

Humanitarianism of Rabindranath Tagore: Human Love and The Philosophy of Men of Action

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Abstract Rabindranath Tagore is considered the great philanthropist of Indian literature. Throughout his life, he has sung humanitarian songs to honor and pay his respects to people. This article uses some basic research methods such as: text analysis method, intuitive method and interdisciplinary and multi-disciplinary method to analyze evaluate and make judgments about Tagore's humanitarianism. He often looks deeply into the inner world of people with the eyes of human love and praises the noble love between people sincerely with kindness. He directed people to the philosophy of action, helping to awaken the people of India a sense of freedom and democracy when the mysterious mist of religion covered the country for thousands of years and the harsh doctrinal ideas of religion were ingrained into the subconscious of Indian people, taking them out of the passive taciturn habit in the metaphysical, mystical mist to actively seek for beauty and happiness in life.

Key words Humanitarianism; Rabindranath Tagore; men of action.

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Introduction

Rabindranath Tagore is a shining star of India's Renaissance, regarded as the sun of India, the great originator and the "pinnacle of human culture." Rabindranath Tagore entered the path of composing artistic literature very early when he was an 8-year-old boy. In 1913, when the *Gitanjali* was awarded the Nobel Prize for literature, Tagore became a literary phenomenon who was interested and studied in and outside of In-

dia. Andre Gide commented: “I feel small and trivial in front of Tagore like Tagore feels small and trivial when singing in front of the God¹. Nadim Hitmet commented that Tagore’s works always contain the most “love of life, belief in life”, he affirmed that “Tagore is still the very great among the greatest poets.”² Speaking at the Nobel Prize award ceremony for literature for the Gitanjali, Per Hallstrom stated, “Since Goeth’s death in 1832, no poet in Europe could compare with Tagore’s noble personality, natural greatness and the harmonious purity.”³ “A man of prodigious literary and artistic accomplishments, Tagore played a leading role in Indian cultural renaissance and came to be recognized, along with Mohandas Gandhi, as one of the architects of modern India. Tagore’s career, extending over a period of more than sixty years, not only chronicled his personal growth and versatility but also reflected the artistic, cultural, and political vicissitudes of India in the late nineteenth and the first half of the twentieth century.”⁴ In the introduction to the *Gitanjali* first appeared in the United Kingdom, W.Yeats emphasized that this work originated from a transcendental culture and that these poems were no different from the development of happy land and plants.⁵ In his opinion, it is the crystallization of Indian culture “for thousands of years of poetry and religion united and harmonious to be the one”. From that point, he talked a lot about the special affection that Tagore has shown in his collection of poems — the simple affections in real life are a philosophical way of Tagore to the love for life and love for humanity.

The Indian humanism is primarily Spiritual. “The Indian humanism does not take man to be material being but as one with spirit, mind, life and body. It aims at the fulfillment of the aspirations which are physical, vital, mental and spiritual in nature.”⁶ Tagore's humanitarian spirit is the succession of the humanitarian tradition of the Indian people through the classical literature, from the Vedas, Upanishads,

1 Luu Duc Trung, *Rabindranath Tagore - Collection of works* (Labor Publishing House – Center for East - West Cultures and Languages, Hanoi, 2004) 902.

2 Luu Duc Trung, p.901.

3 Rumesch Chandra Majumdar, *Acient Indian Colonies in The Far East* (Punjab Sankrit Book Depot, Lahore, 1927) 25.

4 Debjani Bandyopadhyaya, “Rabindranath Tagore-his childhood and creativity from the perspective of a Psychiatris”, in *Indian Journal of Psychiatry*, Vol.60, No.4 (2018): 507-509. doi: 10.4103/0019-5545.246187

5 Rabindranath Tagore, *Collected Poems and Plays* (London, Macmillan & Co LTD, 1955) 13.

6 Mauchumi Hazarika, “Humanism in contemporaty Indian philosophy with special reference to Rabindranath Tagore,” in *International Journal of Current Research*, Vol.5, no.12 (2013): 4306-4308.

Buddhist scriptures to Kalidasa's poetry.¹ "The mysticism of Rabindranath Tagore blossomed on the soil of rich and complex religious influences, which became the fusion of his poetic interest."² He is also influenced by the Western humanism and renaissance culture "Thus Tagore's humanism is in tune with the renaissance humanism, the central focus of which is quite simply human beings."³ He acquires the positive values such as demanding the personal liberation, giving prominence to the self-discipline, fighting for freedom, demanding the justice and humanity for people. Of which, Tagore always believes in human love and gives prominence to the human values "Tagore introduces a process which is manifest in love; because it helps a man to develop his infinity of existence through the relationship of the highest value of life."⁴ Tagore's compositions always overflow of love for human, give prominence to human values, pay attention to all areas of human life and "the idea of the human, which played a central role in the thought-world of Rabindranāth Tagore, was invoked by him in 'Sabhyatār sangkat' ('Crisis in Civilization', 1941)."⁵ He has condemned the society with backward conceptions, caste distinction, injustice, oppression and exploitation of the colonialist, causing the Indian people to undergo great suffering. At the same time, his works clearly shows the humanitarian spirit, the love for nature, country and Indian people, the love for humanity, the love for peace and the spirit against feudalism, colonialists, imperialist, and against wars. He advocates that the country should first liberate the human and the natural natures of human which are love and goodwill. "Spiritualism of Tagore is not equivalent to Godliness. His God manifests himself in the divinity of man."⁶

Methods

Rabindranath Tagore is the great humanitarian of Indian literature. He always praised the noble love between people sincerely with kindness and faith. This article

1 Banshi Dhar, "The Humanism of Rabindranath Tagore," in *Indian Literature*, Vol.16, No.1/2 (January - June, 1973): 147-152.

2 Joanna Tuczyńska, "The Folk Mysticism of Rabindranath Tagore", in *Rupkatha Journal on Interdisciplinary Studies in Humanities*, Vol.6, no. 2 (2014): 2-14.

3 Manjula, R, "Humanism of Tagore: Discoverning our own Divinity" in *SVU Journal of English Studies*, vol. 12 (2013): 92-96.

4 Anayet Hossain, F.M, "Universal Humanism of Tagore," in *Asian Journal of Social Sciences & Humanities*, Vol. 4, no.2 (May 2015): 80-86.

5 Sukanta Chaudhuri, *The Cambridge Companion to Rabindranath Tagore*, (Cambridge University Press, 2019): 416-429. <https://doi.org/10.1017/9781108779753>

6 Monika Khurana, "Tagore's Philosophy on Humanism," in *IJARIE*, Vol.3, No.4 (2017): 2188-2193.

uses some basic research methods such as: text analysis, intuition and interdisciplinary and multi-disciplinary methods to understand Tagore's humanitarianism expressed in human love. He affirms that man is a divine light, an openness of generosity, a serene soul, love and an enemy of pride and brutality.¹ Tagore dignifies human values and introduces the philosophy of men of action. He called upon people to be from the ego to create and extend their identity, affirming his existence in the world, towards a more meaningful life.

Results

Tagore believes that we will not have a true conception on human if we do not show the love to human.² Rabindranath Tagore is honored as a "great humanitarian" with the love for life and the infinite belief for human. When researching the human love in Tagore's writing, the researchers also affirm, "Tagore says that love and peace is the highest quality of all man" and "Rabindranath Tagore was a great poet of love and affection. In most of his creations he has presented the beauty of love in its different forms. Tagore's poetry primarily deals with love—love for humanity, love for divinity and love for nature."³ The human in his compositions is sometimes general but sometimes concrete, sometimes abstract but sometimes very clear. He always wishes the freedom for the Fatherland, freedom for the people and wishes people to live in harmony and equality together.⁴ Throughout his life, Tagore sang his songs to honor and pay his respect to human. His compositions always came from the love for people and by his passionate love to the human, he tried to understand and express his conceptions of human. The human in Tagore's compositions does not seek ways to deny life, does not leave human life to seek liberation, the pure land and the infinite world. On the contrary, the human actively finds to life, actively penetrates into the world, thirsts to live forever in the colorful reality. Tagore does not believe in any religion, he acquires from the essence of the good tradition, refuses the bad, the conservative and receives the progressive ideas of Western humanitarianism and he has created his own religion "Human religion,"⁵ "Tagore's philosophy of

1 Roy, P. K, *Beauty, Art and Man: Recent Indian Theories of Art* (Shimla: Indian Institute of Advanced Study, 1990) 9.

2 Rabindranath Tagore, *Sadhana*, The Realization of Lie, Macmillan, London, 1913.

3 Keshari Kumar Shukla, "Beauty of Love in Rabindranath Tagore's Poems," in *International Journal for Research in Applied Sciences and Biotechnology*, Vol.6, No.1 (January 2019): 1-3.

4 Arup Jyoti Sarma, "Humanistic Philosophy of Tagore," in *Kritike*, vol.6, No.1 (June 2012): 50-66.

5 Rabindranath Tagore, *The Religion of Man*, New York: Monkfish Book Publishing Co. Rhinebeck, 2004.

humanism reformulates the idea of *Bhakti* by announcing that devoted love for God is realized in compassionate service to God's creatures. Tagore reverses the concept of *Bhakti* which essentially teaches that through the worship of God people obey the divine order. Rabindranath interprets love of devotion as love for every living form which is a part of the divine body of the Creator.¹ Tagore affirms that he does not belong to any religious community and lean towards any particular faith. According to Tagore, the God is not far away, the God of the world and the world of human beings exists and merges with the human, produces the human and is the human. The God is in the human life and the human is the God. He considers the human life as a journey to meet the God in himself. The journey only comes to the end when the human strives to act creatively, immerses itself in real life to not only receive the gifts of nature but also have to know how to give.

Human Love and Dignification of Human Values: Rabindranath Tagore with Love for Women

Rabindranath Tagore is a man who cares deeply about the fate of Indian women and has a deep love for women. Will Durant in *History of Indian civilization* remarked: "he composed very sentimental, tender poems to describe the beautiful scenes of India, the grace of women, the sufferings of the Indian people"² and "in his poetry women are always attractive."³ Love for women is also one of the main themes in Tagore's writings. "The interest in Rabindranath Tagore's novels is mainly anchored in the struggle of his principal characters, particularly his women characters, to achieve self-actualisation or self-definition out of their situation. Tagore's preoccupation with his women characters seem so obsessive that in almost all his works main protagonist is a woman."⁴ "It seems that Rabindranath loved women like flowers, like an object of his song and adulation. He ever respected them and ever wished their freedom. In his life it seems that love was an artistic dream never to be crushed under the stone of reality. Each woman he loved or loved by, was his Muse, to a greater or lesser extent. Women enriched his creativity. He remained grateful

1 Joanna Tuczyńska, "Animals in Rabindranath Tagore's Spiritual Humanism: Compassionate Love in the Idea of Organic Unity," in *Rupkatha Journal on Interdisciplinary Studies in Humanities*, Vol.8, No. 1 (2016): 59-67.

2 Will Durant, *History of Indian civilization* (Ho Chi Minh City General Publishing House, 2013) 415.

3 Will Durant, p. 416.

4 Purnima, B, "Portrayal of Women Characters in Rabindranath Tagore's The Garden," in *The Criterion an International Journal in English*, Vol.5, No.5 (October 2014): 264-266.

to them.”¹ In a research on the Indian literature, the author Luu Duc Trung affirmed that “Tagore took a great interest in the fate of Indian women and has a deep affection. He has spent many poems for praising them.”² In the study on *Tagore - literature and people*, the author Do Thu Ha analyzes the sympathy and enhancement for the role of women in the compositions of Rabindranath Tagore and emphasizes that “In the literary world in Bengal, Tagore is actually the person who has written a lot of works on women. Tagore described women as a lovely creature of the creation but still in a state of dependency and surrender to men. Until *Binodini*, he built a character for women that were highly antagonistic to society.”³ At the same time, the author asserted in the *Textbook of Indian Literature*: “Among the characters of Tagore, the most memorable characters are women. Through his works, Tagore strongly protested against the sad fact that the highly valuable qualities and talents of the Bengal woman were wasted and strangled over generations.”⁴ Tagore has dedicated a great deal of affection and respect to the beauty of Indian women in many different angles, from the formal beauty to the rich personality and inner world. First of all, he found in an Indian woman the natural beauty that is bestowed by heaven and earth and embellished by human hands:

O woman, you are not merely the handiwork of God; but also of men;
these are ever endowing you with beauty from their hearts.⁵

In the short story collection *The Cloud and the Sun*, Tagore described the unique beauty of Indian women. It was the beauty of Queen Ajita considered the embodiment of beauty and nobility, “a discreet perfume along with the breeze

1 Aju Mukhopadhyay, “Essay: Tagore’s Love Affairs,” in *Kittaab connecting asian writers with readers globally*, Vol.6, No.27 (September, 2016).

From <https://kitaab.org/2016/09/27/essay-tagores-love-affairs/>

2 Luu Duc Trung, *Indian literature* (Education Publishing House, Hanoi, 2004) 153.

3 Do Thu Ha, *Tagore — literature and people* (Culture and Information Publishing House, Hanoi, 2005) 306.

4 Do Thu Ha, *Textbook of Indian Literature* (Hanoi National University Publishing House, Hanoi, 2015) 355.

5 Rabindrath Tagore, *The Gardener*, The Project Gutenberg Ebook of The Gardener, Produced by Chetan Jain, and David Widger, January 26, 2013. From: <https://www.gutenberg.org/files/6686/6686-h/6686-h.htm>

pervading the room,”¹ the beauty of the widow’s eyes in the *Beautiful Neighbor*,² the charming smile on the girl’s red lips in the *Skeleton* and the beauty of Mrinmayi in *Little Bride*.³ Tagore not only describes the beauty of a woman’s appearance but also focuses on praising the inner world, the beauty of the soul, the personality of the woman coming from love and the sacrifice “women are simple and honest people who have great stamina, they engage and fulfill their duties in very courageous commitments to society and the family.”⁴ With pure but deep, fervid love, the women only love but do not dare to show or ask for any consideration for them. Giribala in the *The Cloud and the Sun* wanted Xasibuxan to pay attention to her, so she always gave him simple gifts.⁵ Ratan’s affection and attentive care for the man in *The Postmaster*.⁶ In love, a woman is willing to sacrifice honor, interests, and youth and accept to go through many difficulties, suffer many storms of life to devote to the one she loves. Tagore describes the beauty of women, praises love and shows his compassion to women who are bound by harsh rituals. “Indian women are often kept in chains and only hang around the kitchen, they work drudgingly the whole day and always go outside with a towel covering all their faces to be separated from everybody, they don’t dare to raise his face to look at the sky. Many strings of rites are tied around them.”⁷ He criticizes human ambitions, extremist ideologies and religious laws that caused so much suffering, hurted women, and prevented women from living with her happiness.⁸

In many works, the author denounces actions, gestures that show ruthlessness, blindness, social conception, religion, caste, public opinion, fame, status, money, power, selfishness, jealousy and envy making women suffer injustice, misery and disadvantage. Long-standing customs have robbed many of the girls’ beautiful childhoods, making them little brides, even widows when they were very young, like in the stories of *The Beautiful Neighbor*, *Little Bride*, *The Cloud and the Sun*, *Skeleton* and considering the remarriage of widows are the stains of society, causing

1 Luu Duc Trung, *Rabindranath Tagore - Collection of works* (Labor Publishing House — Center for East — West Cultures and Languages, Hanoi, 2004) 67.

2 Luu Duc Trung, p. 80.

3 Luu Duc Trung, p.203.

4 Do Thu Ha, *Tagore — literature and people* (Culture and Information Publishing House, Hanoi, 2005) 113.

5 Luu Duc Trung, *Rabindranath Tagore - Collection of works* (Labor Publishing House — Center for East — West Cultures and Languages, Hanoi, 2004) 46.

6 Luu Duc Trung, p. 8.

7 Luu Duc Trung, *Indian literature* (Education Publishing House, Hanoi, 2004): 154-155.

8 Luu Duc Trung, p. 154.

the brilliant young woman to bury the burning desire of love in her heart, do not dare think of the happiness of a couple like in the stories of *The bath steps on the river*, *Judge*, *Xu Ba*. The social practices killed women's youth. Class distinction creates barriers that prevent women from reaching the one they love, even when they are willing to accept all suffering, difficulties, and challenges as in the stories of *Hungry Stone*, *Broken Illusion*, *Horoscopes*, *Child abandonment*. Sometimes the "old rules" make women have to exchange their lives in an absurd way. If a woman is lucky enough to escape death from the pyre, there is still an invisible hand determined to prevent them from coming to happiness like Mahamaya in the story of *Cremation*. Customary laws have closed women into extremely harsh frameworks, they have no education, no control over their own life, no position in society and disdain from society and relatives such as: Gribala in *The Cloud and the Sun*, Mrinmayi in *The Little Bribe* misses Apobo, Hemsasi in the *Judge*. At the same time, Tagore strongly condemns the notion that inhibits the liberation of women.

The Creator bestows on man the highest reward in his life is love, he must be free in love, marriage and control of his life. Through art creation, "Tagore treads a middle path often accommodating the social structure over individual attempts at self-expression."¹ Tagore urges and encourages the woman to fight to liberate herself, to fight for the love and triumph over austerity, to overcome the conservative teachings that stifle the sacred sentiments that the Creator bestowed on man. Tagore fights for women who are liberated from the constraints of a backward and conservative rite. Tagore depicts the world of female characters in his creation with a variety of personalities. These characteristics are not only expressed through appearance, language but also clearly expressed through gestures and actions of the character. The author depicts images of smart, sharp Indian women with social understanding and confidence in their communication and a desire to take control of their lives. They are the active women who dare to fight for love and protect their own love. "Tagore strongly protested against the sad fact that the precious qualities and talents of the Bengali woman were wasted and strangled over generations. Surprisingly, if we can find a common feature of the female characters in Tagore's works, it is that they have a stronger personality than men."²

In many works, Tagore refers to women who have strongly dared to face their feelings, proactively assert and confess their love to the one they love. The

1 Madhumita Roy, "Scripting Women in Three Short Stories of Tagore," in *Rupkatha Journal on Interdisciplinary Studies in Humanities*, Vol.2, No.4 (2010): 596-604.

2 Do Thu Ha, *Tagore — literature and people* (Culture and Information Publishing House, Hanoi, 2005) 112.

author praises women who dare to overcome the outdated conceptions of society to proactively find their own happiness and the triumph of love against the harshness of religion as in the play *The revenge of nature*, the Kuxum in *The bath steps on the river*, the young widow in *The Beautiful Neighbor*. Tagore criticizes the harsh society of women, especially rural women, demanding the abolition of caste distinction and freedom of marriage. Tagore has actively contributed the voice of art to the cause of fighting for women's liberation, freedom, feminism with all of his heart and humanitarian love.

Rabindranath Tagore with Love for Children

Children are always the subject of Rabindranath Tagore to be portrayed with depth, viewed from the pure, innocent and beautiful aspects, comes from the “sincere feelings of their grandfather, father, teacher, who love them, believe in their future and teach everyone to keep the true, the good and the beautiful in children.”¹ Researching Tagore's love for children, the researchers believe that: “In the Crescent moon Tagore depicts the beauty of Love of child” and “The child's Love of adventures and high achievement is equally beautifully described in his songs. Tagore's insight in to the child's hearts is equally admirable. Tagore shows how full of love for the mother the child is, and how to it she is the dearest thing in the world. The child's purity, trustfulness, innocence, and love for all — in fact the whole paradise of the child's moral nature is beautifully revealed to us in his poems. The mother's deep love for the child — that most wonderful and divine thing to which there is no paralleled the side of heaven — is well described by the poet.”² Tagore is a person who understands the child psychology and, according to him, it is needed to educate them with love, which is the understanding of child psychology.³ Author Luu Duc Trung selected and introduced *Tagore — a collection of works* including two volumes. Of the 35 short stories presented, there are 21/35 short stories under the *Clouds and Sunshine* short stories collection. In the introduction, the author commented, “Tagore's short stories contain the great humanistic spirit.”⁴ In *Entering the Asian literary garden*, the author made remarkable comments on *Clouds and Sun-*

1 Luu Duc Trung, *Indian literature* (Education Publishing House, Hanoi, 2004) 157.

2 Keshari Kumar Shukla, “Beauty of Love in Rabindranath Tagore's Poems,” in *International Journal for Research in Applied Sciences and Biotechnology*, Vol.6, No.1 (January 2019): 1-3.

3 Ranjan Ghosh, “Caught in the Cross Traffic: Rabindranath Tagore and the Trials of Child Education,” in *Comparative Education Review*, Vol. 59, No. 3 (August 2015): 399-419. DOI: 10.1086/681905

4 Luu Duc Trung, *Rabindranath Tagore - Collection of works*, Labor Publishing House — Center for East — West Cultures and Languages, Hanoi, 2004) 7.

shine short stories collection and claims that realistic value and humanistic value are the core values of this collection. Short plot, some stories have just only a few pages, but the contents are concise, closely structured, dramatic, creating attractive stories.

Tagore created works for children with the sincere feelings of a grandfather, a father, a teacher who loves children, believes in the future of children and wants to educate everyone to keep good values for children. Tagore was an expert in the psychology, emotions and dreams of children, so he described the diversity and abundance of children's personalities. In works for children, he always uses language, images and stories suitable for children. Children always like to be in harmony with nature, to have fun and joke around in that boundless world. Tagore paid attention to praising the innocent, honest and carefree personality of children:

On the seashore of endless worlds children meet.

The infinite sky is motionless overhead and the restless water is boisterous.

On the seashore of endless worlds, the children meet with shouts and dances.¹

Tagore praises the honesty of children and Tagore's works for children all tell about touching stories with profound educational meanings. This is the dominant ideology of his writings for children. "Best of all Brahmins art thou, my child. Thou hast the noblest heritage of truth."² He wants to bring the pure, holy soul that exists in the children's soul to oppose the evil, despicable nature of society tempted by money, power and beauty:

The sun glistened on the sand, and the sea waves broke waywardly.

A child sat playing with shells.

He raised his head and seemed to know me, and said, "I hire you with nothing."

From thenceforward that bargain struck in child's play made me a free man.³

Tagore is a person who understands the psychology of children so when creating works for children, he often observes, appreciates and cares about children from

1 Rabindranath Tagore, *The Crescent Moon*, London and New York: Macmillan and Company. The Project Gutenberg EBook of The Crescent Moon, 2013.

2 Rabindranath Tagore, *Fruit-Gathering*, New York: The Macmillan Company, 1916. From: <https://www.sacred-texts.com/hin/tagore/frutgath.htm>

3 Rabindranath Tagore, *The Crescent Moon*, London and New York: Macmillan and Company. The Project Gutenberg EBook of The Crescent Moon, 1913.

their normal sleep or small dreams. The tone in each poem is very funny, vivid images consistent with the psychology of children:

I shall be the cloud and you the moon.

I shall cover you with both my hands, and our house-top will be the blue sky.

Tagore wrote many poems about family affection, the relationship between children and parents. Tagore understands the feelings of children towards their parents, especially the feelings of children towards their mothers. Children are always very close to their mothers, cuddle their mothers, demand from their mothers an immense love and respect that love more than gold:

Baby had a heap of gold and pearls, yet he came like a beggar on to this earth.

It is not for nothing he came in such a disguise.

This dear little naked mendicant pretends to be utterly helpless, so that he may beg for mother's wealth of love.¹

The affection of love between parents and children is a sacred affection in every family. Tagore said that mistakes of children are also part of the responsibility of parents. Therefore, to educate children, parents must use their love and the love of family members:

When I must punish him he becomes all the more a part of my being.

When I cause his tears to come my heart weeps with him.

I alone have a right to blame and punish, for he only may chastise who loves.

In the short story *The Cloud and the Sun*, there are 12/25 stories with the appearance of children's characters and most of children's characters play the central role of the work. Tagore praises the innocent, mischievous, pure, loving personalities and desire to explore world of children. It is the innocent, mischievous of little girl Mrinmayi in the story of *The little bride*, the gentle and lovely character of little girl Giribala in the story of *The Cloud and the Sun*, the liberal, cheerful and sociable personality of little boy Tara in *The tramp*, Nitai Pan's cleverness in *Entrusting money*, the sincere, pure and warm feelings of little boy Venu in *Teacher Masai*, the gentle,

¹ Rabindranath Tagore, *The Crescent Moon*, London and New York: Macmillan and Company. The Project Gutenberg EBook of The Crescent Moon, 1913.

delicate personality and the concern, sharing and care of the loved ones of little girl Proba and Ratan in the story of *The Editor* and *The Postmaster*. However, there are also children who are always closed, quietly and do not know how to express their feelings to others like the little girl Xuba in *Xuba*, the little boy Ninkanta with an unpredictable face, looks naive just seems to “ripen before the period,” “his lips are wrinkled, he looks old and austere” in the story of *The lonely child*, the little girls Proba and Ratan are gentle and delicate like adult women when they know how to care and share with the people they love in the story of *The Editor* and *The Postmaster*. Tagore often puts child characters in relationships in many ways so that they show different levels and personalities but all show innocent beauty, pure soul, rich in love, mischievous, curious personality and eager to explore the world of children.

Tagore praises the innocent and saintly souls of children that have a profound impact on the adult spiritual world. It is the magical bond of love that connects hearts and warms barren souls. The sincere, pure affection of the little boy Venu for Haralan in the story of *Teacher Masai* is great joy and solace in the teaching life of a poor teacher. The innocent and pure affection of the baby Mini in *The Kabun street vendor* warmed the heart of the expatriate, Uncle Ramun. Love and care of the little girl Ratan has become a joy and a solace for the postmaster in the story of *The postmaster*. Besides, the author describes the innocent, honest soul of children as opposed to the evil, stingy, greedy nature of the society tempted by money and power. Nitai Pan’s cleverness is the opposite of Jaganat’s stinginess in the story of *Entrusting money*. The affection for the daughter of Proba in the Editor helped me “escape” from the attraction of glory and fame. At the same time, Tagore also expressed the attitude of condemning the attitude, the carelessness of the adults that caused injuries to children and the deaths of innocent children such as: Ninkanta in *The Lost Child*, Nitai Pan in the *Entrusting money*, Mrinmayi in *The Little Bride*, Giribala in *The Cloud and the Sun*.

Tagore succeeds in directly describing character psychology by capturing the psychological characteristics of each character and the psychological evolution of the character through objective and subjective causes. In it, children are intensive objects depicted by Tagore, viewed from a pure, innocent and good perspective. To help readers better understand the world of childhood soul, Tagore uses a method to directly describe character psychology. This description often lies in the narrator’s comments or semi-direct comments that appear with descriptions of the characters’ language, actions, and gestures. For those children who have a good and peaceful life as in the story of *The Editor*, *The Kabun street vendor*..., the world of their souls

is easy to describe and grasp. But for the unfortunate child characters, the world of their soul is full of torment, suffering, and contradictions such as the stories of *The lonely child*, *The tramp*, *Xuba*, the author must use more than the direct descriptions of the character psychology. By understanding children's psychology, through describing the jealous, disillusioned psychological states of the child, Tagore made the reader understand that the underlying causes of the actions of children are derived from request for love and lack of love. Tagore's understanding of human psychology is also manifested in detailed description and thorough analysis of the moments of awakening in the soul of each character, and developments in the psychological development process of the character logically under the impact of objective and subjective causes.

The world of characters in the short story collection *The Cloud and the Sun* is diverse and rich with many different personalities. These characteristics are not only expressed through appearance, language but also clearly expressed through gestures and actions of the character. Through describing the gestures and actions of the characters, the writer shows the readers the psychological states that govern the actions of the characters. Children always aspire to be loved and protected and Tagore praises the power of love that can help them through difficult times, situations of despair, support and perfect their souls. The author condemns the heartlessness of adults, the outdated notions of society that have killed innocence in the hearts of children. At the same time, he demands the right to be loved for children and affirms the development process, the perfection in the personality of each child to become good people when they receive love, attention, care and education from adults.

Rabindranath Tagore with Love between Men and Women

Tagore conceives that love is the sacred humanity of man and belongs to man naturally. People born in this world must love and it is a need of life. In Tagore's writings, the topic of love always occupies an important position. "Tagore has spread the beauty of love all where in his literature specially in his poems of romantic approach. This makes him great poet of love among all literary artists of world literature."¹ Tagore writes a lot about the love "He was a man of love, made of love and was played by love." "He wrote many poems on his lovers at different times."² "Love is a primeval instinct of the human heart a result of the attraction of the sexes. In the

1 Keshari Kumar Shukla, "Beauty of Love in Rabindranath Tagore's Poems," in *International Journal for Research in Applied Sciences and Biotechnology*, Vol.6, No.1 (January 2019): 1-3.

2 Aju Mukhopadhyay, "Essay: Tagore's Love Affairs," in *Kittaab connecting asian writers with readers globally*, Vol.6, No.27 (September, 2016).

words of Dr. S. C. Sengupta, a renowned Tagore critic: Nothing is more valuable in human life than human love, the intense passion a man and woman feel for each other”.¹ And affirming, the love is an important content in the Tagore’s writings. Tagore thinks that love is happiness and he always praises the love of freedom, praises the love of man and the endless demands of man for love. Tagore praises the harmony between two souls in love, seek freedom in love and explains the emotional levels in love:

But it is a heart, my beloved. Where are its shores and its bottom?

You know not the limits of this kingdom, still you are its queen.

If it were only a moment of pleasure it would flower in an easy smile, and you could see it and read it in a moment.

If it were merely a pain it would melt in limpid tears, reflecting its inmost secret without a word.

But it is love, my beloved.

Its pleasure and pain are boundless, and endless its wants and wealth.

It is as near to you as your life, but you can never wholly know it.²

Tagore’s poems are always directed to the human soul, go deep into the inner world to discover the subtle vibrations of people in love with the desire for the harmony of two souls. Finding his meaning in love is that man has reached heaven on earth. Love is the harmony between two souls, the sacred humanity that people need it as “needing the air to breathe”. One of the most intense forms of love is dedication and creativity in love. Tagore always appreciates the act of sacrifice, dedicating everything to love and silent love is the highest expression of love, the most noble and respectable love: silent love is sacred love, in the shadow of the heart, love shining like pearl is hidden. In the strange daylight, love tragically dimmed.³

The person in love desires to be constantly devoted to love, the best dedication without request and creation are the highest expressions of the dedication. According to Tagore, in love, dedication is not enough, it requires creativity in love

1 Aruna Roy, “Tagore’s concept of love,” in *Indian Literature*, Vol. 19, No.5 (september October, 1976): 103-107.

2 Rabindranath Tagore, *The Gardener*, The Project Gutenberg Ebook of The Gardener, Produced by Chetan Jain, and David Widger, January 26, 2013. From: <https://www.gutenberg.org/files/6686/6686-h/6686-h.htm>

3 Luu Duc Trung, *Rabindranath Tagore - Collection of works* (Labor Publishing House — Center for East — West Cultures and Languages, Hanoi, 2004) 591.

to bring newness and lasting attraction. Tagore says that love is always full of hope, happiness, burning desire and also times of suffering, boredom, sacrifice and loss. But through suffering, Tagore always draws lessons and still holds a belief: “I know that this life is not ripe in love, nor has it lost everything”.¹

The Philosophy of Men of Action

Dignifying human values, Tagore has made philosophies of men of action. The human of action in Tagore’s poetry seeks to act inwardly, free himself from the constraints of religion. All catechisms of religion that regulate caste, reincarnation—karma, duty are obstacles preventing the human from coming to freedom. In order to be free and bring human to freedom, it is necessary to free the human soul from the obsession of such religious catechisms. By his passionate love to the life and great intelligence, Tagore has realized and explained the familiar problems of religion: The God, liberation, heaven, hell, life, death,... brings all the abstract, metaphysical problems to the concrete, attached to the life of human beings, to real life. In Tagore’s poem, the image of human throughout his life is a long and tireless journey to the God, God is the center that people set great hopes and look forward to. In the great hope of every human being, the God bears the appearance of the supreme, mystical, distant power. But for Tagore, God is not far away but a source of joy, a source of comfort, a love that gives the human the ability to act. God is everywhere and is developing in an infinite life, developing in every human being.

Tagore conceives that God is only an abstract idea but embodies multi forms of life. By his clairvoyance and the ability to flash, he has realized the beauty of the real world. Tagore’s devotional verses are not intended to solve the abstract and mysterious problems, but to pull back into real life and he asserts that the journey to God is the journey to the real world. The existing world is the embodiment of God, the human in his journey to God has no other way but immerses himself into the real world, into the human life “expressing the infinite in the finite” and absolutizing the spiritual connection between human and God. “Drunk with the joy of singing I forget myself and call thee friend who art my lord.”² By this awareness, the human has made a great liberation of spirit, escaping from the ignorance, the binding of religion to immerse himself in life and realize the value of life. This is a self-conscious act of cognitive value, awakening human, from which impels the human towards building Nirvana not to be far but right on the earthly life.

1 Luu Duc Trung, *Rabindranath Tagore - Collection of works* (Labor Publishing House — Center for East — West Cultures and Languages, Hanoi, 2004) 693.

2 Rabindranath Tagore, *Gitanjali*, New Delhi: Niyogi, 2012.

The human of action in Tagore's conception also requires the fierce struggle against caste discrimination, requires free love, reclaims the true value for man. In Tagore's conception, the man is born from dreams, from the hope and loving of the world and God. In every human being, there is the precious treasure of this life, the "pearl of love that brightens up in the heart". Such pearl naturally belongs to the man, cannot be lost and cannot be hidden and it makes man be true to himself, it is the beginning and the end of every human life.

Affirming that love is the divinity of human, naturally belonging to human, in his verses, he always praises free love, the love of human, the infinite demands of human before the love. Tagore's verses are always directed to the human soul, deep into the inner world to discover the subtle vibrations of the human being in love with the desire for the harmony of the two souls. Finding his meaning in love is that human has reached heaven on the world of human life. Love is the harmony between two souls, the sacred humanity that human needs as "needing the air to breathe." One of the most intense forms of love is the dedication and creativity in love. Tagore always gives prominence to the act of sacrifice, dedicating everything to the love and silent love is the highest expression of love, the sublimest and most respectful love. The human in love always and constantly desires to be forever dedicated to love, giving his best without demands and the creativity is the highest expression of dedication. According to Tagore, in love, dedication is not enough, it requires creativity in love to bring newness and lasting attraction.

In addition to the delicate, romantic and high-faulting lyrical verses, Tagore poetry is full of fighting power, rich of realism with the desire to free the Indian people from the strict rules of religion, trampling of colonial empire. He is considered to be the "great guard of the world," always concerns with the destiny of India and the world, and dedicates his life to the only beautiful ideal. Tagore believes that the peace, kindness, harmony will come true.¹ In order to perform such ideal, Tagore appeals Indian people towards the work to help human act and free from the passive way of life and truly integrate into life. He emphasizes the ability to face, overcome all difficulties and challenges of human and affirms that in working, the human will reveal all his qualities and create himself. From which, he calls on the fighting spirit of human, fighting against the caste discrimination system, the strict rules of religion, fighting for the free love and affirming the good qualities of human in good nature:

1 Rabinranath Tagore, *A flight of swans: Poems from Balaka*, London: John Murray, 1955.

Com, with quick steps over the grass.
 If the rattle come from your feet because of the dew,
 If the rings of the bells upon your feet slacken,
 If pearls drop out of your chain, do not mind.
 Com with quick steps over the grass.¹ (Tagore, 2013).

Tagore's life has gone through a period of history with many changes of India and the world. More than ever he understood that it was the colonial empire that caused all suffering for the Indian people and the world people. The hatred of colonial empires and the desire for freedom and peace for all nations of the world have been reflected in his poetry through his outstanding image of the human of action.

Conclusions

Tagore always yearns and believes in the presence of a heaven on earth. In his belief, heaven has a harmony between joy, love, harmony and freedom. Throughout his life, Tagore has sung humanitarian songs to honor and pay his respects to people. His creations always came from the love of man and by his passionate love, he tried to understand and express his conceptions about people and appreciate human values. With a philosophy of action, Tagore contributes to liberate and perfect the human. This thought is conveyed through the image of the human of action. The image of the human of action contains Tagore's subjective thoughts, expressing the desire to free Indian people. The human of action inwardly seeks the freedom in his soul, the awakening of human in consciousness, the re-perception for familiar problems of life. The human in Tagore's poetry has boldly raised his voice to claim his love, is passionate and dedicated to the utmost in love. Not only that, the human is always aware of constantly being creative to renew his love. The human in extrovert action dares to face all the sufferings of life and is aware that happiness is only possible when human dares to fight.

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¹ Rabindrath Tagore, *The Gardener*, The Project Gutenberg Ebook of The Gardener, Produced by Chetan Jain, and David Widger, January 26, 2013. From: <https://www.gutenberg.org/files/6686/6686-h/6686-h.htm>

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