when he started visiting Shilaidaha due to *Jamindari* responsibility during 1889, the provision to meet Lalon was extremely high but still lack of any proof unsettles any further discussion. Therefore, the research also fails to draw any line final line regarding such historic confluence. This is why the research considers the impression of Tagore as an instance of ‘indirect influence’.

2) **Tagore’s Lalon Fakir**

Recent Bangladesh or undivided Bangal was really a store house of Bauls. As long as Tagore was surrounded by Kolkata and its nearby places, he was not exposed to the world of folk, common people in general and Bauls in particular. Though he was antipathic towards *jamindari* responsibilities, fortunately it is that reluctant task which only unveils a world in which he longed to be throughout his life. He came in their close contact which itself twisted/brushed off the affluences of his soul. He tried to feel them not through head but through heart. Truly just like a genius he possessed a power of profundity and prophecy that
prompts him to perceive through heart ‘the heart of man’, Lalon Fakir. Aforementioned discussion brings it to the notice of the readers that the confluence between Lalon and Rabindranath is every enigmatic. The bright light of research still fails to penetrate the mist of confusion and realized at last it is better to avoid such confrontation. However, his disciples namely Gagan Harkara, Gossain, Ramlal, Gosain Gopal to name a few had been able to quench Tagore’s thirst for Lalon Fakir. At that point of time he composed a small write up regarding Lalon Fakir. It is worth mentioning that he was very intimate to Maniruddin Shah for every detail about Lalon Fakir. Therefore, the research can conclude that this relationship with Lalon Fakir at this stage is three folded: collection of songs from different sources, creative discussion on them for understanding the pulse of his work and to promulgate those pieces according to the parameters and finally to implement the same in his writing as resource. Here the research can comment that the journey of Rabindranath Tagore to Lalon Fakir is a journey from source to resource, plain to plenty and simple to sublimity. Exampled are ample. Very popular example is Gora, a novel which not only begins with the mellifluous song of Baul but also conveys a sense of repentance to note it down. But Tagore in the novel invariably shares an impending effect of the song regarding ‘the heart of the matter’. The impression is so deep drawn that he repeated in Patraput, Poem no 15:

Kotodin dekhechi oder sadhak k

Akla provater roudre sei Padma nadir dhare

Je nodir nei kono dwidha

Paka deuler puritan vit bhenge felte||

Dekhechi Aaktara hate choleche ganer dhara beye

‘Moner manush’ k sondhan korbar

Govir nijon pothe||
In Tagore’s own translation:

One day I chanced to hear a song from a beggar belonging to the Baul sect of Bengal...What struck me in this simple song was a religious expression that was neither grossly concrete, full of crude details, nor metaphysical in its rarefied transcendentalism. At the same time it was alive with an emotional sincerity, it spoke of an intense yearning of the heart for the divine, which is in man and not in the temple or scriptures, in images or symbols... I sought to understand them through their songs, which is their only form of worship.

Like Achin Pakhi (a bird coming from unknown origin), Aaktara (One string instrument) was the centre of this attention and action so much so that he himself became an instrument, an Aaktara where the thoughts regarding Bauls were instrumental to guide his poetic career. By blood Tagore is romantic searching for the remote, unknown and unseen. But the ‘nuances’ for the ‘remote, unknown and unseen’ Bauls enriched rather coloured the canvas of his creativity. He sang:

\[\text{Tumi raginir moto aso jao} \]
\[\text{Aktarar tare tare||} \]
\[\text{Ei jantro tomar ruper khancha} \]
\[\text{Dole bosoner batase||} \]

Translation: You come and go like the tunes of a Raagini of classical music. Your stepping sounds get reverberated in the sting of Aaktara. This particular instrument brings a colour of spring and springs a sense of deep love in me.

In another poem, the reference of \text{tumi} (you) associates both the feelings for the ‘known’ and ‘unknown’ and \text{aktara} vibrates vividly in the vortex of poet’s verve:

\[\text{Achin pakhi tumi} \]
Miloner khanchai thako-
Nana sajer khancha||
Sekhane biroho nityo thake pakhir khanchai,
Sthokito orar modhye||
Tar thikana nei,
Tar ovisar diginter pare
Sokol drishyer bilinotai||

Translation: You are really an unknown bird who always peeps through the breath. You stay in different types of cages of different colours. It is really sad that it has lost the power to fly. You are the most visible entity when nothing is visible.

Therefore, ‘cage’ of Bauls really encaged Tagore from all corners. For example, the research can cite that Tagore translated the lines of the song when Sano San translated Gora. The research can further inform that this not an end. After translation he signed in it perhaps for the sake of an attestation of his own credit and consequent celebration.

3) Prosodic similarity between Lalon Fokir and Rabindranath Tagore:

Tagore was very much ignited by the structure of Lalon Fakir. In 1341 according to Bangla calendar Tagore read an essay “Channder Prakiti” (The Nature of Prosody) in Calcutta University which later came to be popular as Chhanda (Prosody). Here he explained the prosodic style of Lalon Fakir. He mentioned:

Prakrito Banglar duyorani k jara suyoranir aprotihoto bhabe sahityer goal ghore ashroy na diye hridoye sthan diyeche, sei ‘asikkhibo’ lanchona dharir dol jothattho Bangla bhasar sompod niye anondo korte badha paina. Tader praner govir kotha tader praner sohoj bhasai udhrito kore di.
The original form of Bangla is perfectly dealt by those uneducated people. They know the method of showing respect. They have made a language which is a matter of pride. Therefore, I should take the initiative to make you understand their language welling out of the depth of their heart with simple language.

The research here intends to refer those two songs of Lalon Fakir which he himself explained the typical prosodic style:

\[
\text{Ache jar moner manush apon mone}
\]
\[
\text{Se ki r jope mala}
\]
\[
\text{Nirjone se bose bose dekche khela|}
\]
\[
\text{Kache roy, dake tare}
\]
\[
\text{Ucchasware}
\]
\[
\text{Kon pagela,...}
\]
\[
\text{Ore Lalon bherer lok dhekhano}
\]
\[
\text{Mukhe hori hori bola|}
\]

Translation: Bead counting is no more important for man who bears ‘moner manush’ at his bottom of the heart. He silently notices all the games of action throughout the day. He will not respond even if you call at the peak of your voice. Even the mad chanting of ‘hari, hari’ is also futile. Lalon says it is nothing but a distorted disguised self of the person that can never feel the self disguised as ‘moner manush’ in his soul.

In another song he tells:

\[
\text{Amon manob jonom ki r hobe|}
\]
\[
\text{Ja kor mon tarai kor}
\]
\[
\text{Ei vobe|}
\]
Anantarup shristi kore sain

Shuni manoer tulona kichui nai

Deb debotsa gon

Kore aradhon

Janmo nite manobe...

Ebar thokle r

Na dekhi kinar

Lalon koi kator bhab.

Translation: Man gets his birth as man only one time. Hence, he should work religiously to achieve the purpose and goal of this life. Sain, the absolute soul makes the soul infinite to enjoy the beauty of finite world i.e. earth. All Gods and Goddesses are worshipping to be reborn. The life of human being has the real sense of meaning of living. Man should realize it and do work accordingly. Lalon says one mistake can lead to any disappointment. Therefore, Lalon says man has to learn through his mistakes.

At last the poet says here the prosodic structure is just like a river that has fluidity but different pace. It is always lively taking turns and twists according to the tone, temperament and subject matter of the song almost in the similar pattern of a river taking turn according to the geographic condition. In the middle, he initiated everyday language of Bengali people with such prosodic style. Here he explored in them the simple pattern of prosody attributing to the simplicity of language especially a language called sandhya bhasa meaning the play of colloquial and common word in the same composition. For such illustration, he exemplified a long by Lalon: “Kotha ache din dorodi Sain” (Translation: Where I can get Sain, a caring person for the insolvent).
4) Tagore’s interest in Lalon Fakir’s Manuscript:

At last his condition was such that only listening could not satisfy him. He was overcharged by a sense of possession. He confessed that he had gone through an old copy consisting of some songs. However, further research enlightens that he jotted down almost 298 songs from a copy bought by Bamacharan Bhattacharya. Some critics are of the opinion that Bamacharan himself copied some of the songs. To the contrary the research dissipates that Lalon’s disciples catered a vital information that Tagore frequented them and used to collect their manuscripts from them. Nonetheless, they even launched an obligation against him that he did not return those manuscripts. To some extent, it may be true yet it is hard to believe that he did not respond after several intimations.

Another reference is very supportive here. Dr. Pashupati Sasmal, director of Rabindra Bhaban, Viswa Bharati sent a manuscript of Lalon Fakir to Abul Ansan Chaudhury for the publication of a Lolon centric book. It is mentioned:

*Rabindranath Thakur er nikat theke prapta Rabindrabhabanastha pandulipir modhye Lalon Fakir er ganer khata duti ullekhjogya|... Khatar pichon dike lekha shuru hoyeche, ortha procholito orthe sesh prishtha (ba diker) prishtha akhyapatra kora hoyeche| Sada kagoje pencil diye line tene besh spashto hastakshar kalite ganguli lekha| Lal pencil e prishthanko deya ache| Likhito prishthar sankha sarbamot 163 (prothom khata- 68; diwitiyo khata- 95)| Mot ganer sonkha 298| Duti khatar ayoton 17 cm X 21 cm| Prothomkhatai 126 ebong ditito khatai 172 ti gan ache| Er modhye 8 ti gan du bar kore lekha, sei hisabe mot ganer sankha 290| Prothom kono gan tini sangsodhon na korleo, dwitiyo khatai 104, 106 o 121 gan tintite koyekti shobdo nijer hate ketar thik upore shobdo gulir shuddho path likhe rekhechen|

Translation: what is noteworthy is the collected two copies basically manuscripts by Tagore himself. Ideally write up starts from the back of the manuscript along with a preface. With the help of pencil, the lines are drawn in a fair sheet and the songs are written. 163 pages comprising 290 songs, in which the first manuscript consists of 126 songs within 68 pages and the other one 172 songs within 95 pages, are marked by a red pen. Out of 290 songs eight
songs are repeated. Though he did not make any correction in the first manuscript, in the 
second specifically in song no. 104, 106 and 121, he modified some words and wrote the 
original version just above those scribbles.

Rabindra Bhavan library contains two such books of Lalon Fakir with some changes 
done by none other than Tagore himself. Later on Sanat Kumar Mitra published “LalonFakir: 
Kabi o Kabya” (Lalon Fakir: the Poet and Poetry) incorporating the songs from the 
manuscript and in 2009 Abul Ansan Chowdhury published – “Rabindranath Songrihito 
Laloner Ganer Pandulipi” (The Manuscripts of the Songs of Lalon Fakir Collected by 
Rabindranath Tagore). Shktinath Jha got to know about a book where 375 songs in a book 
helped Tagore shape his ideas about their language. The research intends to quote the saying 
of Kalicharan Ghosh:

Shilaidahe kobi tokon obosthan korchilen Padmar upor| Akdin kusthiyar likat Lalon Shah 
Fakir er akhrai giya kayekti sangeet songraha koriya anite bolilen| ... Tini sei somoy Lalon er 
besh kichu sishyo der sathe porichoy koriyachilen| ... Tara chole jabar por amak boholen 
ihara lekha pora janena| Kintu eta sokolei gyani, baro baro kotha eto sohoj bhabe bujhaite 
pare j eder sathe alochana kore j anondo paiyachi, biswaobidyalayer upadhidharider songe 
alochana koreo ta pawa jai na|

Translation: Tagore was in Silaidaha on the bank of river Padma. One day he instructed me to 
bring a collection of Lalon Shah Fakir’s songs. During that point of time he met some of his 
disciples for his own importance. After that he informed me that they are not educated but so 
spontaneous to share the knot of the theories of life. A minute’s conversation with them can 
fill your heart with pleasure which is rare and rarest even not available among those awarded 
university professor.

At last ‘Prabasi Patrika’ which was published in 1322 and published 20 songs of Lalon Fakir 
attest his craze for his manuscripts.
5) An Initiative to Change after Lalon Fakir:

To explain this part of the research, it directly reminds of the proverb ‘mature poets steal and mediocre poets copy’. A figure like Rabindranath Tagore underwent a process of modulation and reformation when he realized Lalon Fakir. Innumerable songs of Tagore are of same type but indigenous indeed. That is perhaps the taste for the readers to undertake such responsibility and test for the writer as well to be unpolluted from the allegation of plagiarism. “Khanchar vitor achin pkhi kemne ase jai” perhaps posed the prime problem in his life and to solve this he makes his own life because life is meaningless but the very search for the meaning offers meaning to it. Prabhat Kumar Pal, the biographer of Tagore opined that Tagore was very keen to collect one biography of Lalon Fakir. Here the research will try to refer to some songs of Tagore and Lalon Fakir that overlap each other from all possible perspectives but the research proves that there are stark contrast of illustration and detachment.

i) According to the research Tagore’s song is complimentary for Lalon’s one. In the very first song key is in other’s possession:

Amr ghorer chabi porer hate,
Kemone khuliye dhon dekhbo se chokkhete||

Translation: the other person owns my key with which he can open and see the possession of my heart.

Tagore follows him. He says:

Bhenge mor ghorer chabi niye jabi k amare

O bondhu amr||

Translation: Oh! My friend, you will break the key of my house to take me out.
In the second he invites a deliverer as his friend to make him free from finite. It may be that
the song is an unsung acknowledgement for the Bauls as if they possess the key to take him
in their world of sacrifice that Bauls or Fakirs embody through their living.

ii) To search ‘Moner manush’ as their ideal is the sole of Baul tantra, this is also a
part of their ‘sadhana’. The play The Bishop’s Candlesticks bears the impression
of same search when it incites ‘every poor human body is the temple of living
god’. Life becomes complete when one can know ‘him’, own self and feel ‘him’,
the self of God. But unfortunately common folk are miles away. Here the first
concept is dealt by Rabindranath Tagore and the second one by Lalon Fakir.

iii) Through songs both of them propounded the process of attaining the ultimate.

Before everything one should know the self:

\[
\text{Jar apon khobor aponar hoi na|}
\text{Aponare chinite parle}
\text{Jabe sei ochenare chena|}
\]

Translation: A person, who does not keep any feeling about his soul, is incapable to fetch
another soul.

Tagore repeats:

\[
\text{Apanake ei jana amar furabe na|}
\text{Ei janar sone sone tomai chena|}
\]

Translation: It is an endless process to know myself and through this process I will search
your self.

The difference needs no clarification. Tagore’s tone is optimistic while that of Lalon is
suggestive rather imperative.
iv) At last the research takes recourse to another poet, dramatist and genius of another language to amalgamate the process of their collective association. For the purpose, the research opts famous Shakespearean title *All's well that End’s well*. On the eve of their deaths, both the poets reverberate their eternal communion through ages. Lalon sings: “*Par koro he doyal Chand amare*” (Oh! Kind man take me to the other world) and Tagore repeats: “*Samukhe shanti bhasao taroni he karnadhar*” (Sea of peace is calm now. Therefore, oh! Lord let me sail through this). Here also his individuality is quite feasible.

v) Other two songs are also distinctive in their own ways. Lalon says:

\[
\begin{align*}
Moner kotha r bolbo kare \\
Mon jane r morom jane \\
Mojechi mon diye jare||
\end{align*}
\]

Translation: Whom shall I share mine own emotion? Nobody except my heart can trace it. I am totally lost when I try to feel it with the medium of heart.

Tagore repeats:

\[
\begin{align*}
Ami hridoyer kotha bolite byakul, \\
Shudhailo na keho|| \\
Se to elo na, jare sopilam ei, \\
Pran, mon deho||
\end{align*}
\]

Translation: Nobody, even ‘she’ for whom I sacrificed everything, asks what is happening with me or what is my pain.

The influence and the difference are noticeable. In the first, ‘mon’ (mind) knows everything but gets lost in it for further exploration while in the second the poet repents the indifference
of his better half for not asking about his misery. First one seems to be a self contented song while the second is sad one.

iv) Another example is Lalon’s “Amr moner manusher i sone milon hobe koto dine” (Translation: When shall I meet with my Moner Manush?) and Tagore’s “Ami tarei khuje berai je roi mone amr mone” (Translation: I am still in search of that man who stays in me) or “Amr praner manush ache prane tai heri tai sokol khane” (Translation: I can see ‘Him’ everywhere who stays at the bottom my heart). Minute details in those songs will determine the difference of the feeling of closeness. Lalon has shown the urge and eagerly awaiting the moment to meet Moner Manush while Tagore is in search of the person and then he will meet. Hence, he is basically more concerned to find him out from the brag of heart than meet him. Obviously, without him though ubiquitous union is undone.

Except these, there are numberless compositions showing a healthy game of link and delink, complement and supplement, entanglement and estrangement, association and dissociation and finally arriving at a point of reliability and individuality.

6) Theoretical similarity between Tagore and Lalon Fakir:

Bauls do not believe in any kind of naming. They simply compose and sing throughout through streets. They are free from all contamination, complexity and commitment. They are far away from the touch of theory. Similar was the theory of Tagore. He was a real artist in the true sense of the term. He is not a philosopher as far as academics is concerned rather he works on philosophy for the sake of simplification in general and comprehension in particular for common people for its wide acceptance. He believes in poet’s religion i.e. ‘the religion of Man’. In this relation he is almost in the same thread with the Bauls. Bauls focused on sadhana the base for the spiritual superstructure. Almost in
similar fashion Tagore wrote *Sadhana* to imprint their ideology. He states the same in different expression:

The lamp contains its oil, which it holds securely in its close grasp and guards from the least loss. Thus is it separate from all other objects around it and is miserly. But when lighted it finds its meaning at once; its relation with all things far and near is established, and it freely sacrifices its fund of oil to feed the flame. Such a lamp is our self. So long as it hoards its possessions it keeps itself dark, its conduct contradicts its true purpose. When it finds illumination it forgets itself in a moment, holds the light high, and serves it with everything it has; for therein is its revelation. This revelation is the freedom which Buddha preached. He asked the lamp to give up its oil. But purposeless giving up is a still darker poverty which he never could have meant. The lamp must give up its oil to the light and thus set free the purpose it has in its hoarding. This is emancipation. The path Buddha pointed out was not merely the practice of self-abnegation, but the widening of love. And therein lies the true meaning of Buddha's preaching (*Sadhana*, p. 40).
Is Tagore a Baul: A Comparative Study through ‘Influence’ and ‘Anxiety of Influence’:

Introductory part focuses much resemblance between ‘Vaishnav’ and Bauls. The research undertakes a number of proofs to reach to a decision whether ‘Vaishnavas’ are Bauls or not because this inference will ultimately decide the identity of Tagore whether he is a Baul or mere a follower of Baul along with his indigenous collection of works. No doubt it is a debatable topic yet the research tries to draw a clear cut conclusion with the help of two fold discussions, one from the social perspective and the other from genetic perspective.

It is very obvious that Baul is a type of sadhna; sadhna of controlling ‘Kam’ intention of sex (rather attraction for the opposite gender), sadhna for religious life/pious life, sadhna for the god of life who stays within, not in church or mandir or masjid. These are the basic steps to be a Baul. As they do not believe in rebirth, they are far away from procreation, a normal desire for all human beings. According to them, desire for sex is like fire that burns not only the other emotions, expectations, creativity and positivity but also thrashes the pure temple of living God. Lalon says:

\[ Hawa dharo agni kao sthir, \]
\[ Jeno moreo bachite paro | \]

Translation: Hold tightly. Mitigate the fire of ‘kam’ so that death cannot conquer you. On the contrary it will immortalize you.

Science would go against this. Even common notion of the society is that man (fathers) lives through the actions of his next generation (sons and daughters). Bauls have vehemently denied such conception. According to them when one can maintain the manipulation of sex, other categories automatically fall into pattern. A Baul has to go through the tough task of seduction. For success he needs extreme level of self-control in all respects. This tenacity of adherence to stipulated norms, on the other hand, keeps them on track from different types of
corruption and aberration. The research tries to include uniqueness of dress, food habit, pattern of thinking and so on. Here also Lalon is the ‘pathfinder’, the guiding star:

\[ Satya bol supothe chal ore amr mon \]

\[ Satya supath na chinile, \]

\[ Pabine manusher darshan\]

Translation: Mind should follow the principles of truthfulness and honesty without which he cannot meet man.

However, critics like Srimanta Acharya opined about the two trains: Hindu Bauls and Muslim Bauls. The research is of the opinion that this is not the way to divide. This is rather shortsightedness of the broad aspect. In a different language, it is a meiotic vision of a panoramic view. But for reference, ‘Hindu Baul’ is broadly a group of people who follow ‘Vaishnavite’ religion. Again such a statement is also contradictory because Bauls have imbibed the spirit of all other sects including ‘Vaishnavas’ and at the end are directed by their own. They have their own driving force to guide their followers. The research might encounter one fundamental question here ‘why are they called ‘Vaishnavas’ even if they are guided by their own principle?’ The answer is ‘Vaishnavas’ were very dominant at that point of time. In relation to that Bauls were much neglected by the people in society including ‘Vaishnavas’. Nobody can deny the strict regulation of Vaishnavites. But the exceptions meaning the deviators of ‘Vaishnavite’ are imposed on these uneducated people called Bauls. To be very frank they were actually victims of ‘Vaishnavites’. Simply it is like this people who do perform according to the propagation of ‘Vaishnavism’ become ‘Vaishnavas’ and those who do mistakes and befouls the name and fame of being part of ‘Vaishnavas’ came to be known as Bauls. To be very frank they were actually victims of ‘Vaishnavism’ yet the result is so because ragged Bauls were their blind followers who could not reach to the riches.
like ‘Vaishnavas’ in the true sense of the term. This is, according to the research, one side
presentation of a coin while the other side is fully brushed off. Hence, it can be concluded
that Bauls and ‘Vaishnavites’ are not same.

From another perspective the research tries to dig history of genesis to get a clear
result. ‘Vaishnavite’ religion is a part of Hinduism. In modern language it can be said that
‘Vaishnavism’ is a new edition of Hinduism. Mahapravu Chaitanyadev was the patronizer of
such a huge change in Bengal. They began ‘nam Kirtan’, another sect of folk music for the
ushering change. But people did not pay any heed to them and could not accept it heartily
resulting in utter indifference. After that ‘Vishnavas’ separated them from the society to
follow their own dictum due to such disturbance and consequent turbulence in the society and
search for the ultimate within their selves. On the other hand ‘Birvadra’ is the first guru
whose father was ‘Vishnavite’ follower. Later on, Brindaban Das in his seminal book
Chaitnya Bhagbat termed them ‘abadhut’. After a long period, between two sects one group
of ‘Vaishnavas’ came to be popular and the other turned out to be notorious so far the rituals
are concerned as ‘abadhut’. These types of ‘Vaishnavas’ lost the ‘vision of judgement’.
People used call those degenerated ‘Vaishnavas’ as Bauls meaning Bauls are corrupted forms
of ‘Vaishnavas’. ‘Abadhut’ and ‘Baul’ are neither synonymous nor complimentary.
Therefore, the research can state that they are substantially different from each other. The
research is tempted to include one song by Daddu Shah that shuns off all the blocks of
confusions and contradictions and evidently evaluates the identity of Baul:

\[
Baul Vaishnav dharma ak nohe to vai
\]

\[
Baul dharmer sathe Vaishnav er jog nai||
\]

Translation: Baul and Vaishnav are different from each other. Therefore, they have no real
connection.
The summary of the song suggests that they are way different. Here are such differences: Bauls wear white cloths where as ‘Vaishnavas’ wear saffron colour dresses, Bauls use ‘pagri’, ‘lungi’ which are not at all used by the other. Code of conduct is also different from that of ‘Vaishnav’, Bauls chant ‘gourhari’ and ‘Vaishnavas’ chant ‘hare krishna’, ‘Vaishnavas’ prefer vegetable dish but there is no choice for the other. These are all outward differences. ‘Vaishnavas’ are traditional worshippers and they are bound by time, space and rituals where as Bauls are free from all traditional rituals. Bauls rely more on contemplation and meditation while ‘Vaishnavas’ will go for counting beads and chanting ‘Hare Krishna’. ‘Vaishnavas’ believe in the image of lord Radha Krishna and Bauls believe in abstract power, the power of soul and self though they are devotees of Maa Kali. Consequently, they constantly culture to sharpen the superiority of ‘self’ which is a key to secure soul, the God. Therefore, a person who composes a song and sings like Baul is not a Baul indeed. Baul becomes a Baul not by a song but by breathing, a typical process of sadhana for the supreme. The following comparative study will decipher the zest in Tagore helping the best in him that rests his name, crests his creation and fests his fame.

1) **Outward Differences:**

In this connection the research contends Tagore simply as a follower of Baul but not a Baul. To be clear, Tagore only followed the theory of art and thinking and practised in the form of art and creation. Truly he popularized them among the public but practically he could not adhere to the physical practice of body and soul known as the essence of Baul sadhana. Outwardly the differences are noticeable. His upbringing, family position, attire, habits do not match with Bauls. Therefore, he was Baul by passion not by profession.
2) **Difference in terms of ‘Family’ and ‘Female’:**

The research can introduce Tagore’s attachment with females though it was in the form of different shades. Woman is the source of inspiration. A number of poems celebrate the beauty, vitality and sublimity of female forms. In one of the poems *Urvashi* he made it very clear how female form formulates the idea and fuses the fragments in him. Shaktinath Jha comments:

He represents Urvashi as the bearer of the goblet of celestial nectar, but he also makes her the purveyor of poison thus completing the picture of beauty which in all places and all ages gives man his richest experience but also has full potentiality for destroying him. The legendary story helps the poet to make Urvashi a marvelous creation of symbolist imagination; she is a beautiful woman who sprang out the foam on particular day and has been sending the thrill of rapture over the universe since, and yet in her unfading youthfulness and power of enchantment she is lea an individual than the embodiment of the poet’s idea of the principle of beauty. Nowhere else does an ancient myth pass so unobtrusively into a modern symbol. Tagore’s Urvashi is the essence of pure beauty, timeless eternal and God himself.

Bauls are the totally opposite to it. They are poles apart. They were non-believer of the rotation of birth and rebirth. They believed with the secretion of ‘gene’ dies the inner man. Therefore, they are miles away from female and procreation. But Tagore was a complete family person in its true sense of the term. Not only that he wants rebirth for perfection due to imperfection in the first birth which is the theme of his one his poems in *Gitanjali*:

Renew his life like a flower

Under the cover of thy kindly night.

3) **Tagore’s concept of Mukti:**

Tagore’s concept of *mukti* (salvation) is also different from that of Bauls. The concept of ‘soul’ and ‘self’ represent ‘atman’ and ‘aham’ respectively in Baul philosophy. ‘Atman’ is deathless by nature where as ‘aham’ due to its impulsive egoistic nature becomes the cause of
death of the ‘soul’. Up to this the ideology of both Bauls and Tagore is same and identical. But the state of salvation for Bauls is a state of complete absorption through _sadhna_, separation from material possession, overall complete alienation from the touch of family bonding or from the things that really mean bondage. For Tagore corporate existence is not bondage. If it is bondage, he is more than happy to accept such bonding because God gets or finds his own reflection through him. It is another way to be in touch with ‘Him’. He mentions:

Deliverance is not for me in renunciation.

I feel the embrace of freedom in a thousand bond of delight.

My world will light its hundred different lamps with thy flame

And place them before the alter of thy temple.

No! I will never shut the door of my senses.

The delight of sight and hearing and touch will bear my delight.

Yes, all my elusion will burn into illumination of joy, and my

Desires ripen into fruits of love.

Every man and woman is created by God and bears the image of God’s creation. Therefore, keeping a safe distance from them for the sake of attaining the almighty, images of ‘His’ creations, is not at all advisable and means an open invitation of crime. He says the same poem:

Salvation in a hermits cave?

No, not for me,

I shall retain thousand ties and

In their midst savor the bliss of liberation.
4) **The Concept of Education for attaining the perception of ‘Personality’**:

Tagore shunned off ‘avidya’ as a mode of salvation though tie was always against institutional education. According to Tagore ‘aham’ makes man self-centered and selfish. He becomes egoistic and egoistic means downfall and degeneration from the state of human being. For him, salvation is not the renunciation from the world, but in perfection of human personality. Simultaneously, he focuses on the importance of education that drives away the logs of misconception and superstition of age old dogmas and leads towards the right track of humanity. On the other hand he refers to the fact that people tend to regard themselves as servants of God. But he regarded God as his guide, friend and philosopher. There is no need, according to him, to distinguish between God and man. They are same as father and child. People worship God with a purpose, the purpose of attaining *mukti* leading them on the way shown or led by God himself. It is disheartening for him. He also contends that when soul realizes its real nature, it becomes perfect. Then only it goes beyond the chain and pain of birth and death, a state of *mukti*. But here he impinges on the impact of formal education for the root of realization. Here also he is entirely different from Bauls who are not only ‘uneducated’ but also reluctant and less conscious to acquire education. Hence, both Bauls and Tagore are culturally imbalanced. Finally, *Sadhana* summarizes his view:

Thus it is only avidya which makes the self our fetter by making us think that it is an end in itself, and by preventing our seeing that it contains the idea that transcends its limits. That is why the wise man comes and says, 'Set yourselves free from the avidya', know your true soul and be saved from the grasp of the self which imprisons you (p. 40).

5) **Definition of God**:

The definition of God is very simple and straight forward in Baul ‘tradition’. They only rely on the power of self that permeates the pure soul of living God. Meditation in seclusion can
commute a connection with God. In comparison with Bauls, Tagore’s concept is complex and complicated because at different stage he relies on different aspects of God. Unlike the mystic music minstrel, Tagore does not believe in ‘dissociation of sensibility’, responsibility and mundane activity. On the other hand, he is fully a pleasure seeking person. Sometime his pragmatic approach differentiates him from the Bauls, the simpletons. The following lines from *Gitanjali* contain this mystic expression:

> Where dost thou stand behind them all, my lover, hiding thyself in the shadows? They push these and pass thee by on the duty roads, taking thee for naught. I wait here weary hours spreading my offerings to thee, while passersby come and take my flowers one by one, and my basket is nearly empty.

> Oh how indeed could I tell them that for thee I wait, and that thou has promised to come. How could I utter for shame that I keep for my dowry this poverty. An, I hug this pride in the secret of my heart.

Not only that, nature is another form of God for him. Sometime he feels human love is the God or ‘man’ himself is the present God. Poem no. 71 is the perfect example for that:

> Thou setest a barrier in thine own being

> This thy self-separation has taken body in me.

Nature and God, Tagore says, as in Vedantic terminology is ‘prakiti’ and ‘purusha’ – the two aspects of the absolute. Meditation and contemplation for nature lead to realization of the God. God expresses himself through various forms of nature. Nature is the source of joy and the expression of God’s love and affection of mankind. So the best form of worship or the process of ultimate realization about ‘him’ is simply to enjoy the pristine beauty of nature. Thus God and man remain bound in one indissoluble tie and the truth of one is not different from that of the other.

Like ‘Vaishnavas’ Tagore also equates man as a servant to God. Man should hold his essence in the grief of separation because ultimately he has to meet his creator, the father of
mankind. Man is the shadow of God. God separates himself into many forms and among these forms one is definitely man. Tagore speaks of omnipresence of God who is impelling force within man. He is the innate and intimate one who “awakens my being within his deep hidden touches” as Tagore said in one of his poems. As man pines and craves for God, he, too, hankers for man and suffers the same. Graham Greene refers the same feeling in his novel *In a World of My Own: A dream Diary* (1992): “God is suffering the same evolution as we are, perhaps with more pain”. This mutual desire is one of the chief characteristics of mysticism. But man forgets about this truth and seeks him everywhere with an unsatisfactory mind and insatiable soul. In *Sadhana* Tagore writes:

In love the sense of difference is obliterated and the human soul fulfils its purpose in perfection, transcending the limits of itself and reaching across the threshold of the infinite. Therefore, love is the highest bliss that man can attain to, for through it alone he truly knows that he is more than himself, and that he is at one with the All (Tagore, *Sadhana*, p. 291).

6) **The Concept of Humanism:**

Tagore conceptualized that ‘man’ should possess the highest rank in all social orders. According to him nothing is as real as man. Bauls taught him to stand by man in all possible forms. Therefore, sometime he placed man before God. Tagore’s humanity can be categorized into three parts –

i) Attribution of ‘humanness’ to the word and world as well

ii) Attribution of divinity to men

iii) Attribution of man as an image of creator

The research wants to add that he was a rational humanist instead of the traditional activist. He placed man above of any preconceived notion, religious sect and narrow nationalism. Tagore accepts two solid aspects:
i) Man and God are on the same plain

ii) Human love is an abode of God.

Thus in this period of time man has become more real for him than God. This is almost the same sung by Bauls. Tagore sings:

He is there where the tiller is
Tilling the hard ground and
Where the path maker is
Breaking stones.

It is unmistakably the greatness of Tagore who was successful to learn the softness of simplicity, swiftness of spontaneity and the spirit of sublimity overcoming the restrictions of ethnicity, affluence of a jamindar, strictness of tradition and cultural superiority of the then society. His eyes could see the real beauty or enjoy it when he is surrounded by common mass. Bauls catered him the taste of the soil which governs life. Gradually, the theme of man/humanism overshadows the other conventional themes of nature, god, society and so on. Man becomes the recurrent theme of his poetry. Not only that he became very concerned for their glorification and salvation. It is no doubt a generous attempt for a poet like him to generalize all who live on the same planet despite the hierarchy of social structure. But what the research tries to point out is that he was partially successful to accomplish. It follows the proverbial concept that ‘blood can be tamed but cannot be changed’. What the research means here is that although Tagore tried heart and soul to make them soul mates, a heartening aspect for his readers, followers and admires, he could not clinch the tug of ‘our culture and their culture’, (a name of his essay). Therefore, sense of superiority and subsequent separation is by default vibrant though it is working unconsciously in a silent way. Another poem evidently extracts how he slipped from desired destination.
7) The concept of Jeevandevta:

The research has introduced the complex idea of God and its theoretical explanations. Besides the concept of God, Tagore coined the term Jeevandevta, a name that bridges the gap between inferior and superior, powerful and week, pure and impure, good and bad, and Lord and servant. It is nothing but an absorbed inspiration cropped out of his heart to do good in life. Tagore felt the spark within which was made him feel by devta who dwells inside to perform like human being is real Jeevan. In reality Jeevandevta is another form of God for him. The research can conclude by saying that the term and thinking itself is a part of humanistic approach. Jeevandevta is more an inspiring force for his world of consciousness. Thus, ‘He’ merges the gap between his personal and spiritual life. After all, it can be concluded by saying that the concept is nothing but an echo of Moner Manush of Bauls. What Moner Manush does for Bauls, Jeevandevta does the same for Tagore.

Apparently Moner Manush and Jeevandevta appear to be same and inseparable. True it is yet again Tagore’s realization of Moner Manush is not so simple as it is with Bauls. Here Moner Manush has a very straight forward meaning in it. Moner Manush is that ‘Manush’ who bears and steers the entire existence of life. But Jeevandevta is richly colorful and intricate as well and appears to be more colorful as one creeps into it. The research only undertakes these two terms to indicate that they may be supplementary but not complimentary. The research separately takes a look on these two words ‘Moner’ and ‘Manush’ and ‘Jeevan’ and‘devta’ for further illustration. In Moner Manush,’He’ is a man related to heart and in Jeevan devta, ‘He’ is the God of life. For Tagore ‘devta’ is still in his shrine of heart. He cannot turn out to be a man. But for Bauls, ‘He’ is only a man, his soul mate not deified as God.
Nevertheless, Tagore believes in types of human existence; personal and impersonal. *Jeevandevta* is the God of his personal private life. It means *Jeevandevta* is not the one and all in his gamut of life. The research dares to demarcate such subtlety of difference between *Jeevandevta* and *Moner Manush* by saying that the concept of *Moner Manush* is very close to heart, the store house of emotions, therefore his presence is informal, whereas the other is only connected to mind, the rational logical part of the body, therefore naturally the appearance is formal.

8) **Implication of Diction:**

Constant reading and subsequent absorption of their thought process takes a toll in his writing. Tagore’s diction has undergone a process of transformation rather evolution. It is similar like Yeats who once said: “Irish poets learn your trade’. Earlier stage shows he was over decorated and pedantic. Gradually he rest restrained himself and tried to equate his creation with a balance of understanding and cognition. Use of colloquial word and simple grammatical construction pave his way to greater success. The research likes to quote two lines to understand such transition:

i) “In the creates of the corn the spirits of earth tremble”.

ii) “The day is no more, the shadow is upon the earth, it is tune what I go to the stream to fill my pitcher”.

iii) “The evening air is eager with the sad music of the water. Ah! It calls me into the dusk. In the lonely lane there is no passerby the wind is up, the ripples are rampant in the river” (Poem no. 74).

The contradiction between first and second and third proves his linear attitude in word selection. Truly Bauls have shown the richness of local or colloquial language to Tagore which makes him feel simplicity is the only way to achieve sublimity. Tagore with his in
genuine genius experimented with it, made out the magic in it and made it more powerful by his compositions. It is obvious that he used some of the words overused by Bauls. In his book *Chhanda* (Prosody) Tagore himself notified that how much he was influenced and how much anxious he was being influenced. Tagore’s extensive use of the words like ‘flower’, ‘river’, ‘star’, ‘rain’, ‘boat’ and so on gears a sense of mechanism and monotony. But again Tagore’s treatment makes those happen as if a flower is still blooming, the wind is still blowing spread the fragrance of flower, the stars are continuously twinkling to enlighten their huts, rain is rejuvenating them to compose and sing, the river is flowing in the waves of tune and rhythm of their compositions and finally boat will help them to reach to the world of immortality.

What the research tries to focus is how he uncovers the layers of meaning. For instance his ‘flower’ makes others flowery, ‘star’ guides others, ‘river’ drags others to infinite and ‘boat’ helps other to abode. At last research would say Bauls gave him colours and Tagore made it a rainbow.

9) **Inter-personal Relationship:**

It is too complex to comprehend the ultimate. *Gitanjali* is perhaps the best resource to totalize a substance. *The Religion of Man* is the other name of his humanism. There is an ontological question regarding the nature of ‘religion’ and how it is connected to ‘man’ *The Religion of Man*. From *Gitanjali* it is obvious that ‘religion’ for him does not mean that man is in control of a divine spirit. Rather the function of ‘religion’, according to him, is to prepare a ground of unity. The Vedantic concept of divinity in man is ‘nara narayan’ (*nara* means ‘man’ and *narayan* means ‘God’) is at the root of Tagore’s philosophy. In *Sadhana* he says:

> In love the sense of difference is obliterated and the human soul fulfils its purpose in perfection, transcending the limits of itself and reaching across the threshold of the infinite. Therefore, love is the highest bliss that man can attain to for through it alone he truly knows that he is more than himself and that he is at one with the all (p. 291).
Tagore equates truth with love and love with beauty or the vice versa. According to Tagore, “When our universe is in harmony with man, the eternal, we know it as truth, we feel it as beauty”. (Quoted from “Conversations and Interviews: Einstein and Tagore” in the English writing of Rabindranath Tagore, vol-3, ed. By Sisir Kumar Das, (New Delhi: Sahitya Akademi, 2008, 911).

Bauls were very simple and humble. They are least bothered about any definition and devoid of ragged experience of life. Therefore, they are devoid of definition. Tagore’s humanity has myriad shapes through love, responsibility, religion, creation and so on. But Bauls had only one stringed idea that this physical body is the abode of another body, the body of living God. The research can define that simplified ideas of Bauls are defined by Tagore. For example the research can mention that Bauls were beyond any shortcomings of caste, creed, complexity and religion and believed in basic principle “manus manusher jonyo” (man is for man) which Tagore calls ‘humanism’. Again they practiced and showed a way to deliverance in the simplest possible way which Tagore would call ‘religion of man’ and ultimately the concept of searching moner manush, a shapeless spirit within own self not through shapes and statues rather will be defined by Tagore as ‘consciousness’. What Baul would call love (prem) Tagore would say ‘puja’ (worship): “Jare boli prem tare boli puja”.

In Creative Unity (London, 1922) Tagore commented:

The great distinguished people of the world do not that beggars deprived of collection, honour and wealth can, in the pride of their souls. Look down upon them as the unfortunate ones, who are left on the shore for their worldly uses but whose life ever misses the touch of the lover’s arms… Bauls have no temple or image for their worship and this utter simplicity is needful for men whose one subject is to realize the innermost nearness of God (p.78-88).
10) The Concept of Soul:

Soul is sole for Bauls. ‘Achin Pakhi’, the unknown bird, embodies ‘soul’, the throbbing spirit. Body rather bones of chest is the ‘cage’ of ‘Achin Pakhi’, the soul. They throughout their lives try to unfold such mystery of the bird that how does it comes and goes without any trace. ‘Achin’ that is ‘unknown’ is the only identity of the bird. One finite soul (the body) is the shelter of infinite soul (God). The lives of Bauls are constant examination and experimentation to know the known (God) though unknown as ultimate goal. What is noteworthy is that still ‘He’ is moner manus not a deity. The following lyrics will render their consideration:

i) “Amr ei ghor khanai k birajo kore, ami jonom hote akdin dekhlam na tare”. (Translation: I have never seen the person since my birth who lives in this small house).

ii) “Ei manushe dekh sei manush ache”. (Translation: See in that man lives the other man).

The novelty of their thanking impelled Tagore. He grabbed it, grasped it, grappled and groped it for further progress. Gitanjali is the storehouse of such emotions, concepts and thinking. What research can say is that Bauls manufactured and Tagore displayed for customization. To evaluate soul above materialism, to establish a perfect communion between men and his surrounding and ultimate reality, Gitanjali holds a mirror to the poet’s spiritual experience. Devotion, as the title suggests, is an intense yearning to be united between an individual and infinite that makes Gitanjali a mighty piece of prayer, pleading and exaltation. Human soul is always lured by worldly possessions and affections. Tagore opines it is not at all significantly substantial unless it is filled by the spirit of God. He says:
We can look at our self in its two different aspects. The self which displays itself, and the self which transcends itself and thereby reveals its own meaning. To display itself it tries to be big, to stand upon the pedestal of its accumulations, and to retain everything to itself. To reveal itself it gives up everything it has, thus becoming perfect like a flower that has blossomed out from the bud, pouring from its chalice of beauty all its sweetness (Sadhana, p. 40).

Birth and death are simply filling and emptying of soul by the supreme soul. The God is the impelling force who moves men to the raptures of joy and sorrow. Tagore conceives God as ‘father’ of creation “father let my country awake” and sometimes as a mother for her kindness. Therefore, God for Tagore is eternal, all pervasive, immanent, inevitable, omnipresent and omnipotent spirit. The poet here takes God to be a perfect singer and his creation as his song. Man is like a flute through which he sings his eternal songs:

I know not now thou singest, my master!

I ever listen in silent amazement. (Poem No 3)

At the end it can be assessed that ‘soul’ is excessively an outside entity for Tagore while it is intensively inclusive for Bauls. For Tagore, soul appears through different forms, shades and identities; sometimes father, mother, (guardians), master, supreme power and so on. But for Bauls, soul (infinite) is their soul mate playing the game of life and death at the bottom of their hearts and lives with them in their small huts. The research can conclude by saying that if soul is friend for Bauls, he is really a ‘teacher’ and ‘philosopher’ to Tagore from an academic perceptive where the ‘teacher’ (God) has a command over his students (men).

Finally, the research draws a line of conclusion by saying that they are indebted to each other in the sense that without Tagore, Bauls could not be universally acknowledged and without Bauls, Tagore could not be ‘Universal poet’ (Viswa Kavi). The research tends to include one such example to clarify the ambiguous idea. Tagore believed in ‘I and thou’, two distinct entities, but after his obsessive research of the Bauls, for the Bauls and with the Bauls
makes him change the concept. Later on it became “I am thou”, Moner Manush. To make it more feasible, the research can say that Tagore’s ‘inter’ personal relationship became ‘intra’ personal of Bauls and by the process of transformation from ‘inter’ personal to ‘intra’ personal, both became ‘Inter’ national figures. Before to meet an end, the research intends to include one of Tagore’s famous lines:

_Grohon korecho jato rini tato korecho amai,

He bondhu bidai||

Translation: The more you accepted me, the more indebted I am.

This line should be the beginning part of the preface of any book written on ‘Tagore and Baul’. The research finally takes the responsibility to explain the ‘exchanged indebtedness’ of both the giants. According to the proposition of Tagore’s composition, first part i.e Bauls are indebted to him is evident like daylight because Tagore wholeheartedly accepted them. But how is the second part? This is to say that how Tagore was also indebted to Bauls simply because Bauls did not receive anything major from Tagore. To mitigate the curiosity the research can conclude that Tagore is indebted to Bauls because it is due to them only Tagore is widely accepted by people infringing the periphery of class, culture, country, standard, society and what not. The research intends to come to an end by saying that Bauls were ‘local’, Tagore upgrades them as ‘national’ figures through Gitanjali and Gitanjali, an offering to ‘God’ or Moner Manush elevates him as an ‘international’ artist cum humanist.