



NIRJHARER SWAPNO VANGO (BROKEN DREAM OF A STREAM) AND "TINTERN ABBEY" - NEGOTIATING PIERCING INSIGHT INTO THE NATURE

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ABSTRACT

This diligent enquiry has been attempted to bring out the close affinity of Rabindranath Tagore and William Wordsworth in respect of the creation of poetry or the definition of poetry (spontaneous overflow of the powerful feeling ... Recollected in tranquility) while the two poems, "Nirjharer Swapno Vango" and "Tintern Abbey" respectively are taken into consideration. Other than that the main stream of the paper develops through the three stages of perceiving the beautiful nature depicted expressively by William Wordsworth in the poem "Tintern Abbey". This paper focuses on these three stages also in the poem "Nirjharer Swapno Vango".

Key words 1) Equilibrium 2) Pantheism 3) Perceiving 4) Potentialities 5) Tranquility

INTRODUCTION

Every Literary genre has a particular and potential power such as tragedy calls up the story of death, horror and separation, comedy always ends with union or marriage, and epic covers a wide campus likewise, lyric also has subjectivity. Originally, lyric poet tends to be musical and musicality is one of the characteristics of lyric. Rabindranath Tagore(1861-1941), one of the greatest lyricist of the late 19th and early 20th century in Bengali Literature has contributed a large number of lyrics which is solely focused on the speaker's personal feeling, emotion, mode, state of mind, expression, thought, attitude, perception etc. Lyric, as a genre of poem is not confined to India only, hence in England the poets flourishes the lyrics holding on the musicality or tune or main soul of the genre. Here in this paper an attempt has been made to show that the lyrical Potentialities transcend time and space; and again the main stream of the paper develops through an argument upon a close affinity of Rabindranath Tagore and William Wordsworth (1770-1850) while the two poems, "Nirjharer Swapno Vango" and "Tintern Abbey" respectively are taken into consideration.

Rabindranath Tagore is one of the great poets who have made themselves necessary to the human heart. Tagore's literary work is marked by immense variety and abundance. In the course of his long span of active creative production, covering over sixty years, he published over 300 volumes of poetry, drama, short stories, novel, discourses on history, religion, politics, philosophy etc. It is said that:

*Tagore was mainly a poet and he has left behind him more
Than twenty million lines of poetry, a number larger than
That of any other poet of the world. This poetic vein
Penetrates even his prose works. His dramas are symbolic
Poetic plays, his novels and short stories are poetic, and
Even his other works are remarkable for their passages of
Impassioned poetic prose. (S.K.S)*

As my paper has focused on the parallel study upon a particular area of Rabindranath Tagore in the Bengali Literature and William Wordsworth in the English Literature, hence, William Wordsworth should be introduced here.

The high priest of Nature, William Wordsworth is the greatest poet of the country and of natural life in the reign of Romanticism in England in the late 18th and early 19th century. His poetic contribution leaves an ever green mark with its graphic, accurate and minute observations of Nature. He feels that Nature is the greatest of all teachers and it is an instrument for spiritual communion, and through nature we may gain constantly in power, peace and happiness. His masterpieces include "Lyrical Ballad", "The Prelude", "The Excursion", "Laodamia" etc.

Before spreading the petals of the argument which is based upon the contents of the two poems we should have a overall idea about the poems. In Bengali Literature Rabindranath Tagore's "Nirjharer Swapno Vango" opens with a sudden realization of the speaker about the beautiful form of nature with the songs of birds, sun rays and others. The poem is nothing more than a sudden and spontaneous overflow of the speaker's personal feeling, emotion, mood, state of mind, expression, thought, attitude, perception etc which ultimately provides a sublime of something and an elevated thought and perception and at the same time overwhelming joy and happiness.

The later poem is also subject to be discussed. The poet William Wordsworth in his poems "Tintern Abbey" has expressed his tender feeling towards nature. This is the second visit to the same place where he went first time in 1793. Wordsworth has artistically blended his theory of pantheism or his realization of God in nature. Another important area to stress the

mark is his sensuous delight and the three phases by means of which one perceives the beautiful form of nature.

The poem is in five sections where the first one emphasizes the passages of time.

*Five years have past, five summers, with the length
Of five long winters! And again I hear. (Wordsworth, 57)*

It proves the poet's second visit or his maturity in the sense of realization. The second section vividly expresses the poet's mystical awareness and the poet's consideration of the sublime of nature. The poet now realizes that the beautiful form of nature were not absent from his mind rather have always been with him deep seated in his mind, wherever he went and it has been "felt in the blood and felt alone the heart"? The third section is quite dramatic in the sense of tension and conflict upon whether his thought about the influence of the nature is vain or he is right. The fourth section depicts the three stages of perceiving the nature? Now the poet is able to feel a joy of elevated thoughts, a sense sublime, and far more deeply interfused. In the final section the poet refers to his younger sister, Dorothy and he can also "read my former pleasure in the soothing lights of thy wild eyes".

Both Rabindranath Tagore's Nirjharer Swapno Vango and Wordsworth's Tintern Abbey thread on the same track which is that "poetry is the spontaneous overflow of powerful feeling...recollected in tranquility". Both the poems are written after a certain period of visiting the located scenarios, that means the poems are composed at the moment of "tranquility".

*Na jani keno re eto din pore jagiya uthilo pran
Jagiya uthhechhe pran
Ore Uthali uthechhe Bari,
Ore praner basana praner abeg rudhiya rakhite nari (Tagore 22)
(I fail to make out why after such a long time my soul wakes up,
My soul really wakes up
The water cross the brim
And I can't keep my desires in chains) (Translation mine)*

It also speaks of the spontaneous overflow of powerful feeling which is theorized by William Wordsworth while defining the poetry. Again,

*Ki jani ki holo aji, jagiya uthilo pran-
Dur hote shuni jeno mahasagarer gan (Tagore, 23)
(What happens today, my soul wakes up!*

From a far off distance I hear the call of the ocean) (Translation mine)

These two lines by Rabindranath Tagore reflect the awakening spirit of the speaker which is very much akin to the poet Wordsworth's words as he says:

*And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,(Wordsworth, 59)*

The definition of poetry will not be completed except the phrase "recollected in tranquility"; and here the poem, "Nirjharer Swapno Vango" has beautifully presented the poet's retrospection of the beautiful nature when the speaker is out of the site of the scenes that is why the poet Rabindranath Tagore has repeatedly mentioned "today" or "aji" and left a sense of after a long time by the words "eto din pore"

*Aji e pravate rabir kor
Kemon e pasila praner por
Kemon e pasila guhar andhare pravat pankhir gan!
Na jani keno re eto din pore jagiya uthilo pran l (Tagore, 22)
(How did the sun rays
Penetrate my heart this morning?
How did the song of the bird
Penetrate the dark cave?
I fail to make out why after such a long time my soul wakes up) (Translation
mine)
Ore aj ki gan geyechhe pakhi,
Esechhe rabir kor ll (Tagore, 23)
(Does the bird sing a song today?
And the sun beams tinge) (Translation mine)*

- both expressions denote the distance of certain period and arising of the beautiful form of nature in the poet's mind as a "bliss of solitude" that very moment when the poet is far from the site. Again here William Wordsworth's "Tintern Abbey" opens with

*Five years have past; five summers, with the length
Of five long winters! (Wordsworth, 57)*

Though the poet here retrospects his first visit when he visits the same place for the second time with his sister Dorothy Wordsworth, the opening statement leaves the traces of the distance of time which makes the poet a new to visualize the nature.

Now I am going to point out that very three stages of perceiving the beautiful nature as William Wordsworth has depicted expressively in the poem, "Tintern Abbey". Wordsworth's vision is his own vision of the world which we all know, not some fantastic world invented by the poet, but the poet thinks of the very world as the world of all of us and the place for our happiness.

It is the world of nature and man, the oldest subject of the poet. Wordsworth sees it in his own way, and he has a piercing insight into its unity. He sees 'beauty a living presence of the earth'. It has been necessary to dwell upon his childhood and youth, Wordsworth himself says that his early experiences are the key to what mattered most to him in his life, as poet, as thinker, as human being. He recalls them in an unforgettable phrase, 'the glory of my youth' In Tintern Abbey the poet mentions "the coarser pleasures of my boyish days"(William Wordsworth 36).He says:

*For nature then
To me was all in all (Wordsworth, 59)*

The little Wordsworth is led by the nature with its glad animal movement during his childhood days.

Here Rabindranath Tagore in "Nirjharer Swapna Vango" says:

*Hethay hothay pagoler pray
Ghuriya ghuriya matiya beray-(Tagore, 22)
(Insanity driven, moving here and there
And rejoicing) (Translation mine)*

These two lines provide Wordsworthian boyish pleasure and glad animal movement. The poet Wordsworth again refers to the glad wild movement in Tintern Abbey as he can "read my former pleasure in the soothing lights of thy wild eyes". (William Wordsworth 39). In the course of time as a child grows up, it tries to realize the functions of the senses while perceiving the beautiful nature. Hence, this second stage is nothing more than the exploration of five senses. Rabindranath Tagore in "Nirjharer Swapno Vango" has beautifully presented by the words

Keno re bidhata pashan heno

charidike tar bandhan keno! (Tagore, 22)
(Why this destiny heartless
Full of fetters all sides) (Translation mine)

It denote the barriers of the sense perception by dint of which a person realizes the beauty of the nature, for instance, eyes visualize the scenes, ears catch the sweet melody, nose enjoys the sweet fragrance, tongue feels the taste and finally the skin feels the sweet sensation and temperature. The expression may have a connotation of restrictions on the perception such as eyes can perceive the beautiful form of nature only when it is visible. Rabindranath Tagore's feeling may have similarities in William Wordsworth's observations of nature as the later sounds in "Tintern Abbey":

The sounding cataract
Haunted me like a passion: the tall rock,
The Mountain, and the deep and gloomy wood
Their colors and their forms were to me
An appetite; a feeling and a love (Wordsworth, 59)

The word "appetite" itself suggests how much nature is guided by the poet's sense perceptions.

That time is past
And all its aching joys are now no more
And all its dizzy raptures ... (Wordsworth, 59)

The tone shifts at the last stage where Wordsworth feels nature as "A motion and a spirit" and he says:

"And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused (Wordsworth, 59)

Rabindranath Tagore also has faced the sudden realization of human heart and mind in "Nirjharer Swapno Vango":

Ki jani ki holo aji, jagiya uthilo pran
Dur hote shuni jeno mahasagarer gan (Tagore, 23)
(What happens today, my soul wakes up
From a far off distance I hear the call of the ocean.) (Translation mine)

He feels

...in lonely rooms, and 'mid the did

Of towns and cities...

In hours of weariness, sensation sweet (Tagore, 57-58)

because

These beauteous forms

Through a long absence, have not been to me

As is a landscape to a blind man's eye (Wordsworth, 57)

Immediately after expressing the idea through a proper argument the paper proceeds towards the fundamental principles of lyric poetry which may strengthen the close affinity of the two poets, Rabindranath Tagore and William Wordsworth. Rabindranath Tagore is undoubtedly the most representative poet of India and at the same time a devoted well wisher of all mankind. A.K.Basu Majumdar has quoted:

The great, unseen, universal force, that

Found expression in Indian History, was

To fraternize all over the world-we are of

The world and the world is also ours (S.K. S.)

He is also a poet of man- a poet of the world, with his message of Universal Humanism. Similarly William Wordsworth is also a poet of man and he treats Nature and Humanity in the same way. He had found love in huts where poor men lie. Woods and rills are his teachers.

He made his verse deals boldly with substantial things, his theme was 'no other than the very heart of man'; and his work has become what he desired it to be, a force to soothe and deal the weary soul of the world, a power like one of nature's, to strengthen and awaken the imagination in mankind.

These poets reach down to what is at the core of our experience and they are humble and simple before it. What they know, they feel with an intensity of feeling, and they express what they know with a divine directness. Rabindranath Tagore's cosmic vision is very much akin to the Lyric tradition of Vaishnava Hinduism and his concept about the relationship among man, nature and God again reminds his affinity with William Wordsworth, an worshipper of Nature who visualizes the immanence of God in Nature .That is why Wordsworth is Thrilled through and through with the sense of some inscrutable Presence in Nature to which the soul of a man is linked by some mysterious bond of connection:

I have felt

*A presence that disturbs me with the joy
Of elevated thoughts (Wordsworth, 59)*

Love of freedom is in their blood, and both poets have a driving power and stubborn energy which is manifested in the words of Rabindranath Tagore freedom is something that is freed from fear.

*In Nirjharer Swapno Vango he says
Keno re bidhata pashan heno
Charidike tar bandhan keno!
Vang re hridoy, vang re bandhan, ...
Vang vang vang kara, aghate aghat kor (Tagore, 22)
(Why this destiny heartless
Full of fetters all sides
O heart! O heart! Break the chains...
Break! Break! Break! The chains, Strike! Strike! Strike!) (Translation mine)*

Now it is the time to coil the chain of arguments said before; therefore this paper presents the equilibrium of two writers - (Rabindranath Tagore from India belonging to the Bengali literature and William Wordsworth from England belonging to the English Literature, reigning in the different centuries such as 20th and 19th century respectively), when the two poems, "Nirjharer Swapno Vango" and "Tintern Abbey" are come to the front focusing particularly on the theory of composing poetry, three stages of perceiving the beautiful nature and fundamental principles of lyric poetry. Like the immortal soul of a body which transcends the time and space, the lyrical Potentialities also survive the boundaries of time and place.

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