

Theory of Comparison Between The Writings of Rabindranath Tagore And William Blake

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Abstract

The strands of magic should be visible in virtually every one of the world's greatest specialists, whatever of the language in which they write or the age in which they live. The mystic parts of a few sincere scholars are sluggish because they are more concerned with various wonders that are of immediate relevance to them. This dissertation compares and contrasts the ideas and impressions of magic held by western author William Blake and eastern craftsman Rabindranath Tagore. They appeared to share a supernatural propensity despite being born on different planets. In style and degree, William Blake's works, which are largely Biblical in imagery, obliterate the entire globe. Tagore provides a structure in Indian otherworldly thought in which the Bhagavad-Gita's confidence in a higher force, the Vedas' introspective philosophy, the Upanishads' otherworldliness, and the philosophical prescriptions of Vaishnavism and Sufism coexist. This research paper will help you grasp the hypothesis of comparison between rabindranath tagore's and William Blake's compositions. While Tagore provides a framework in which the Bhagavad Gita's confidence in higher forces, the Vedas' transcendentalism, the Upanishads' supernatural quality, the Bauls' supernatural quality, and the philosophical norms of Vaishnavism and Sufism coexist.

KEYWORDS: mysticism, romantic, Bhagavad-Gita, Upanishads, Vaishnavism.

1. Introduction

In this article, we looked at the structure of books, as well as the writings of Rabindra Nath Tagore and William Blake. Rabindranath Tagore was born in Calcutta in 1861, the son of Maharshi Devendranath Tagore, who gave lustre to a name that was recently regarded by everyone through Indium. The primary "Thakur," which infers from a genuine viewpoint a celestial person or an expert, is in the last name, which has been altered definitely here into Tagore. He lost his mother when he was a child, and this experience inspired him to take extraordinary actions. It made him feel a particular grief for the mother's reverence, which had been severed as clearly as possible; and it also reminded him of the supportive gestures to be found in that innocent contact with Nature, which had helped him pass the lonely days of his childhood. Hear his own account of these years, which he gave to a friend: "I was heartbroken since that was such an important part of my upbringing. My father I only saw every now and then; he was abroad on a spectacular scheme, and his pith had amassed the entire home at this point, and he had perhaps the most significant impact on my life. After my mother died and I was left in charge of the labourers, I used to sit in front of the window for a long time and imagine what was going on outside. I've always had a strong affinity for nature, dating back to when I was a child. Okay, it used to bother me with enchantment when I saw the fogs rise up overhead on their own. Even in those irrational days, I had the impression that I was surrounded by a buddy, a fellowship, particularly wonderful and extraordinarily tight, but I had no idea what to call it. I had a very incredible reverence for Nature, and I'm not sure how to convey it to you; but, Nature was a kind of adoring amigo who was always there for me, and who was continuously exposing to me a couple/new splendour." The year following his marriage, when he was 23 years old, was spent away from urban networks. The idea of facing reality had come up by this time. His father, the Maharshi, had decided that he should move to the country to administer the family home in Shilaida on the Ganges. He went to his duty there, much against his

initial inclination, and it proved to be of direct use to him in the technique for human experience. For it was there that he came into contact with the real people, and he documented anecdotes and outlines dealing with their everyday problems, straight from the source. He also considered a portion of his more well-known pieces, including "Chitvargada," "Visayan," and "Raja-o-Rani." Pages of *The Gardener*, as well as a piece of the records stretched out or replayed in a subsequent segment, "The Tale Teller," represent his usual natural elements and the kind of presence they helped conceal at the time. This Shilaida period lasted for exactly seventeen years. Then came a hiatus, which he dubbed Varsha Shish, or "fall of the year," in some obscure way. It was, without a doubt, the end of his mid-summer vacation. He lost his valued life partner first; then, within a few months, the young girl who took her place; and, a little time later, his most lively youngster. He was approaching his fortieth year, the time when a man must gather his own relatives about him. When he gave up his stewardship at Shilaida a few months ago, he found himself in a difficult situation.

William Blake was an English craftsman, painter, and printmaker who lived from November 28, 1757, until August 12, 1827. Blake is now regarded as a singular personality during the entire presence of the verse and pictorial claims to renown of the Romantic Age, having mostly gone unnoticed during his lifetime. His prophetic part is claimed to shape "the least investigated array of refrain in the English language in terms of its benefits." His aesthetic ingenuity prompted one current craftsmanship expert to declare him "by far the most skilled worker Britain has ever produced." Blake was ranked number 38 in the BBC's list of the 100 Greatest Britons in 2002. Despite the fact that he spent his entire life in London, with the exception of three years in Feltham, he conveyed an alternate and symbolically rich corpus, which grasped the creative brain as "God's selection" or "Human existence itself." Blake is held in great regard by later savants for his expressiveness and inventive mind, as well as the philosophical and spiritual tendencies in his work, while being regarded as wild eyed by contemporaries for his specific points of view. For its massive debut in the eighteenth century, his structures and refrain have been characterized as a component of the Romantic turn of events and "Pre-Romantic." Blake was influenced by the ambitions and desires of the French and American uprisings, but subsequently he excused a critical number of these convictions. He maintained a pleasant friendship with Thomas Paine, and he was similarly influenced by researchers such as Emanuel Swedenborg. Regardless of these well-known effects, Blake's work is idiosyncratic, making him difficult to portray. He was described as a "magnificent illuminator" and "a man not frustrated by prime instances, or to be grouped with peers, or to be superseded by known or rapidly survivable alternatives" by nineteenth-century analyst William Rossetti. Blake was a nonconformist who associated with some of his time's most important radical thinkers, including as Thomas Paine and Mary Wollstonecraft. In opposition to eighteenth-century neoclassical exhibitions, he favored inventive psychology over clarity in the development of both his section and his paintings, declaring that great designs should be made not from views of nature but from within dreams. In one poem, he claimed, "I should establish a system or be tormented by another man's." When in doubt, works such as *The French Revolution* (1791), *America, a Prophecy* (1793), *Visions of the Daughters of Albion* (1793), and *Europe, a Prophecy* (1794) reflect his protection from the English government as well as political and social oppression in the eighteenth century. *The Book of Urizen* is about severe mistreatment (1794). He mocked detrimental master in house of prayer and state in his organization work *The Marriage of Heaven and Hell* (1790-93), similar to Emanuel Swedenborg, a Swedish pragmatic whose concerns once pulled for his possible gain. Alexander Gilchrist wrote in his *Life of William Blake* (1863) that Blake "neither created nor drew for the many, scarcely for work'y-day wealthy people, rather for youths and favoured couriers; himself 'a wonderful child,' whose toys were sun, moon, and stars, the sky and the earth; himself 'a wonderful child,' whose toys were sun, moon, and stars, the sky and the earth." Nonetheless, Blake agreed that his constructions were important to the public and that they could be seen by a larger group of persons. Blake, far from being a bound mystic, lived and worked in London's suffocating city during a period of mind-boggling social and political turmoil, which profoundly influenced his structure. The British Empire

appeared stable when the Treaty of Amity was signed in 1762, but the storm wave that began with the American Revolution in 1775 and the French Revolution in 1789 transformed the way individuals viewed their relationship with the state and the established church. Blake, as an author, painter, and etcher, aimed to effect change in both social solicitation and men's minds. Blake's twin picture of the craftsman as both a "flute player" and a "Singer" is seen in the fundamental poems for each line of action. As man goes through various stages of guiltlessness and inclusion with the pieces, so does the craftsman go through various stages of faultlessness and experience. The magnificent expressive piece of refrain is demonstrated in the gig of the "flautist," while the terrible Bard demonstrates the more true prophetic quality of stanza. Blake portrays the essayist as an essential shepherd in the "Show" to Songs of Innocence: "Calming down the valleys wild/Piping sounds of exquisite bliss." Blake is clearly building a calm universe, as evidenced by the frontispiece, which depicts a young shepherd who is essentially dressed and holding a line. The poems in the "directing melodies" are sheer bliss.

Ashutosh Ramashankar : "The major goal of any writer must be the welfare of society, charitable world, or a review of what developments are yet to be done on what we have done," says an elderly man on the highway.

2. Tagore As A Mystic

The thought that God is natural - that he is present in all of creation - is central to mystery. God should be acknowledged; fleeting glimpses of God can be had in any powerful experience, whether exquisite, great, or severe. Rabindranath Tagore (1861-1941), a Nobel Laureate, desired to establish harmony or fortitude among people and the environment. Guru dev was backed up by the Upanishads, which express understanding on the subject of the ordinary Brahman - the Supreme Reality endowed with all-pervading strength and energy, transcending all forms of appreciation and representation. Tagore proposes "a framework wherein the Bhagavad-Gita's confidence in a higher force, the introspective philosophy of the Vedas, the Upanishads, and the supernatural quality of the Bauls and the intellectual foundations of Sufism exist in combination" in Indian mystic cerebration. Tagore was also persuaded by the Bauls' enthusiasm, who are blessed individuals who praise the Almighty. Radha's ardent affection for Lord Krishna is a metaphor of man's everlasting longing for God, and the Vaishnava composition in this fashion strongly influenced him. He has maintained that a conclusive in all actuality Brahman exists, and that the Absolute has no meaning in any way shape or form unless it is given meaning by the limited. The Infinite imparted through the limited toward the close of the day. The last stanza of Tagore, the thinker, painter, and writer, was an astounding shocker westward in Gitanjali, who won the Nobel Prize for Literature in 1913, wrote a number of books, many of which convey the certainty of natural congruity for a beautifully legitimate life. In the wonders of nature, Tagore experienced a living portion of God's love. As both man and nature are manifestations of the Absolute soul, nature, with its plant life, is ontologically one with the individual. According to Tagore, nature has the potential to "provide the eternal tranquilly to human sentiments." Radhakrishnan's propensity pieces are explained by Radhakrishnan's assertion (in *The Philosophy of Rabindranath Tagore*) that "Earth is filled with heaven; every presence is permeated with God." Love is at the heart of effective mindfulness. Rabindranath believes that love is a seeing experience, and that reverence, like Donne, is a method for self-greatness from the body to the soul. He considers love to be an optional label for the enjoyment that all animals share and from which they are descended. He truly desires that all men build a religion of love and connection for the benefit of all humanity:

"Every one of the logical flaws of presence mix and are lost in admiration.

As it were, togetherness and dualism are not at odds in admiration...

Misfortune and gain are Fit in affection...

Both the Demonstration of leaving and the Demonstration of obtaining are inextricably linked by love." "(Sadhana 2006:90, Tagore))\

3. William Blake's Mystic Poetry

"William Blake is one of the world's most perplexing spiritualists, and he is far more tremendous and massive than anyone who has ever spoken in English." He, like Henry More and Wordsworth, lived in a wide expanse of gloriousness, of soul and vision, which was the lone true universe, all things considered. He saw God looking in the window when he was four years old, and he lived in an atmosphere of outstanding enlightenment from that time until he welcomed the system of death by singing rapture hymns that made the rafters ring." Blake's life and work are an outward manifestation of the fact of a strong link between phenomenal knowledge gained through expanded awareness and the blessing of the imaginative brain. Blake spent the majority of his life dissecting this relationship and appears to have lived long enough to put this concern into words. Blake seems to recognise that there was little difference between his actions and God's will. Blake was adamant about proclaiming himself the superb's instrument. "He had moreover a viewpoint, a system, and a vast arrangement of the universe disclosed to him in vision," F. E. Spurgeon writes. Regardless, how would Blake be able to be preserved in what order? He outsoars and fuses every single one of them. We may simply state that the transcendent impact he has on us is a result of his stunning, private vision into the Divine presence and his devotional attitude. Blake's mysticism was a wonderful personal experience, inspiring an extraordinary substantial yearning for which a wide variety of different things should be relinquished. His supernatural encounters resembled wings that he used to cut through his own fog. In these encounters, he emphasised the importance of procedures for starting that should pass on infinite actual components in order to transcend the restrictions of the universe of present. He didn't genuinely acknowledge that God revealed himself to principled fools, or that He might be drew closer to Him by intellectual thoughts mulled over in debate. "Inventive brain enlarged to eyesight" could get a grasp on a slew of real-world issues. Blake was definitely a spiritualist visionary. He experienced dreams from his own childhood and recreated them in many forms throughout his art. Blake had dreams, and the essence of his spiritualist experiences cannot be studied just through his point-by-point dreams. Blake's visions undoubtedly influenced and aroused his creativity and stanza throughout his life; yet, the artisan appears to have encountered an internal exposure that not only resulted in a momentary recovery of his conviction, but also prompted the development of a piece of his vast work. Blake's imaginative imagination and dreams were the result of his extrasensory observations, as he recognised that the five senses are arguably the most minor method for communication and experience of God. Extra-material insight is the ability to see beyond the resources and obtain solutions to one's questions through a higher medium. This medium was Imagination for Blake; pure inventive mind that could have been the basis for his fancies to a large extent. Furthermore, in order to have the staff of Imagination created and see dreams, one requires an inward eye - an eye that can reflect reality in certified perspective and move to the personalities the rough material that, when evaluated by the frontal cortex waves, gives one the psyche that, in turn, can assist man in understanding God and

Nature around him as well as himself. Blake's prophetic labour comes to an end with Jerusalem, which is a revelation of the above-mentioned diversity of knowledge. According to Blake,

“Trembling I sat all day and all night.

My pals are in awe of me.

They do, however, pardon my wanderings.

I am not taking a break from my monumental mission!

To be able to enter the endless worlds,

Man's immortal eyes must be opened.

Introspection into the realms of Thought:

Ever-expanding Into Eternity

In the midst of God's bosom,

The Imagination of Humans

As required, Blake is of the opinion that he maintains constant focus on his goal, which is to achieve an enlightened eye, an eye of innovative brain and dreams that can see beyond what his material eye can see. "By "Imaginative psyche," Blake would seem to mean all that we join under compassion, getting, vision, vision, as opposed to self-absorption, reasonable debate, authenticity, and tangible, legitimate reality," Caroline F. E. Spurgeon writes in her book "Mysticism in English Literature." Taking everything into account, Imagination is the one mind-blowing reality; in it, he sees a human staff that communicates with both nature and the soul, becoming one with both. Art is the language of imagination, since it communicates through pictures, so men who are engulfed in their own selves will be reminded at all times that nature is a picture. When we fully see this, we are liberated from the delusion imposed on us from without by the externally established reality of things. When we contemplate all tangible objects, pictures' interesting quality, and hence their reality, continues to expand indefinitely " Blake's interior sight, edified by the work force of "Inventive psyche," truth be told, made his imaginations wide whereby he could see all of the tangible things of nature and, shockingly, his own-self as pictures staying in fortitude. Regular things had their own motivation for Blake, as they passed by as indicators pointing to higher realities. "Blake was a visionary who realized that typical things are unsubstantial in them, however rich as suggestive of more noticeable authentic components," according to Maurice Bowra. The line of this essential Unity that runs through everything of God's creation is something decisive that a spiritualist may perceive indefinitely, implying God's never-ending presence and majesty. Blake was a spiritualist who saw Unity as the foundation of everything.

4. Blake And Tagore: Mystics With A Difference

Clearly, the unknown has much to offer for all ambitions and sentimentalism. Their shared experience of characteristic, like their shared experience of the past, draws them closer together. The spiritualist's fantasies flash by like lightning bolts. Spiritualists and visionaries are preoccupied with self-exploration, and their

interior quality was not conducive to projecting reality outside of themselves. At the end of the day, it is a standard of examination that Romantic specialists do not demonstrate adequate understanding of truth; and it is also a maxim that a craftsman, however nostalgic he may be, can't bear being indifferent to the streams and cross progressions of current reality events, and can't forget to expand the self into different selves. William Blake, an English Romantic artisan, and Rabindranath Tagore, a Bengali Romantic essayist, both demonstrate this depersonalization and the capacity to oblige and relate the two realities - the internal universe of thinking and the external universe of movement. The Romantic scholars saw their mission as uncovering the possibility of reality hidden behind the cosmos of appearances. They attempted to achieve this through innovative care, acquiring, vivid dreams, and a few other amazing perceptions. To them, section was merely another way to arrive to a conclusion - a human destiny in which one will discover some extraordinary solicitation or absurd fact that ties the cosmos together. That is the explanation they adopted, not for the sake of elucidation, as many modern essayists do, but for the sake of admiration and splendour of heart, not for the sake of detached objectivity, but for the sake of near and beloved self projection. They reasoned that this should be expected, either through a few central people or by visuals and moral stories or dreams that will be their delegate. A lot of pictures are thought to be the result of a craftsman's spiritualist cycle. Blake, like Tagore, recognised that craftsmanship should intend to obtain more superior certainties that must be attained by various approaches. Both artisans were brilliant symbolists. During the creation of his images, Blake has pursued four of his own hypotheses. The norm of contrastive examination (considering the hypothesis: "without contraries, there is no development"); the path toward spiritualist fulfilment (Restoration of Unity through Diversity from Unity); the theory that describes Imagination as "the Divine body in Everyman" ("God is man and exists in us and we in him"); and the standard and practise of the powerful "edified printing" have all inspired him to construct his own structure. He has addressed Creator, Imagination, Eden, Hell, Reason, discipline, rule, demand, patience, stinginess, self, and alienation from the Unity using his own dream, symbols, and structure. So we seek down different inquiring figures in Blake's prophetically disastrous works, such as Urizen, Orc, Los, Enitharmon, Luvah, Theotormon, Oothoon, Elohim, Clytia, Beulah, Zoa, and Albion. In Blake's legendary cosmos, the craftsman is the God, who triumphs over Evil (Urizen) and his abettors with the support of Spiritual Freedom (Orc), Poetry (Los), Love (Enitharmon), Passion (Luvah), and England (Albion). The essayist's victory over Urizen signifies the triumph of adoration (and, by extension, Imagination, Poetry, and Art) against proud selfhood. "Brilliant love casteth out fear," says Blake in his depiction of an untouched universe. That is the explanation: the soul that loves and bonds with humanity, nature, society, and God ascends the ladder of Heaven to the sky of sky. Tagore's spiritualist refrain language is also symbolic. The change in Ahalya from stone to woman is an agent explanation of the ascension of life out of issue in the piece Ahalya Prati (which appears in the book of segment, 'Manasi,' appropriated in 1891). Science reveals that there was no life on Earth during its undeveloped time. The fluid shivers and stones, which have been predicted for many years, should subside. As a result, the earth was expected to hold together for a long time until its environment became conducive to the advancement of life. Rabindranath, on the other hand, sees no basic distinction between life and matter. He believes that life and mindfulness are supplied to the entire universe. Tagore regarded the imaginative brain to be the greater and creative mental faculty. Blake saw the imaginative brain as the human psyche's underlying creative capacity, and when it was at its most powerful, he dubbed it 'the Divine Vision.' He acknowledged that man reaches boundlessness and always, a reality beyond the material world's appearances, through it. Blake is a prophet of unitive love who believes in the integrative power of reverence. It's one of the Blakean dicta that's the least debatable.

Brotherhood and Universal Love are the lifeblood of that man.

We live in the Eternal Family, not for ourselves.

Man does not live for himself alone, but for the sake of his brother.

Love and gladness will flourish when man sees the Eternal Father (Jerusalem V.21)

Blakean love, which exists on the outskirts of Romantic love, incorporates all human interest techniques. Beulah advances love. Blake's Beulah works, particularly Songs of Innocence, The Book of Thel, The Crystal Cabinet, and Visions of the Daughters of Albion, illuminate his unitive love hypothesis. For Tagore, love is a method of transferring significance from the body to the soul. Love, he believes, is the gateway to the major and great sentiments, and it is another name for the joy that all beings are considered, and by which they are supported. Love alone, according to Tagore, is the social event inspiration behind the limited and infinite:

In His love, God kisses the finite.

And then there's the Infinite Man.(Stray Birds, No.302, p.50)

Blake and Tagore were both proponents of humanism and landscape artists. While viewing Nature's majesty and concordance, William Blake considered that Nature was a part of the regular universe. Individuals can show up at the knowledge of their position known to man, he claims, because of Nature. For his holds back, he employs Nature as a framework. Nature's settings and photographs provide a symbolism that allows the author to share his observations and reflections. The "green wood," which laughs "with the voice of completion," and the "Mount of Olives," where one might locate "The steps of the Lamb of God," all reflect a flurry of activity, foliage, and the enchanted state of the human spirit in this world. Blake sees Angels and Gods among the trees, while Tagore searches for the Lord's Love in the midst of nature. People are dependent on Nature, Tagore realizes, not only for their fundamental needs, but also for the full affirmation of their own potential. Rabindranath, as a nature author, exudes a sense of implosion and total identification with the natural world.

5. Conclusion

The relationship between the Absolute, which is eternal, self-existent, and immensely long-lasting, and the limited human being who is entangled in the fleeting solicitation is vastly private and difficult to articulate. A close examination of the works of William Blake and Rabindranath Tagore reveals that, despite their obvious differences, their magnificent visions are united by thinking about their wonderful workmanship, craftsmanship, and oeuvre, while putting social tensions and nationalistic suspicions to the side. Mysticism and deep thinking are the most obvious themes in their brilliant works. Blake's art is prophetically devastating in style and degree, yet being largely scriptural in imagery. Since Blake's true home is in vision, he has demonstrated the intangible, indefinite, and constant through concrete objects. Tagore's mysticism is about the evolved tradition of India's remarkable sacred persons and seers. Despite the fact that they were born in various parts of the world, they seemed to share a supernatural bias. As a result, it can be claimed that both of them are exceptional supernatural specialists who share the same substance but differ significantly in how they use mediums and how they look. Blake subordinates Christian features to Churchianity and avoids the trap of rigorous fundamentalism, much like Tagore, an Indian essayist, who rejects the huge number of "limited local barriers" and prays to God for a world "where the mind is without fear and the head is held high." The two exceptional nostalgic craftsmen searched for a sense of Divinity, for a spontaneous thinking about the Supernatural. They saw the world and the human soul as manifestations of God. To be sure, their segment might be thought of as a spell that summons the soul of calm as expressed in human language - the silence of unquestionably greater significance than the entire possibility of linguistic events. In this study, we

looked from numerous creators' views to determine the relationship between Rabindranath Tagore and William Blake.

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