



## Rabindranath Tagore's Gitanjali: A Comparative Analysis of Selected Poems from both English and Bengali versions

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### ABSTRACT

The comparative study was grounded on 20 selected poems from both English and Bengali versions of Rabindranath Tagore's Gitanjali, namely, poem numbers: |02|03|09|10|15|16|17|22|23|26|30|34|56|65|70|83|85|91|96|103| from English version and poem nos: |78|22|105|107|31|44|151|18|20|61|103|138|121|101|36|10|123|116|142|148| from Bengali version. The present analysis shows resemblances and differences among the original and translated poems where the concept of God as ultimate source of peace and relaxation is one of the fundamental characteristics- "I am here to sing thee songs. In this hall of thine I have a corner seat" (Tagore, Gitanjali Song Offerings 27). On the other hand, the reflection of spirituality is also one of the dominating characteristics in his poems- "I have had my invitation to this world's festival," (Tagore, Gitanjali Song Offerings 28) "Jagate| anandajagye| amaar| nimantran." (Thakur 65) The poet is deeply engaged in his poetic world to find his God and spreads all his senses to touch his formless feet- "let all my senses spread out and touch this world at thy feet." (Tagore, Gitanjali Song Offerings 120) "eakti| namaaskare,| prabhu,| eakti| namaaskare| shakal| deh| lutiye| poruk| tumar| eai| shangshare" (Thakur 181). The use of Tagore's magical creativity has placed him to the highest height in English poetic world. This study helps the researchers and readers to develop understanding on Tagore's Gitanjali more specified and analytical ways to find resemblances and differences. Also this comparative analysis will help the researchers and readers to understand the importance of form-based and meaning-based translations..

### Keywords:

Rabindranath Tagore, Gitanjali, poems, translation, comparative analysis, spirituality.

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## INTRODUCTION

Rabindranath Tagore (1861-1941) is the most outstanding name in modern Bengali literature, and he was the one writer who first gained for modern India a place on the world literary scene. The award of the Nobel Prize for Literature to him was the recognition on a global scale to which there cannot be many parallels in literary history. He was a great poet and a great man, and he had left behind him a great institution the Visvabharati at Shantiniketan.

Tagore wrote primarily in Bengali but had a mastery of English also. He had translated many of his poems and plays into English, often changing, telescoping and transforming the originals. The creation of Gitanjali is one of them which remain as the world history in the art of world literature. Gitanjali (Song Offerings) - A Collection of Poetry translated from the original Bengali into English was first published on 1st November in the year 1912 with the help of Indian Society, London by the Siswick Press. There published only 750 copies out of which 250 copies were only for sale. Gitanjali accumulated immense popularity among the people. After a year Rabindranath Tagore occupied the highest honour in his literary career in 1913, 13 November when the Nobel Prize had been awarded to him for his book Gitanjali (Song Offerings).

After the publication of original Gitanjali in India there was a kind of criticism articulated both in national and international journals. According to Bengal Library's catalogue Gitanjali was first published on 5 September 1910, on the other hand, as per the records of Society for Natural Language Technology Research the same was first published on 31 Shrabon 1317 Bangabda i.e. 16 August 1910, though it was not available in the market. According to the eminent biographer Prabhat Kumar Mukkhopadhyay—"In India the popularity of Gitanjali started in between 1912-13 just after the world recognition of English Gitanjali in England and other countries" (Patra 11). The Gitanjali



songs are mainly poems of bhakti in the great Indian tradition. After reading Gitanjali: Song Offerings, Bradley wrote---“It looks as though we have at last a great poet amongst us again” (Patra 12). On the other hand, Stopford exclaimed---“I have read them with more than admiration, with great gratitude, for their spiritual help and for the joy they bring and confirm, and for the love of beauty which they deepen for more than I can tell. I wish I were worthy of them” (Patra 12).

### **SIGNIFICANCE OF THE STUDY**

The present study will help the researchers and readers to develop understanding on Tagore’s Gitanjali more specified and analytical ways. It will help the researchers and readers to find and understand resemblances and differences between the English and Bengali versions of Gitanjali. The present study will also enable the researchers and readers to understand the importance of form-based translation which follows the form of source language (literal translations) and meaning-based translation, which is idiomatic translation that makes every effort to communicate the meaning of the source language text in natural forms of the receptor or target language.

### **REVIEW OF RELATED LITERATURE**

Discernible researches have been done at different parts of the world on the life and works of Rabindranath Tagore and his literary creations. The English Gitanjali which brought worldly recognition was first originally written in Bengali containing 157 poems. Later, from the same only 53 songs were translated into English version and 50 from other works; including all in English version of Gitanjali: Song Offerings total 103 poems were published.

Study done by Ray (2022) has revealed the linguistic analysis of 103 poems of English Gitanjali that finds a significant amount of linguistic features or style features which have been incorporated by the poet in the text. In brief the unique theme, content and



the style of the poet have made Gitanjali a classical and historical text in the literary world.

Study done by Putra & Putri (2017) has revealed comparative analysis of translation between the source language and the target language in Tagore's poetry. The author has found that the process of translating poetry absolutely cannot ignore the message of the Source Language (SL); however reminding that there is no 100% synonymy between words in every language; the translating process must notice the intrinsic sight of the poem in order to get the most equivalent translation and also the extrinsic sight to achieve the text matching with the context of situation and context of culture. The process also provides the readability of the poem in the Target Language (TL) to readers.

Study done by Tiwari (2022) on the topic 'Rabindranath Tagore's Comparative World Literature' has revealed clearly, that if world literature gains through translation, then it can be achieved in a multiple and varied sense by reading and receiving Tagore differently in translation in own country and elsewhere.

Study done by Aftab, Syeda & Zaheer (2021) on the topic 'Romantic Association of Being and Unity: A Comparative Aesthetic Analysis of Rabindranath Tagore's Gitanjali' has revealed that the aesthetics of Tagore despite having similarities with romantic and modern poets like William Wordsworth, John Keats and William Butler Yeats are idiosyncratic in terms of the unique unity that they seek and find in the mystical powers and of nature.

Another study done by Saha (2017) has revealed that Tagore's writing style is simple and strikes a chord in reader's heart, rather than attempt to awaken the logic and reasoning of mind. In Gitanjali: Song Offerings, each song has a different message to convey and adopts a different style of personification, but, Tagore binds them all in with one invisible thread, i.e. selfless devotion of divine power who creates and protects



all beings.

It is found from the above studies that there is hardly any study done that reflects comparative analysis of Tagore's selected poems from both English and Bengali versions of Gitanjali.

### **OBJECTIVES**

The main objectives of this study are as follow---

1. To study resemblances and differences in the selected poems between original and translated versions of Gitanjali.
2. To rationalize the concept of God as ultimate source of peace and relaxation.
3. To study the reflection of spirituality in the selected poems.

### **METHODOLOGY**

For conducting the study, historical and descriptive methods were followed. As the study deals with the data obtained from secondary sources, - help of different books, magazines, periodicals and internet are taken in relation to the subject-matter.

### **ANALYSIS OF THE SELECTED POEMS**

The journey of Gitanjali from India to London took a long voyage. An evening on 16th June, 1912 poet Rabindranath Tagore arrived in London through France and stayed at Bloomsbury Hotel. Some of his poems and writings had already been translated into English and had attracted the attention of the well-known English painter Sir William Rothenstein and later the poets W. B. Yeats, May Sinclair, C. F. Andrews, Henry Nevinson, Ezra Pound, Ernest Rhys, Alice Meynell, Charles Trevelyan, fox-Strangways and others, whose reactions were more than favourable almost unbelievably enthusiastic. He made such an impression on the British writers and intellectuals that he was at once accepted as a great poet and intellectual. No doubt there are two Tagore: one in English and quite another in Bengali (Kripalini 225).

Table: 1- Shows serial numbers of selected poems from English and Bengali versions of

Gitanjali compared in the study

English <i>Gitanjali</i>	02	03	09	10	15	16	17	22	23	26	30	34	56	65	70	83	85	91	96	103
Bengali <i>Gitanjali</i>	78	22	105	107	31	44	151	18	20	61	103	138	121	101	36	10	123	116	142	148

The followings are the comparative analysis of twenty selected poems as mentioned in Table: 1 from both English and Bengali versions of Gitanjali of Rabindranath Tagore.

“When thou commandest me to sing it  
seems that my heart would break with pride;”  
(Tagore, Gitanjali Song Offerings 14)  
“[Tumi| jakhana| gana| gahite| bal’| /  
garba| aamar| bhare| owthe| buke,|” (Thakur 103)

The poet has got his lord in the form of his friend. The poet has offered all his eternal poetic sensibility on the feet of his lord in the form of melodious songs. A tremendous sense of offering of poetic creativity is existed in this song. The poet has done all his activity by the God’s instruction and gets pleasure of mind and soul.

There are four stanzas in Bengali and five in English.

1st stanza- ‘[Nimeshara| chaeyoe| tumar| mukhel’ ‘and I look to thy face’.

Here, the emotion is not present in English which reflected by the word ‘[nimeshara|’ in Bengali.

2nd stanza- This is similar with the previous. In English a free rhyming scheme is seen. ‘Across the sea’—the seashore clearly takes us very far. It is an imagination of a picture of the wide world. It has got much deep intimacy with the words ‘[shadhana| aradhana|’ ‘adoration’.

3rd stanza- The word ‘pleasure’ will not become a supplementary of the word ‘[tripti|’.

Naturally the word has a deep and wide meaning in Bengali.

4th stanza- 'touch by the edge of the far-spreading wing of my song'—here the song has expanded the imaginative pictures of the mind more clear and lucid. The song's wide wing has proved its supremacy. The destitution of the words 'never aspire' is also remarkable.

5th stanza- 'Drunk' is appropriate use. The own personality and the talent of the poet's creativity has reflected outside the rendering of these letters. 'Drunk with the joy'—these words are very favourite to the English Romantic poets. But in the hands of Tagore it not only for pleasure of the senses, it has passed over beyond the limit.

"I know not how thou singest, my master!

I ever listen in silent amazement."

(Tagore, Gitanjali Song Offerings 15)

"|Tumi| kemana| kare| gana| kara| je| guni,| /  
Abaka| hayoe| shuni| kebol| shuni|" (Thakur 39)

The complete realisation of the God takes the poet to an unknown world of melody and harmony. The poet feels that his god is the only one in all who is appearing splendidly in everything. The feeling of universal motion or concert is the most excellent discovery of the astounded poet.

There are four stanzas in Bengali and three in English

1<sup>st</sup> stanza- 'I ever listen in silent amazement'—here the adding of the word 'amazement' confers the Bengali Gitanjali more indicative in meaning.

2nd stanza- 'illumines the world'—here the house not only provide the shade but also signifies a new thought. 'life breath of thy music'—it is more nicely defined. '|Pashana| tute| byakul| bege| dheyoe,| / |bhahiyoa| jaye| surera| suradhuni|'—the perplexity of this poem is not seen in the verses of rendered Gitanjali.

In the last stanza, the poet endeavours to sing song and mixed with the good qualities (|guni|). He has dedicated him in English and used more syllables in this translation.



“O fool, try to carry thyself upon thy own  
shoulders! O beggar, to come to beg at thy  
own door!”

(Tagore, Gitanjali Song Offerings 21)

“|Ara| aamaye| aami| nijera| sheere| /  
baiba| na| /  
ara| nijera| duware| kangal| hoye| /  
raiba| na|” (Thakur 130)

The poet wants to sacrifice his desires and wants to be freed from the hands of egotistical society. He is the universal traveller. He wants to be free from anxiety after offering his entire burden at the feet of his almighty. The poet sacrifices everything to find his god to become a clean and pure soul. As a devotee or a lover the poet wants to occupy a permanent place in the God’s palace.

The original Gitanjali has two stanzas while English has three. In Bengali what starts with the word ‘|ami|’ the same starts in English with ‘Thyself’. The belief of the poet expresses here in the form of surprising sentences. The use of the word ‘beggar’ signifies the condition of poverty is remarkable.

2nd stanza- ‘and never look behind in regret’, ‘|beriyē| parbo| abahele|’—it looks more significant. ‘|kunu| khabar| rakhba| na| oor| / |kunu| kathaai| kaiba| na| / |aamaye| aami| nijera| sheere| / |baiba| na|’—here it is beautifully ornamented with many rhyming words though a prolix.

3rd stanza- ‘It is unholy—take not thy gifts through its unclean hands. Accept only what is offered by sacred love’—the speech is simply expressed but may not be clearly indicative in meaning.

The English Gitanjali is completely well connected. It is the picture of complete devotion and offerings that touches the poet’s mind sensitively with fullness.

“Here is thy footstool and there rest thy feet  
where live the poorest, and lowliest, and lost.”





(Tagore, Gitanjali Song Offerings 22)

"|Jethaye| thake| shabar| adham| diner| hate| din| /  
Shaikhane| je| charan| tumar| raje| /  
Shabar| piche,| shabar| niche,| /  
Shab-harader| majhe.|" (Thakur 135)

This is another way of searching god and adoration. The formless God has taken shelter among all the needy. If we need to find him then we have to give up all luxuries and vanity. A still belief and transparency is moving the poet. The poet's sympathy for the people of the earth and their poverty makes his devotion and love for god more important.

In English there are four stanzas and two in Bengali. The beginning is prose style. The use of 'Here' and 'there' wants to be supplementary of 'jethai' or 'shaikhane' but not successful. Alliteration helps to expand the importance of words.

2nd stanza- 'When I try to bow to thee' the word 'try' makes the poet smaller before his creator. This stanza is well-built, but the stoppings embrace and '|tumar| charan| jethaye| name| apamaner tole|'—here the pictographic-imagination and the indicative meaning is not clearly reflected in the translated verse in English.

3rd stanza- 'pride' is magnificently used. Therefore '|dhane| mane| jethaye| ache|'—its declaration is not present in English.

4th stanza- 'thou keepest company with the companionless' is the best translation of- '|songi| hoye| asha| jethaye| songihiner| ghare|.

The complete translation is the best and original.

"I am here to sing thee songs. In this hall  
of thine I have a corner seat."

(Tagore, Gitanjali Song Offerings 27)

"|Ami| hethaye| thaki| shudhu| /  
|Gaithe| tumar| gan.|" (Thakur 50)

This song illumines the poet's destitution and sentiment. The unbreakable motion of

the universal lives; it glows everything of the nature; the poet has connected the life with the melodious tune—this is the reflection of the flow of life in this song. The poet is praying before his God for affection and his mercy. The singer wants to get an opportunity in the universal Assembly of God to sing as luck.

There are two stanzas in Bengali and four in English.

1st stanza- '|Diyoi| tumar| jagatshabhaye| aituku| mura| isthan|'— is not a formulated translation. What has expressed in the original the same is found in the rendered version- 'In this hall of thine I have a corner seat'.

2nd stanza- 'In thy world I have no work to do; my useless life can only break out in tunes without a purpose'—in it the whole significance of the original is not light up. '|Ami| tumar| bhuban| majhe,| / |lagi| ni| nath,| kunu| kaje| / |shudu| kebal| sure| baje| / |akajer| ai| pran|'—this mentioned translation has got a modified form. 'without a purpose' –it is a new entry which bears the double meaning.

3rd stanza- Here '|nishaye| nirab| devalaya| / |tumar| aradhan|' has got a little change as 'Silent worship at the dark temple of midnight'.

4th stanza- Here the meaning and the sense of the original is not completely found in the translated poem.

"I have had my invitation to this world's festival,"

(Tagore, Gitanjali Song Offerings 28)

"|Jagate| aanandajagye| aamaar| nimantran|" (Thakur 65)

The sprouted enjoyment from the cosmos has taken the poet to the world of consciousness (spirituality). With his entire sensual wealth. The poet soars such a height where his complete sensual richness and all other pleasures and sorrows and the flow to that place become his life's partner. The poet will worship that by chanting his prayer as a man of short while. It is remarkable that Rabindranath Tagore has crossed the instinctive characteristic of Keats' 'Sensuousness'

There are two stanzas in Bengali and three in English.

1st stanza- The richness of the original is not traced in the translation. Especially



'|Nayan| aamar| ruper| pure| / |shad| mitya| baraye| ghure,| / |shraban| aamar| gabhir| shure| / |hayeshe| magan|'—The sensual delight of eyes and ears which is found in the original, but the same taste is not in English translation 'my eyes have seen and my ears have heard'.

2nd stanza- The significance of '|gane| gane| gethe| baraye| / |praner| kannahasi|' is not visible in this line '...and I have done all I could'.

3rd stanza- Instead of cry of victory (|joydhanil|) it has changed into 'silent salutation'. Actually, the translation has not reached its accurate height according to its emotion or sketch of thought. The poet is unable to shot up that interest of festival in the translation which he has done in the original. Therefore, these rendered verses are lifeless, discoloured.

"I am only waiting for love to give myself  
up at last into his hands."

(Tagore, Gitanjali Song Offerings 29)

"|Premer| hate| dhara| deba| /  
Tai| rayechi| bashe;|" (Thakur 185)

The poet has formed a deep relation bonded with the formless (God). The poet has an excitement to mix with the formless and therefore, he is preparing to meet the symbol of love and affection- 'God'. He would meet his God if freed from all earthly attractions and pleasures. Therefore, he is waiting for the God till the purple dusk, alone with bearing all the earthly relationships and blames on his head.

1st stanza- The English is mainly prosaic. It is clearly visible that the poet is not successful to keep the translation upto the height of Bengali. Bengali's '|tar| lagi| ja| shasti| nebar| / |neba| maner| tushel|' is absent in English. On the other hand '|shakol| ninda| mathai| dhare| / |roba| |shabar| niche|' is also absent.

2nd stanza- It is surprisingly used in English 'They come with their laws and their codes to bind me fast; but I evade them ever,...' instead of—'|bidhibidhan—bandhan—dure| / |dharte| ache,| jaai| je| sare|'. The mind remains curious to explain the word '|bidhi|' or



'invisible supernatural force'. The word 'They' is used in the translation to express the earthly attachments captivating the mind and soul to this materialistic world.

3rd stanza- The word 'heedless' is a new inclusion. '[shakol| ninda| mathai| dhare| / |roba| |shabar| niche|]' is omitted.

4th stanza- Remains same.

"In the deep shadows of the rainy July,  
with secret steps,"  
(Tagore, Gitanjali Song Offerings 34)  
"[Aji| shrabanghan—gahan—muhe| /  
Gupan| taba| charan| phele|]" (Thakur 35)

Monsoon is the poet's favourite season. So, here the poet has seen the God introducing the natural beauty of the monsoon. The God has moved in a silent way, nobody opens the door. The poet's only friend, beloved, mysterious formless not far off. His door is open, to welcome him. God's deep cordial affection attached with the poet. He can't bear any disrespect of his form and requested him 'do not pass by like a dream'. His excited heart is still waiting to meet him.

The original has two stanzas while three in English

1st stanza- The poet has tremendously represented the God's 'silent coming' with these words 'secret steps'. Bengali's '[shrabanghan—gahan—muhe|'; the word '|muhe|' is omitted in English.

2nd stanza- This is rich in poetic sentiments. Then also the splendid connoisseur which is present in Bengali is not available in English verse.

3rd stanza- '[kujanhin| Kannanbhumil]' in this stanza used as 'The woodlands have hushed their songs' has covered with a new form. On the other hand the feeling of '[shamukh| diye| shapanasham| / |haiyu| na| mure| halai| thele|]' may express in very brief, but the English translation has not the same with its excited feeling. In one term it is not the supplementary of the original. Every time it has dived in the poet's deep perfect harmony which wonderfully comes in his mind. In Bengali it is very easy and



accomplished but in English we have to search for it. The beautiful alliteration of Bengali is not clearly seen in English translation.

“Art thou abroad on this stormy night  
on thy journey of love, my friend?”

(Tagore, Gitanjali Song Offerings 35)

“|Aji| jharer| rate| tumar| abhishare| /  
Paranshakha| bandhu| he| amar|” (Thakur 37)

The poet has seen his deity in the picture of natural adversity. Actually, among miseries and disasters the feeling for the formless becomes very deep and heart touchable. The poet has made the strong relation between the mysterious life of the God and the nature in the endless night and moves towards the ending; when he looks outside and can feel in his mind that the way of his beloved’s journey mixed with the universal route and moves towards a mysterious world.

There are two stanzas in Bengali and four in English.

1st stanza- Here, the poet surprises to see his beloved friend’s journey of love. Actually, he wants that his friend may come to meet him. In Bengali it is a statement, but in English it is mysterious. May be the poet is astounded when he thinks about his formless beloved in the middle of the calamity.

2nd stanza- In this stanza the poet for his formless beloved looking at the gloomy way. Darkness is clearly exposed in English.

3rd stanza- Same as.

4th stanza- The poet has brought newness in the explanation of river, forest and darkness. On the other hand, the use of the following provides the English version much dense meaning: ‘dim shore’, ‘ink-black river’, ‘far edge of the frowning forest’, ‘mazy depth of gloom’.

“He came and sat by my side but I woke not.”



(Tagore, Gitanjali Song Offerings 38)

"|She| je| pashe| eshe| bashechila,| /

Tabu| jagi| ni|" (Thakur 85)

This song is the reflection of the poet's grief when his beloved came to him but he did not wake up. The poet has felt the presence of his beloved God for a while. His conscious mind only feels the fragrance of the formless. Here, the poet blames him as the lover who missed the sight of his formless beloved and lamented. Here, it is the reflection of |Baishnav| singing poem.

First and the second stanza of English translation are similar with the original version.

3rd stanza- In this stanza the poet has excluded 'jjege| dekhi| dekkena| haowa| / |pagal| karia| / |gandha| tahar| veshe| baraye|' / '|ken| amar| rajani| jai|' is in English 'Alas, why are my nights all thus lost?'— it clearly expresses the pain of lost. The next two lines 'Ah, why do I ever miss his sight whose breath touches my sleep?' get the life in touch of Bengali. So, the changed artistic imagination is remarkable here. 'Breathe touches my sleep' signifies the poet's closeness with his beloved God.

The last stanza of this song may be equivalent with the original, but, the original verses are more significant than the translation.

"I came out alone on my way to my tryst.

But who is this that follows me in the silent dark?"

(Tagore, Gitanjali Song Offerings 42)

"|Eakla| aami| bahir| halem| /

Tumar| abhishare,|" (Thakur 128)

The poet's journey towards his beloved, releasing all his earthly love and pleasure, he is ready to mix in the middle of his poetic universe to find his formless— is demonstrated in this poem.

There are four stanzas in English while two in Bengali.

1st stanza- similar. Although, it remains curious in English of the surprising original

verse 'sathe| sathe| ke| chale| mura| nirab| andhakare|'.

2nd stanza- 'sharate| chai| anek| kore,| / |ghure| chali,| jai| je| share,| / |mone| kari| aapad| geche.| / |aabaar| dekhi| tare|'— it shows the poet's tendency to make him free from all the earthly pleasures as he tries to make his heart pure and sacred, 'I move aside to avoid his presence but I escape him not'—here, the earnestness is absent; may he try to escape what he desires to meet with his formless.

3rd stanza- The word 'bisom| chanchalata|' is slightly changed in meaning in the term 'swagger'.

4th stanza- It is bearing the similar meaning.

"Let only that little be left of me  
whereby I may name thee my all."

(Tagore, Gitanjali Song Offerings 46)

"Tumaye| amar| prabhu| kare| rakhi,| /  
Amar| aami| sheituku| thak| baki|" (Thakur 170)

The poet is bathing in the thoughts of his formless beloved. The supremacy of God in his heart remains in such a conscious corner which exists after removing all his pride and luxuries. The formless has got various forms through the poet's song and the poet reflects his sincere love and devotion to his beloved. The feeling of solemnity with the formless; his excellence; the poet's poverty and all other desires to sacrifice are the characteristics of this poem.

There are two stanzas in Bengali and four in English. Each stanza starts with 'Let'.

1st stanza- 'Tumaye| amar| prabhu| kare| rakhi,|'- here, 'I may name thee my all.

2nd stanza- The use of 'heri|' as 'feel|' and in the place of 'shakal| diye| tumar| maje| misi|' used as 'and come to thee in everything'—is remarkable.

3rd stanza- Analogous.

4th stanza- It has kept the significance of the original unchanged.

This is not a literal translation. The poet has brought changes in his originality—richness of words occurred here. Out of the genuine translation this is the self-realisation in the



poem, this earnestness signifies to exist with self-devotion and adorable God.

“Thus it is that thy joy in me is so full.  
Thus it is that thou hast come down to me.”  
(Tagore, Gitanjali Song Offerings 72)  
“|Tai| tumar| aananda| aamar’| por,| /  
Tumi| tai| eshesha| niche-|” (Thakur 153)

The poet has made his journey to find his beloved in |Kheya|, |Gitimalya| etc. but at last he found himself in the verses of Gitanjali. ‘|bhaktapraner| preme|’ - it means God has taken place in the heart of his devotee. The astounded activity of God has actively going on in the mind of the real self-dedicated worshipper, the poet. The poet clarifies that it is possible in the connection of our earth, not in any heavenly or unearthly place. The amazing activity of God is reflected among the activity of human world.

Like Bengali the word ‘Thus’ used in English. Especially, the word has got importance to protect the transmission from generation to generation.

1st stanza- ‘thy joy in me is so full’—through it the poet expresses that the delight of his beloved showered infinitively on his admirer, it is more reflective by the additional use of ‘so full’.

2nd stanza- The immortal delight and the astounded heavenly activity has vibrated the human society. ‘In my life thy will is ever taking shape’—astoundingly has brought fresh autonomy in ‘|mur| jibane| bichitararup| dhare| / |tumar| ichcha| tarangiche|’.

3rd stanza- It may be prosaic but able to extract a little significance of the Bengali. Then also the Bengali version is the best in its poetic sentiment. ‘|prabhu,| nitiya| aacha| jagi|’ is not present in English. Then also English has got its liberty.

“What divine drink wouldst thou have, my God,  
from this overflowing cup of my life?”  
(Tagore, Gitanjali Song Offerings 82)  
“|He| mur| devta,| bhariya| ea| deha| pran| /





Ki| amrit| tumi| chaha| karibare| pan|” (Thakur 126)

In the perception of God, the fully delighted poet has seen his poetic almighty who is existed solemnly with full of amorous gestures in his creations. At the time of accomplishment, the poetic excellence and the heavenly presence of his formless has mixed in an unbreakable entity.

The poet has kept his soundless exuberance in the three stanzas. The English translation has become unparalleled not for its translated letters, but for its own creative originality. Especially, the concluding stanza seems that the poetic bud has again illuminated by Rabindranath.

The poet’s mind is absorbed in heavenly presence and God is absorbed in his poetic excellence is the eloquent expression of the brilliant translation.

“Is it beyond thee to be glad with the  
gladness of this rhythm?”

(Tagore, Gitanjali Song Offerings 87)

“|parbi| na| ki| jug| dite| eai| shande| re,| /  
khase| jabaar| veshe| jabaar| /  
bhangbaaraie| aananda| re|” (Thakur 55)

In the midst of life’s motion, creation even in whirlpool of merging, in the nature’s eternal sport a certain musical harmony is extended in earth or another planet, moving- here, the poet’s experiences are published in three stanzas in English. Every living or non-living thing has their certain putrefy or death, then also their daily movement is the guide towards the infinity. This is an indefinable delight which can be found in death or demolition—therefore, here it is the poet’s under consideration.

1st stanza- The poet has marked the evidence of the novelty creation outside of his awning translation. ‘gladness of this rhythm’ and ‘to be tossed and lost and broken in the whirl of this fearful joy?’ has crossed the monotony of translation. The important verses of the original ‘|patiya| kan| sunish| na| je| / |dike| dike| gagon-majhe| / |maron-



binayai| ki| shur| bajhe| / |tapon-tara-chandre| re| / |jalieaie| aagun| dheae| dheae| / |jalbarai| aananade| re|— are omitted in English translation.

2nd stanza- In fact in this stanza '|pagal-kara| ganer| tane| / |dhai| je| kutha| kai-ba| jane| / |chaie| na| phire| pichan-pane,| / |rai| na| bandha| bandhe| re| / |loote| jabaar| chute| jabaar| / |chalbarai| aananda| re|—has been expressed magnificently.

3rd stanza- It is parallel to Bengali and manifestation of incandescent beauty.

“Mother, I shall weave a chain of pearls for thy neck with  
my tears of sorrow.”

(Tagore, Gitanjali Song Offerings 100)

“|Tumar| shunaar| thalaye| shajaba| aaj| /  
Dukher| asrudhar|” (Thakur 24)

The poet has found his God in the midst of the nature’s beauty. A deep grief has lamented the poet. It truly reflects the poet’s pride to decorate his mother with his tears of sorrow as presented here in the form of nature in this song. There is no doubt that this naturalistic heavenly consciousness has overtaken by the personal lamentation of the romantic poet and this personal consciousness has converted into social consciousness. It seems that God’s close relation is with the afflicted, the excitement and intense enthusiasm of the dedicated mind of the devotee—are found in this song. In English the translation may bearing the same significance but a few words or lines from the original are omitted or modified in the translated version.

1st stanza- By not using '|Tumar| shunaar| thalaye| shajaba| aaj|' the poet has made it concise in meaning in English 'Mother, I shall weave a chain of pearls for thy neck with my tears of sorrow.'

2nd stanza- Here '|chandra| surja| payaer| kache| / |mala| hoye| jaoriye| ache|' used as—'The stars have wrought their anklets of light to deck thy feet'. '|Chandra| surja|' and '|mala|' respectively used as 'The stars' and 'anklets'. Besides '|dukher| alongkar|' remain silent.

3rd stanza- The term '|dhana| dhanya|' in the form of 'wealth and fame' has expressed



its latent meaning. '|khatil| rattana| tui| tu| chinish|'—the poet has carefully left it. Although, there is not any harm for its meaning. These terms '|gharer| jinish|'—'absolutely mine own' and '|prashad| diye| tare| kinish|'—'rewardest me with thy grace' are used in English. '|lea| mur| ahongkar|'—its little representation much appeals in English.

"When the warriors came out first from their master's  
hall, where had they hid their power?"  
(Tagore, Gitanjali Song Offerings 102)  
"|prabhugreha| hate| ashile| jedin| /  
birera| dal| /  
shedin| kuthai| shila| je| lukanu| /  
bipul| bal!|" (Thakur 155)

This is a different poem. In the last few poems of Gitanjali the sound of patriotism is echoed. The Bengali Gitanjali No. 123 may not be classified into patriotic poems but when the poet has seen directly at the human weaknesses, their helplessness, false nationalistic proud—it has mourned his heart and these pathetic experiences are lucidly expressed in this poem. Among human challenges, the poet has humiliated the human weaknesses. He has explained the poor condition and the weakness of the powerful human at the time of birth and death in a philosophic way. The last opportunity comes to the life of wearied soldiers and then in the real sense the peace develops in them. Death looks as it is the true shelter, an abode of complete peace.

The translations of all the four stanzas are same in meaning. In some places of the poem instead of providing details of the original the poet has articulated it briefly in English. The Bengali terms are remarkably translated into English as the substitutes; e.g. '|prabhugreha|'—'master's hall', '|birera| dal|'—'warriors', again '|bipul| bal|' means only 'power'.

In the concluding stanza, '|santir| hashil| oothila| bikashi|'—'peace was on their foreheads'—has come out in a new form and significance.

Above all, by the use of question marks, the poet has made this translation easier and also the measure of the view is compact and eloquent.

“O thou the last fulfilment of life, Death, my death, come  
and whisper to me!”

(Tagore, Gitanjali Song Offerings 108)

“|Awgu| aamar| eai| jibaner| / |shesh| paripurnata| /  
Moran,| aamar| moran,| tumi| / |kaow| aamare| katha|” (Thakur 145)

The poet has expressed his strong emotions in this poem regarding death. The God searching poetic mind has reached in such a height where the poet is ready to accept death as he is holding with his conscious mind with full of confidence. The grave and complete awareness about life has made an emotional relation between life and death.

It seems that two thirsty hearts want to meet each other silently in a lonely place.

There are four stanzas in translation. On the other hand, the first stanza of the original has been divided into two.

‘|Awgu| aamar| eai| jibaner| / |shesh| paripurnata| / |Moran,| aamar| moran,| / |tumi| kaow| aamare| katha|’ no doubt that ‘O Thou the last fulfilment of life, Death, my death, come and whisper to me!’— is marvellously illuminated by the poet.

2nd stanza- ‘|shara| janam| tumara| lagi|’—considering it unnecessary, the poet has omitted this line.

3rd stanza- ‘|Milan| habe| tumar| shathe| / |eaikti| shubha| dristipate,| / |jibanbadhu| habe| tumar| / |nitya-anugata|’—very easily and honestly an astounding significance has been expressed in English—‘One final glance from thine eyes and my life will be ever thine own’. Here ‘|eaikti| shubha| dristipate|’—becomes ‘one final glance’; the rendering of ‘|jibanbadhu|’ is also significant.

4th stanza- This stanza may be similar with the original but the significance or bewilderment is absent in translation. Besides, these principle lines are ‘|aamar| cheetyamaje|, / |kabe| nirab| hashyamukhe...| / ‘|kei| ba| aapan| kei| ba| apar|’—excluded in English. Although, it is the best and similar with the original.



“When I go from hence let this be my parting word, that  
what I have seen is unsurpassable.”

(Tagore, Gitanjali Song Offerings 113)

“|Jabaar| dine| eai| kathati| /

Bale| jen| jai—| /

Ja| dekhechhi| ja| peyashi| /

Tulana| tar| nai|” (Thakur 174)

In the activities of the universe the poet has met his God. The poet has discovered the oneness of the world and life in this poem. In this intoxicating emotion the poet is ready to accept death to get heavenly shelter. According to Keats- “half in love with easeful Death” (Mundhra 350), but here, the poet disagrees with Keats and wants to immerse in death completely.

There are four stanzas in English.

1st stanza- In this stanza the differences of representation are simply visible. ‘...that what I have seen is unsurpassable’—here only using the term ‘seen’ is not able to indicate entirely sensual or infinite beauty. In Bengali, the poet has made it possible in his eternal journey.

2nd stanza- ‘thus am I blessed’—is rightly set and noteworthy.

3rd stanza- The term ‘|visvarup|’ is used as ‘infinite forms’ to denote beauty. The use of ‘formless’ in the place of ‘|aparup|’ is marvellous in abstract meaning that enhances the spiritual beauty of poet’s God and his creations.

4th stanza- It illuminates the poet’s originality. ‘...have thrilled’ – expresses the life in its significance. ‘|eaikhane| shesh| karen| jadi| / |shesh| kare| din| tai|’— are perceived directly in Bengali but in English it comes indirectly.

In fact, it doesn’t get much aesthetic sentiment as the original but its meaning is same and best in translation.

“In one salutation to thee, my God, let all my senses



spread out and touch this world at thy feet.”

(Tagore, Gitanjali Song Offerings 120)

“|eakti| namaaskare|, prabhu,| /

eakti| namaaskare| /

shaka| deh| lutiye| poruk| /

tumar| eai| shangshare|” (Thakur 181)

Here, the poet has surrendered his life at the feet of his most adorable God. He wants to get an abode in his palace which he refers the last destination of life. And to get this completeness he is deeply engaged in his poetic world to find his feet. He spreads out all his senses to touch his formless feet. In one term the poet has immersed him in his poetic sensibility.

The poet has mentioned about the journey of the life from one to the other world ‘like a flock of homesick cranes flying night and day back to their mountain nests’. Like this the poet also wants to start his journey to get his heavenly abode.

This is the last poem of the ‘Song Offerings’ and it is not only a translation, but it is the best creation of the poet’s originality.

1st stanza- The presentation of the original is more significant and wide in meaning. But ‘|eakti| namaaskare|’—the picture of valued worship is not transparent by ‘In one salutation’.

2nd stanza- The humble dedication towards the universal God is illuminated tremendously in this stanza.

3rd stanza- In the original various poetic sentiments are included, it seems that they are passionate to meet with each other. But in English this excitement or anxiety to mix with the God is not visualised.

4th stanza- The originality of the original has been skillfully translated in English. Here ‘|mahamoran-pare|’ used as ‘eternal home’. In fact with the use of his magical poetic creativity he has placed this song to the highest height in English poetic world.



## CONCLUSION

It is not easy to arrive at a conclusion of such varied, versatile and creative achievement of a poet like Rabindranath Tagore who steeped his prolific pen mostly in writing poetry till the last stage of his life. Though, all his poems pronounced varied ideas, which have already been the subject of several critical studies. The comparative analysis between Tagore's original Gitanjali and his translated Gitanjali shows various aspects of creative and poetic sensibility. No doubt his original had got popularity after the worldly recognition of English Gitanjali: Song Offerings. The above analysis has revealed similarities and differences between the two. '[Nimeshara| chaeyoe| tumar| mukhe]' and 'I look to thy face' doesn't show the emotion in English which is reflected by the word '[mimeshara]' in Bengali.

The poet has got his Lord as his friend and offered all his eternal poetic sensibility at the feet of his Lord in the form of melodious songs. He wants to sacrifice his desires and be freed from the hands of egotistical society. He wants to be free from anxiety after offering his entire burden at the feet of his Almighty- 'Leave all thy burdens on his hands who can bear all.' The poet regards God as the ultimate source of peace and relaxation away from materialism. The formless God has taken shelter among all the needy and to find him, everyone needs to give up all luxuries and vanity- 'pride can never approach to where thou walkest in the clothes of the humble among the poorest, and lowliest, and lost.'

The reflection of spirituality is abundant in Gitanjali. The sprouted enjoyment from the cosmos has taken the poet to the world of consciousness (spirituality) with his entire sensual wealth, the poet soars such a height where his complete sensual richness and all other pleasures and sorrows become his life's partner- 'It was my part at this feast to play upon my instrument, and I have done all I could.' The poet wants to surrender his life at the feet of his most adorable God to get an abode in his palace which he refers the last destination of life- '[eakti| namaaskare,| prabhu,| eakti| namaaskare| shakal| deh| lutiye| poruk| tumar| eail| shangshare]', to get this completeness he is deeply engaged in



his poetic world to find his God and spreads all his senses to touch his formless feet-  
'let all my senses spread out and touch this world at thy feet.'

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