

TAGORE STUDIES

PREAMBLE

Tagore Studies will be a mainly Activity, Presentation and Seminar-based **Learner-Centric** Course that will offer the option of taking it up as a Minor Discipline (all six courses for 18 Credits) or One-at-a-time Course (3 Credits) under Open Elective Choice where the participants would be able to engage themselves in

- *Making a Choice, as to which Course/Courses to opt for* (for instance, someone from Fine Arts and Aesthetics background may like to opt for ‘Tagore as a Culture Icon with special reference to his Painting’ or ‘Tagore and Mass Media,’ whereas a Literature candidate may like to go for ‘Tagore as a Poet’ and ‘Tagore as a Fiction Writer.’ Students enrolled in Mass Media and Communication may love to get connected to ‘Tagore and Mass Media’ as well as ‘Tagore as a Fiction Writer.’ Those from the History orientation may like to opt for the ‘Cultural History’ area under ‘Tagore as a Cultural Icon’ module).
- *Collaboration* within or across disciplines to create a joint appraisal/critique/text which could then be presented before the class for internal evaluation – by the faculty and remaining students together – in a peer review mode together.)
- *Communication* would be tested on the oral or ppt presentations that a participant may like to make on any aspect of Tagore in a Colloquium model where one person communicates and the others on the panel comment, agree, differ or substantiate etc where their performance is evaluated.
- *Critical thinking* with respect to the issues raised by Tagore in the areas on Religion, Societal Practices, Nation Building, or Politics (especially in ENG2652) on which a participant may like to write an end-semester Term Paper.
- *Creativity* in performing a text, or putting up a play for the larger University community, or writing a sequel to or a new text/story/poem/essay creatively – or translating Tagore into one’s own language based on his English versions.

COURSE OVERVIEW

It is expected that students cutting across disciplines should be interested in ENG2152 as an Open Elective course, just as students in History would like to opt for ENG2252 as well as ENG2352. Students under Mass Media and Communication may like opting for ENG2652 module whereas the students in Literature programme may find all or at least ENG2352, ENG2452 and ENG2552 to be attractive.

TAGORE STUDIES

Programme Structure

Course Code	Course Title	Lecture (L) Hours /Week	Tutorial (T) Hours /Week	Total Credits
ENG2152	Rabindranath Tagore in the 21 st Century	3	-	3
ENG2252	Tagore- Autobiographies and Biographical Sketches	3	-	3
ENG2352	Tagore as a Cultural Icon - Tagore as a Painter & Performer	3	-	3
ENG2452	Tagore as a Poet	3	-	3
ENG2552	Tagore as a Fiction Writer	3	-	3
ENG2652	Tagore and Mass Media	3	-	3
	TOTAL			18

TAGORE STUDIES

Syllabus - Semester First

RABINDRANATH TAGORE IN THE 21ST CENTURY

Course Code: ENG2152

Credit Units: 03

Theme:

The face of the world is changing, and as time passes, the changes are visible with a lot of disturbing images. But each time one feels an element of doom and despair, one's faith is rekindled to see that there are thinkers and doers like Tagore who firmly believed that ultimately the truth and beauty would prevail. It is not surprising to see Einstein sharing the same beliefs as the doyen of Indian literature, Rabindranath Tagore (1861-1941). Einstein had said: "The ideals which have lighted my way, and time after time have given me new courage to face life cheerfully have been kindness, beauty, and truth." The progress of mankind is crucially dependent on this realization. In exchanges with Einstein, Tagore had commented: "The progress of our soul is like a perfect poem. It has an infinite idea which once realized makes all movements full of meaning and joy. But if we detach its movements from that ultimate idea, if we do not see the infinite rest and only see the infinite motion, then existence appears to us a monstrous evil, impetuously rushing towards an unending aimlessness." No amount of personal loss could make Tagore deviate from his own trajectory of working for his own country, his own times and for his own mother tongue – Bangla, or Bengali that holds together two nations, India and Bangladesh. He knew that after the dark comes light, as he said: "Clouds come floating into my life, no longer to carry rain or usher storm, but to add color to my sunset sky." Tagore's relevance today will be focused under this course.

Course Coverage:

Module-1: Contributions of Tagore and Relevance of Tagore Today

- The current economic recession and financial crises in the world, and the continuing problems of religious polarization, militarism and hostilities – Tagore's warning and predictions
- Compassionate humanism and Composite Culture in India
- Nationalism and Internationalism.
- Tagore and Education at all levels

Module-2: Tagore's works – An Introduction to the range and variety

- Number of works: A Chronological Account
- The genre of publications and the range
- Variations of the same works and the *Bichitra Variorum*

Module-3: Translation and Dissemination of Tagore's works

- Tagore's own Translations
- Authentic Translation of Tagore by others
- Multiple Translations of Tagore

- Other Indian Languages & Foreign Languages Translation – A brief account

Module-4: Tagore and International Personalities

- Tagore, Yeats and Rothenstein
- Tagore and Einstein
- Tagore and Romain Rolland
- Tagore and Leonard Elmhirst
- Tagore and Victoria Ocampo

Examination Scheme:

Components	CT/OP	AS/LC	A	EE
Weightage (%)	20	05	05	70

CT/OP: Class Test/Oral Presentation, AS/LC: Assignments/Library Consultation, A: Attendance, EE: End-Term Examination

Learning Outcomes: (of the Course)

Through this course, we are made aware as to why Tagore was critical of the de-humanizing economic systems, which, supported by educational methods based principally on competitions and rote-learning, fail miserably in generating creative and sensible individuals ready to think beyond the texts. Tagore's own practical project was to show the way for a modernized and less restrictive form of society that does not shun or abandon traditional values, but one that comprise networks of self sustaining groups, villages, or communities, where children and young people are encouraged to develop their natural curiosity and creativity, and to express themselves freely with body and mind. Tagore's approach to education and rural reconstruction, if implemented widely as he intended, could lead to a radical redesign of society, a turning of the world upside down. For both planners and thinkers, it is important to see the relevance of Tagore's arguments beyond his own time.

At the end of the course students will be able to: (Definitive Outcomes)

- Understand the text used,
- Talk about the text,
- Think about issues raised by Tagore through his writings,
- Work with his ideas, and
- Raise new issues in the changing contexts to see the relevance of Tagore's messages.

Resources:

Main Text:

- Bhattacharya, Krishnachandra. (1931). 'Swaraj in Ideas,' Ashutosh Memorial Lecture. *Visva-Bharati Quarterly* 20, 103-114.
- Crolick, Sandy. (2010). 'Crisis in civilization and Cultural criticism'. March issue, *Ezinearticles*. Url: (<http://ezinearticles.com/?The-Crisis-of-Civilization-And-Cultural-Criticism&id=3876540>)
- Das Gupta, Uma, ed. (2006). *Rabindranath Tagore: My Life in My Words*. New Delhi: Penguin/Viking.
- Das Gupta, Uma & Anandatup Ray (2009) *Rabindranath Tagore & His Contemporary Relevance*. Parabaas at <https://www.parabaas.com/rabindranath/articles/pContemporaryTagore.html>
- Singh, Udaya Narayana. (2011a). *Man at The Centre Of Universe - Tagore's Ideas On Complete Education*. *India Perspectives*, 24.1. MEA, New Delhi.
- Singh, Udaya Narayana. (2012a). 'U-Topos & Tagore: Inaugural Talk' in Konrad Meisig, ed. *Utopias from Asia: An International and Inter-disciplinary Symposium in Santiniketan on the*

occasion of the 150th Birthdy Anniversary of Rabindranath Tagore (An Asian Impact Activity In Memorium of Momoyo Okura). Weisbaden: Harrassowitz Verlag. Xvii-xxvi.

- Singh, Udaya Narayana & Navdeep Suri, eds. (2011). *Rabindranath Tagore: A Commemorative Volume*. 1861-1941. New Delhi: Public Diplomacy Division, Ministry of External Affairs, Government of India.
- Tagore, Rabindranath. (1928). *Letters to a Friend*, edited with two introductory essays by C.F.Andrews. London: George Allen & Unwin; 1929. New York: The Macmillan Company. Also in Sisir Kumar Das, ed. 1994. *The English Writings of Rabindranath Tagore: Vol III: A Miscellany*. New Delhi: Sahitya Akademi.
- Tagore, Rabindranath. (1929) 'Ideals of Education', *Viśva-Bhāratī Quarterly*, April-July 73-74
- Tagore, Rabindranath. (1931) *The Religion of Man*. Kolkata: Granthan Vibhaga, Visva-Bharati. Reprinted (1970). London: Unwine Books
- Thompson, Edward. (1921). *Rabindranath Tagore: His Life and Works*. Kolkata: YMCA, 1921; rpt. 1961.

Additional Texts:

- Dev Sen, Nabaneeta. 2006. 'Crisis in Civilization and a Poet's Alternatives: Education as one alternative weapon' (www.parabas.com Special Rabindranath Tagore section) Paper presented at an International Seminar on Tagore's Philosophy of Education, organized by Chicago University Law School, at Ramkrishna Mission Institute of Culture in Kolkata on 29 March 2006
- Dutta, Krishna & Robinson, Andrew. (1995). *Rabindranath Tagore: The Myriad-Minded Man*, New York: Saint Martin's Press.
- Singh, Udaya Narayana. (2013a). Tagore redrawing the *Boundaries*: In other words, Crossing the limits of language. In Sanjukta Dasgupta & Chinmoy Guha, eds. *Tagore: At Home in the World*, New Delhi: Sage. 3-12. An earlier version: (2010) Retrieved from <http://www.museindia.com/viewarticle.asp?myr=2010&issid=33&id=2130> in *Muse India* portal [ISSN: 0975-1815];

Other Readings:

- Singh, Udaya Narayana. 2006. *India Writes: A Story of Multilingual and Pluricultural Society*. New Delhi: National Book Trust. 154 pp. Frankfurt Book Fair, Guest of Honor Publication.
- Tagore, Rabindranath. (2008). *Sadhana* (1935), In *The English Writings of Rabindranath Tagore* (Vol 2, pp. 19-26). Ed. by Sisir Kumar Das. New Delhi: Sahitya Akademi. Originally, (1916/1922). *Sādhanā: The Realisation of Life*. New York: The Macmillan Company.
- Chatterjee, Ramananda et al, eds. (1931). *The Golden Book of Tagore*. Calcutta: The Golden Book Committee.

Syllabus - Semester Second

TAGORE- AUTOBIOGRAPHIES AND BIOGRAPHICAL SKETCHES

Course Code: ENG2252

Credit Units: 03

Theme:

In this section, we shall first look into Tagore's 1912-work *Jibansmriti*, the English translation of which, *My Reminiscences*, was published by Macmillan in 1917 under Surendranath Tagore's translation. Here Tagore describes the early years of his life; his experiences of loneliness, love, and loss. Tagore's emergence as a poet could also be read about here. In this work, he introduces his family circle and describes his experience with the formal education against which he rebelled. In a published lecture, titled "My School" (*The Modern Review*, 1931), Tagore speaks of his mission to revolutionize education by rearing young minds in harmony with nature. His autobiographical texts capture a child's-eye view of a mysterious, fascinating world in which fantasy blends seamlessly with reality. In a portion, he also describes his first encounters with death, the poignancy.

Tagore's book - *Talks in China* (1925) which was largely autobiographical, contextualizing his life in relation to the broad historical trends of the time, came up after he was invited by Liang Chi-Chao, president of the University Lecture Association of Beijing in April–May 1924. This will also be touched upon.

Tagore's *Chhelebela* (*Boyhood Days*) was published in 1940, in response to a request to write something for young readers, where Tagore embarked on this delightful account of his childhood and adolescence.

When Rabindranath Tagore passed away in 1941 he left behind thousands of pages of poetry, prose, plays, essays, letters, humorous pieces, autobiographical writings, and travel literature. An astonishing number of these works remain of interest to us even today. In a letter in *Chhinnapatra* (*Torn Leaves*, 92), Tagore confesses that though poetry has been for him "a kind of secret and forbidden delight," he has also found pleasure in writing short fiction, writing "in the form of a diary or some such genre," as well as producing polemical pieces. He affirms that it is "very important to cross swords with our people on social issues," although this offers him a pleasurable dilemma: "I don't want to disappoint any of my Muses." His growing awareness of and talent for theater and performing arts, including music and dance were all discussed here.

Finally, in *Atmaparichay* (*Self-Recognition*, 1943), a collection of six introspective essays published posthumously, Tagore reveals some other aspects of himself – when he says: "It is not easy to know oneself. It is difficult to organize life's various experiences into a unified whole."

Course Coverage:

Module-1: The Childhood days – Growing up and De-schooling (1861-78)

- Prince Dwarkanath Tagore, Raja Rammohun Ray & Bankimchandra
- Debendranath Tagore and the Jorasanko Family
- Early Childhood, Loss of Mother and the influence of elder brothers
- Giving up Schooling and Self-education

Module-2: Tagore and his says of the Youth – Creative Urge (1878-1889)

- Tagore’s “education” in England
- Begins to write and publish poetry
- Marriage, Children and Death in the family
- In Eastern Part of Bengal and Contacts

Module-3: Tagore as an Administrator and Institution Builder (1890-1913)

- Tagore’s Management of Estate and Rural reconstruction
- Moves to Santiniketan to set up a School
- Tagore as an essayist and participation in nation building
- Spurt in poetic creativity and Short Stories
- The Nobel Prize

Module-4: Tagore’s Discovery of the Self (1914-1941)

- Establishment of ‘Sriniketan’ and the experiments
- Tagore and Gandhi relationship
- Numerous travels abroad and Belles letters
- Tagore’s influence over the contemporaries
- Tagore’s philosophy

Examination Scheme:

Components	CT/OP	AS/LC	A	EE
Weightage (%)	20	05	05	70

CT/OP: Class Test/Oral Presentation, AS/LC: Assignments/Library Consultation, A: Attendance, EE: End-Term Examination

Learning Outcomes: (of the Course)

There could be several reasons as to why one benefits immensely from reading biographies and autobiographies. These texts help us see where we are going and where we need to go to because they allow us to *stand on the shoulders of giant scholars and performers*. Sir Isaac Newton wrote in a letter (in 1670) to his friend Robert Hooke, “If I have seen further, it is by standing on the shoulders of giants” That is exactly what reading biographies can do for you – allow you to see further. Then, George Santayana had warned us in 1905, “Those who cannot remember the past are condemned to repeat it.” Therefore, the best way of taking advantage from others is by reading about their lives. There may not be a direct lesson as you will have to discover for yourself as to what lessons are there to learn. It is therefore a way of promoting ‘self-help’ based on the stories and experiences of others. It is, as if, Tagore would mentor you from a distance in finding answers to your own questions in life. It is difficult to generalize but all smart people, and all great leaders read biographies. Their personal libraries are likely to have a few biography and memoir and autobiography.

At the end of the course students will be able to: (Definitive Outcomes)

- (i) Learn how to write a daily journals of their own activities and make it a habit which could be of great use in future.
- (ii) Learn how to jot down great ideas for use at an appropriate time.
- (iii) Come out of agony and depression to see that finally truth does prevail and perseverance pays.
- (iv) Will come to know of many unanswered questions about history of the era mentioned in the books.

(v) Find a lot of materials and quotable quotes for use in later days.

Resources:

Main Text:

- Alam, F. & Radha Rani Chakravarty, eds. (2011), *The Essential Tagore*, Harvard University Press & Visva-Bharati.
- Das Gupta, Uma. (2004). *Rabindranath Tagore: A Biography*. New Delhi: Oxford University Press.
- Kripalani, Krishna. (1962). *Rabindranath Tagore: A Biography*. New York: Grove Press.
- Tagore, Rabindranath (1916), *Sādhanā: The Realisation of Life*, Macmillan
- Tagore, Rabindranath (1917) *My Reminiscences*. New York: Macmillan.
- Tagore, Rabindranath (1930), *The Religion of Man*, Macmillan
- Tagore, Rabindranath (2005), *My Boyhood Days* [Tr from *Chelebela*, 1940]. Kolkata: Rupa & Co.

Additional Texts:

- Ayyub, A. S. (1980), *Tagore's Quest*, Kolkata: Papyrus.
- Henn, Katherine. (1985). *Rabindranath Tagore: A Bibliography*. ATLA Bibliography Series, 13; London: The American Theological Library Association.
- Kripalani, K. (2005), *Tagore—A Life*, National Book Trust of India
- Sigi, R. (2006), *Gurudev Rabindranath Tagore—A Biography*, Diamond Books.
- Som, R. (2010), *Rabindranath Tagore: The Singer and His Song*,
- Thompson, E. (1926), *Rabindranath Tagore: Poet and Dramatist*, Pierides Press.
- Stewart, T. K. & Twichell, C. (translator) (2003), *Rabindranath Tagore: Lover of God*, Lannan Literary Selections, Copper Canyon Press.

Other Readings:

- Das, Sisir Kumar. (2007). *Atmajibani: Jibani O Rabindranath* (Autobiography: Biography and Tagore, in Bengali). Kolkata,
- Radice, W. (translator) (1995), *Rabindranath Tagore: Selected Poems* (1st ed.), London: Penguin (published 1 June 1995).
- Radice, W (translator) (2004), *Particles, Jottings, Sparks: The Collected Brief Poems*, Angel Books (published 28 December 2004).
- Mukhopadhyay, Prabhatkumar and Kshitish Roy, eds. (1961). *Rabindranath Tagore: A Centenary Volume, 1861–1961*, Forword by S. Radhakrishnan. New Delhi: Sahitya Akademi.

Syllabus - Semester Third

TAGORE AS A CULTURAL ICON - TAGORE AS A PAINTER & PERFORMER

Course Code: ENG2352

Credit Units: 03

Theme:

This unit will take us back to look at our cultural history – particularly at the way it unfolded itself during the last few hundred years. When we were beginning to negotiate with the western world, we lacked either the will or the vision, or perhaps both, in constructing our own cultural landscape. As a civilization in India, we had the required talent, the native intuition and appropriate knowledge to create our own pathways. But while under the British rule, we failed to communicate this wisdom and originality, because we fell into the trap of believing that we must build, promote and practice a medium of expression that should be understood by our western readers or viewers. That forced us to adopt the medium of English and its styles of expression. These we then decided to introduce in our education system that would be open only to the elites and the middle class gentry. It was not at all surprising, therefore, that along with English poetry and drama, the average neo-educated Indians began to adore the life-style and culture of their British masters, including their music, taste, dress, and even sports. We had been at an interesting cross-road of history when Tagore had emerged as an indigenous Cultural Icon that could match with the best in the west. Tagore's advent came as a boon to both civil society in India and to our cultural fields. How Tagore emerged as a Cultural Icon in a subjugated country is discussed here with copious examples from different fields of culture and literature to which he had contributed.

Course Coverage:

Module-1: Indian Cultural History and Emergence of Tagore

- 18th-19th Century Bengal and the British Indian Rule
- Cultural, Social, Intellectual and Artistic Re-awakening

Module-2: Doodling, Designs and the Brand Santiniketan

- Doodling on poetry copy-books with Hand-writing and Erasure aesthetics
- Masks, Faces and Designs
- Bringing in Designers Andre Karpeles and Stella Kramrisch (1896-1993)
- Abanindranath Tagore

Module-3: Tagore's Experiments in Painting & Creating an Arts School

- The range of Tagore's Paintings
- Painting nature and mystic landscapes
- Merger of the Familiar and the Unknown
- Dramatic Figures and Scenes

Module-4: Tagore as a Playwright and his experiments in Music and Dance

- From 'Valmiki Pratibha' (1881) to 'Visarjan' (1890) to 'The Post-Office' (1912)
- The Sung Poetry and his own Musical experiments with fusion
- Dance-Drama as a genre

Examination Scheme:

Components	CT/OP	AS/LC	A	EE
Weightage (%)	20	05	05	70

CT/OP: Class Test/Oral Presentation, AS/LC: Assignments/Library Consultation, A: Attendance, EE: End-Term Examination

Learning Outcomes: (of the Course)

The fallacy in the perception that the 'Eastern' or so-called 'Oriental' Culture remains static – visibly recognizable over a long period of history began to change to become more like the 'Western' culture with the advent of the English rule and education will be clear with these lectures. The stereotype of the 'Unchanging East' and the meek acceptance of the meaning of 'Progress' or 'Development' as a move towards 'Material Culture' need to be demystified. A very practical advice that Tagore had given to those who are worried about this area could be seen in his statement: "You have to judge progress according to its aim. A railway train makes its progress towards the terminus station – it is a movement. But a full grown tree has no definite movement of that kind. Its progress is the inward progress of life. It lives, with its aspiration towards light tingling in its leaves and creeping in its silent sap." How Tagore had created a fusion of the best traditions of the west and the east in his plays and music to emerge as a Cultural Icon of our time is explained in this course.

At the end of the course students will be able to: (Definitive Outcomes)

- (i) Appreciate Tagore's contribution in national reawakening that happened in the 19th Century India;
- (ii) Be exposed to some of the finest musical experiments and scores where words touching one's soul and tunes appealing to one's senses get enmeshed;
- (iii) How plays could be used as instruments in social awakening or in protest movements could be clear from this course
- (iv) How education could change the face of our Society and Humanity will be appreciated.

Resources:

Main Text:

- Clothey, Fred (2006). *Religion in India: A historical introduction*. London New York: Routledge.
- Keay, John. (2011), *India: A History*, 2nd Ed – Revised and Updated, Grove Press / Harper Collins,
- Henderson, Carol E. (2002). *Culture and Customs of India*. Greenwood Publishing Group.
- Lal, Ananda. (2001), *Rabindranath Tagore: Three Plays*. Oxford University Press.
- O'Connell, Kathleen M. & Joseph T. O'Connell, eds. (2009), *Rabindranath Tagore: Reclaiming a Cultural Icon*. Kolkata: Visva-Bharati Granthan Vibhaga.
- Parimoo, Ratan. (1973) *The Paintings of Three Tagores: Abanindranath, gaganendranath and Rabindranath – Chronology and Comparative Study*. Vadodara: MS University.
- Sarvabhutananda, Swami et al, eds. *Proceedings of the International Seminar on Cultural Unity of India*; Feb 16-19, 2013; Kolkata: Ramakrishna Mission Institute of Culture.
- Sivakumar, Raman, ed. (2011) *Rabindra Chitravali*, 4 Vols. Pratikshan, Kolkata & Visva-Bharati, Santiniketan
- Sivakumar, R. (2011). *The Last Harvest: Paintings of Rabindranath*. Ahmedabad: Mapin.
- Som, Reba (2009). *Rabindranath Tagore: The Singer and his Song*. New Delhi, India: Penguin Books (Viking).

Additional Texts:

- Dalmia, Vasudha and Rashmi Sadana (editors), *The Cambridge Companion to Modern Indian Culture*, Cambridge University Press,
- Walia, Shelly. URL: <https://qz.com/603884/portraits-of-some-of-indias-oldest-indigenous-tribes/>

Other Readings:

- Bhattacharya, Sabyasachi, ed. (1997), *The Mahatma and the Poet: Letters and Debates between Gandhi and Tagore: 1915-1941*. New Delhi: National Book Trust.
- Chaki-Sarkar, Manjusree. (2003) 'Tagore and the Modernization of the Indian Dance.' In Sunil Kothari ed *New Directions in Indian Dance*. Mumbai: Marg Publications.
- Robinson, Andrew. (1989). *The Art of Rabindranath Tagore*. London: Andre Deutsch.

Syllabus - Semester Fourth

TAGORE AS A POET

Course Code: ENG2452

Credit Units: 03

Theme:

Noted American author, Pearl Buck wrote about Tagore's poetry: "In a very real sense he was a world poet...He spoke out of his own soul and mind and heart. To him beauty is eternal and invincible, the indispensable source of refreshment for the soul, the mind, the heart of mankind." Rabindranath began writing poems at the age of 6 and as a young boy studied the classical poetry of Kalidasa. He also studied the Upanishads, languages and modern sciences. He was sent to England in 1878 to become a barrister, but he returned by 1880 without completing his education. His marriage to Mrinalini Devi, and his later assignment to look after his family's estates in the areas now in Bangladesh, allowed him a productive period of writing poetry, plays and short stories. When he joined Santiniketan (in West Bengal) to found an ashram, which became a world school, the opportunity grew further. Tagore thus emerged as Asia's first Nobel Prize winner for literature in 1913 for his book – 'The Song Offerings: Gitanjali'. As a creative genius and a seer-poet, he also played a crucial role in the cultural renaissance of India and Bengal in the 19th and early 20th Century.

Although he was inspired by notable poet Biharilal Chakrabarty and acknowledged him as his poetry-guru, his own poetry was undeniably unique. This was evident right from his first published volume of poetry entitled "Sandhyasangeet" (or Evening Songs) which came out in 1882. When his greatest source of inspiration - his sister-in-law Kadambari Devi, a wise and brilliant woman of her time, passed away in 1885, it inflicted a deep wound on Rabindranath. This sense of loss finds expression in many of his works, from "Kori O Komal" (1886) to several others. Rabindranath also wrote "Prabhat Sangeet" (or Morning songs) soon. The poems of love in this collection also symbolized the naissance of Rabindranath's personal view of God. The history of the completion that which Rabindranath was talking of, may be found in several other anthologies - "Naivedya", "Utsarga" and "Kheya", as also in "Chitra", "Kalpana" and "Khanika" – and subsequent works of his, until 'Gitanjali' (1910). Poems of yearning for the Divine, an immense craving for the Infinite, form an integral part of the temperament of the lyrical poems of "Gitanjali". In 1913, the English edition of "Gitanjali" was published with an introduction by English poet, W. B. Yeats. The rest is history. This course will also present a glimpse of the post-Gitanjali poetic creations of Tagore which took a completely different turn.

Course Coverage:

Module-1: Early Phase of Tagore's Poetry

- The Prabhat Sangeet (1883) and the Sandhya Sangeet (1882) days
- The 'Kari o Komal' (1886), 'The Manasi' (1890) and the 'Chitra' & 'Chaitali' (1896) phase

Module-2: The 'Gitanjali' Period

- 'Kanika' (1899), 'Kshanika' (1900) and the Bengali Original 'Gitanjali' (1910)
- Making of the English Gitanjali (1912)
- The sequels – 'Gitimalya' (1914) and 'Gitali' (1914)

Module-3: The Poetic Plays

- The ‘Chitrangada’ (1892) – based on the epic story of the Maha-Bharata
- The ‘Chandalika’ (1938) – touching upon the issue of caste prejudices
- The Card Country, or ‘Tasher Desh’ (1933)

Module 4: Later Phase of Tagore’s Poetry

- Punascha’ (1932) and ‘Parishesh’ (1932)
- ‘Shesh Saptak’ (1935), Patraput (1936) and Shyamali (1936)
- ‘Shesh Kotha’ (1940) and ‘Rogshajyay’ (1941)
- Poetry on Paintings – ‘Bichitrita’ 91933)

Examination Scheme:

Components	CT/OP	AS/LC	A	EE
Weightage (%)	20	05	05	70

CT/OP: Class Test/Oral Presentation, AS/LC: Assignments/Library Consultation, A: Attendance, EE: End-Term Examination

Learning Outcomes: (of the Course)

Going through this course will make the participants appreciate the position of Tagore, namely, that since Man did not have any choice as to his origin and his state, i.e. his environ, and because the human mind is not contented with what is given, man likes to create, construct and set up himself and all that is around him in the way he likes. This works as a driving force for all in literature and art. Because man was not born complete, he wants to get over his incompleteness by creativity. Yet another learning outcome will be to realize what Tagore mentions in his essay, ‘The Significance of Literature.’ Through his poems, Tagore makes an attempt to define the various worlds that he places before him as a thinker-author – some real, and some unreal; some approachable through ‘language’, and some that employ a “language that is beyond language”. This Utopia expressed in his mystic poetry becomes clearer when we see him saying:

“The world becomes another world in our mind. In this world exist not only the color, shape, sound, and other attributes of the other world, but also our likes and dislikes, our fear and wonder, our pleasure and grief. Our mind, through its various processes, suffuses the outside world differently... This act of the mind enables us to individualize external reality... Through the color and shape of their mind, the external world assumes variegated shapes... This world is more precious to the imaginative individual than the outside world or the human world. The mind helps this world to become more suitable for access into people’s hearts, rendering it unique for consumption... Thus there is a difference between the outside world and the human world. The human world does not inform us of what is black and white and what is large and small. It tells us of what is dear and vile, what is beautiful and ugly, and what is good and bad in different ways.”

It is the nature of the human mind and the human world that get truly reflected in his poetry – which the participants will be able to discover through this course.

In particular, a few of Tagore’s poems in English translation would be discussed here from ‘The Fountain’s Awakening’ to ‘The dark Night of Sorrows.’ Tagore’s songs (over 2500 compositions) that belong to another genre of poetry will also be presented and discussed here, since Tagore had himself declared that music being the most abstract of all the arts, just as mathematics was in the region of science, musical expression was the purest and most unimpeded form of creative expression. And it is in

his songs that the evolution of the poet from what he called a state of being into one of becoming is best captured.

At the end of the course students will be able to: (Definitive Outcomes)

- (i) Comprehend the influences on Tagore by the poetic tradition of India
- (ii) Read and recite a few major poems in English translation and be exposed to some fine recorded recitations of original poems
- (iii) Understand the problems and nuances of poetic translation of Tagore texts – based on translations done by the poet himself and by the others
- (iv) Be exposed to a variety of poems – with so much of thematic and stylistic variations

Resources:

Main Text:

- Alam, Fakrul & Radha Chakravarty, eds. (2011) *The Essential Tagore*. Harvard University Press & Visva-Bharati.
- Hogan, Patrick Colm & Lalita Pandit, eds. () *Rabindranath Tagore: Universality and Tradition*. Madison, Teaneck: Fairleigh Dickinson University Press.
- Jelnikar, Ana. (2008). “W. B. Yeats’s (Mis) Reading of Tagore: Interpreting an Alien Culture,” *University of Toronto Quarterly* 77:4 (Fall no, 2008).
- Kabir, Humayun (1959). ‘Tagore's Poetry’. *Indian Literature* Vol. 2, No. 1 (Oct. 1958—Mar. 1959), pp. 5-20
- Singh, Udaya Narayana. (2013/2016). *The Original Gitanjali*. Andorra: AnimaViva multilingüe SL, Escaldes – Engordany, Principat d’Andorra. Indian edn., Kolkata, Delhi: E-Lekhan Foundation.

Additional Texts:

- Aronson, Alex. (1943). *Rabindranath Through Western Eyes*. Kolkata.
- Zahurul Haque, Abu Saeed. (1981) *Folklore and Nationalism in Rabindranath Tagore*. Dhaka: Bangla Academy.

Other Readings:

- Mukherjee, Sujit. (1964). *Passage to America: The Reception of Rabindranath Tagore in the United States, 1912–1941*. Kolkata: Bookland.

Syllabus - Semester Fifth

TAGORE AS A FICTION WRITER

Course Code: ENG2552

Credit Units: 03

Theme:

Rabindranath Tagore is a poet dramatist, novelist, actor, composer, educator, painter, and a Philosopher. In a word he is the Leonardo-da-Vinci of our Renaissance True to the Indian Tradition, his own philosophical vision was depicted in his essays, stories as well as in his fiction. Tagore's short stories emerged at a time when this genre was not so well-cultivated in India, and they have given rise to many films later. The stories often deal with apparently simple subject matter: commoners, whereas his non-fiction writings dealt with history, linguistics, and spirituality. Well-known also as travelogue writer, his *Europe Jatrir Patro* ('Letters from Europe') are a treat to read. His career as a story-teller through dramatic mode began with *Balmiki Pratibha* in 1881 but soon he came up with *Bisarjan* (1890). His later dramas such as *Dak-ghar* ('The Post Office, 1912) or *Raktakarabi* ('Red Oleanders' 1926) were more philosophical and allegorical. The dance dramas such as *Chandalika* (1938), *Shyama* (1939), and *Chitrangada* (1905) are still extremely popular. This unit will also give an introduction to Tagore's well-known novels – *Chokher bali* (1903), *Noukadubi* (1906), *Gora* (1910), *Chaturanga* (1916), *Ghare Baire* (1916), *Jogajog* (1929), *Char Adhyay* (1933), and *Shesher Kabita* (1929) etc.

Course Coverage:

Module-1: Tagore's Initial Texts leading to his 'Galpaguccha'

- 'Bou-Thakuranir Hat' (1883) and 'Rajarshi' (1887)
- The beginning of his short stories from 1891 – 'Byabadhan', 'Khokababur Pratyabartan', 'Postmaster' (1891);
- 'Dena-paona', 'Ekti Asharhe Galpo' and 'Kabuliwalla' (all 1891-92);
- 'Kshudhita Pashan' & 'Ichapuran' (1895)

Module-2: Selected Novella – Initial Phase

- 'Nashtanir' (1901);
- 'Chokher Bali' (1902);
- 'Noukadubi' (1906)

Module-3: Selected Novels – Later Phase

- *Gora* (1910)

Module-4: Poet as a Story-teller – Experiments in Fusion

- *Ghare Baire* (1916)
- *Shesher Kavita* (1929)

Examination Scheme:

Components	CT/OP	AS/LC	A	EE
Weightage (%)	20	05	05	70

CT/OP: Class Test/Oral Presentation, AS/LC: Assignments/Library Consultation, A: Attendance, EE: End-Term Examination

Learning Outcomes: (of the Course)

This course will provide a thorough and in-depth knowledge of Tagore's profound understanding of human emotions, values and social systems in nineteenth and twentieth century Bengal. More importantly, the man-woman relationships dramatized in Tagore's novels and plays will provide the learners with a glimpse of the turbulences and upheavals that in turn will enable to comprehend the larger politics of gender, sexuality and patriarchy in various guises. One will gradually have a critical acumen to realize the play of hierarchies in the past and the contemporary times. Also, a reading of Tagore's novels will make one aware of his humanist thinking that undermined the parochialism and jingoist nationalism. Tagore's broader humane worldview that repudiated ultra-nationalist excesses is very relevant for today. His plays and novels show that though he argued fiercely against the bonds of colonialism, he warned against the excesses of nationalism. For him "the idea of the nation is one of the most powerful anesthetics that man has invented." So, no wonder, going through this course one will not only revisit the colonial/ national histories, changing roles and status of women but also will grasp the working of social dynamics in different forms in the current era.

At the end of the course students will be able to: (Definitive Outcomes)

- i) Appreciate Tagore's take on nationalist and colonial histories.
- ii) Understand Tagore's lyrical humanism and how that is pertinent in a world of strife and conflict
- iii) Explore the representation of women and how it is related to the feminist studies.
- iv) Unravel how fiction can be written as a mode of beauty and truth as well as to radically critique the systemic ideologies.

Resources:

Main Text:

- Chaudhuri, Amit. (2008) *Clearing a Space: Reflections on India, Literature and Culture*. Delhi and Ranikhet: Permanent Black.
- Nussbaum, Martha C. (1996) *For Love of Country?*, edited by Joshua Cohen for Boston Review. Boston: Beacon Press.
- Sen, Amartya. (2005) "Tagore and His India," reprinted in *The Argumentative Indian: Writings on Indian History, Culture and Identity*. London: Allen Lane/Penguin, 89–120.
- Tagore, Rabindranath (2009). *Gora*. India: Penguin.
- Tagore, Rabindranath (2005). *Home and the World*. India: Penguin Classics
- Tagore, Rabindranath (2004). *Chokher Bali*. Kolkata: Rupa Publishers
- Tagore, Rabindranath (2012). *Red Oleanders*. Kolkata: Niyogi Books Private Ltd
- Tagore, Rabindranath (2012). *Selected Stories*. India: Maple Press

Additional Texts:

- Chakrabarti, Santosh (2004). *Studies in Tagore: Critical Essays*. New Delhi: Atlantic
- Chanda, Singh Geetanjali (2008). *Indian Women in the House of Fiction*. New Delhi: Zubaan
- Chatterjee, Indira (2007). *A Thematic Study of Tagore's Novels*. Gurgaon: Shubhi.
- Chatterjee, Bhabatosh (1996). *Rabindranath Tagore and Modern Sensibility*. Delhi: Oxford University Press

- Dutta, P. K (2004). Rabindranath Tagore's *The Home and the World: A Critical Companion*. New Delhi: Permanent Black
- Sen, Krishna & Tapati Gupta, eds. (2006). *Tagore and Modernity*, Kolkata: Dasgupta & Co.

Other Readings:

- Bandyopadhyay, Asit (2004). "Rabindranath Tagore: Novelist, Short Story Writer and Essayist." *Studies on Rabindranath Tagore*. Ed. Mohit K. Ray. New Delhi: Atlantic.
- Basu, Rajasri (2012). Ed. *Women and Tagore*. New Delhi: Abhijeet
- Dasgupta, Sanjukta (2017). *Remembering Rabindranath*. Retrieved from <http://www.museindia.com/focuscontent.asp?issid=33&id=2157> in *Muse India* portal [ISSN: 0975-1815]
- Dutta, Ram (2009). *Celebrating Tagore*. New Delhi: Allied.
- Mukhopadhyay, Subhas (1999). *Tagore Without Bounds: Samvastar Lecture XII*. New Delhi: Sahitya Academi
- Roy, Soumitra (2017). *Tagore's Ghore Baire*. Retrieved from <http://www.museindia.com/focuscontent.asp?issid=33&id=2135> in *Muse India* portal [ISSN: 0975-1815]
- Raj. G. V (1983). *Tagore: The Novelist*. New Delhi: Sterling.

Syllabus - Semester Sixth

TAGORE AND MASS MEDIA

Course Code: ENG2652

Credit Units: 03

Theme:

Very few are aware that Rabindranath Tagore had himself dabbled into screenplay writing in the early days of Indian cinema. The silent era Orient Pictures film '*Balidan*' (1927) directed by Naval Gandhi and based on Tagore-play '*Bisarjan*' (known in English as '*Sacrifice*'), had its screenplay written jointly by Jamshed Ratnagar and Rabindranath Tagore. This commercially successful film was set in the fictional kingdom of Tippera, and involved clashes between a progressive-minded King and a "tradition-bound priest.

'*Natir Puja*' (*The dancing girl's worship*, 1932) - based on a recording of his 1926 dance-drama - is the only film where Rabindranath Tagore is credited as the director. Produced by B.N.Sircar of the New Theatre's Group, it was shot in four days where Tagore had himself enacted a small role. Although it was not a commercial success, the prints of the film were destroyed in a fire at the New Theatres. Though recently, attempts have been made to restore the film.

Tapan Sinha's Bengali version of Tagore-story '*Kabuliwala*' (1957) was remade in Hindi in 1961 – with the lead role being played by Chhabi Biswas in Bengali and Balraj Sahni in Hindi. Both versions were immensely successful aesthetically as well as commercially. The music was scored by Pt Ravi Shankar for the Bengali version and by Salil Choudhury for the Hindi version. It received two National Film Awards in 1956 and the Silver Bear Extraordinary Prize of the Jury in the Berlin Film Festival. The story was translated from Bangla into English by the Irish woman Margaret Elizabeth Noble, more popularly known to the world as Sister Nivedita.

Satyajit Ray's '*Teen kanya*' (literally, 'The Three Daughters') was a tribute to Tagore in his centenary year – 1961 as it was made out of three stories by the Master – 'Postmaster', 'Monihara' ('The Lost Jewels'), and 'Samapti' ('The Conclusion') – awarded as the best film at the National level and also honored at the Berlin Film Festival. The common thread seems to be three extraordinary women and their tale of love and affection.

'*Dak Ghar*', a 1912-play by Tagore, rendered into English by W.B.Yeats, and translated and performed in Spanish, French, German and Polish in Europe, was made into a Hindi film in 1965 – directed by Zul Vellani, produced by the Children's Film Society.

Many other successful films could be named – such as Kumar Shahani's 1997-film '*Char Adhyay*' produced by NFDC – based on Tagore's 1934 novel, and remade recently as a successful Bengali commercial film – '*Elar Char Adhyay*' (2012) directed by Bappaditya Bandopadhyay. In between, the same novel became the subject matter of another film – '*Chaturanga*' (2008) directed by Suman Mukherjee

There was yet another classic Tagore film that was remade – Satyajit Ray's '*Charulata*' (1964), with Soumitra Chatterji, Madhabi Mukherjee and Shailen Banerjee - remade by Agnidev Chatterji in 2012 with Rituparna Sengupta, Arjun Chakraborty and Kaushik Sen. Ray had received the Silver Bear as the

Best Director in the 15th Berlin International Festival in 1965 for this film and also Golden Lotus Award nationally in the same year.

There were some more movies with double versions – such as Tagore’s story ‘*Naukadubi*’ (‘The Wreck’) being made as ‘*Ghunghat*’ (1960) by Ramanand Sagar under a Gemini Studio production where Bharat Bhushan, Leela Chitnis, Pradeep Kumar, Bina Rai, Asha Parekh etc acted. The film went on to get two Filmfare awards. In 2011, Rituporno Ghosh made it in Bengali under the original title – ‘*Noukadubi*’ – produced by Subhash Ghai, and it was premiered as the opening film of the *Indian Panorama* section during the 41st International Film Festival of India (IFFI), Goa on 24 November 2010, in the year that marked Rabindranath Tagore’s 150th birth anniversary.

Course Coverage:

In this unit, memorable films and other performances made out of Tagore’s works will be introduced, viewed and discussed, and a few documentary films on Tagore will be shown as a part of the course. Evaluation pattern will differ from the other courses under Tagore Studies.

Module-1: Satyajit Ray and Rituparna Ghosh on Tagore’s Biopic plus some other Documentaries on Tagore & Discussions

Module-2: Memorable films – *Charulata* (Satyajit Ray 1964)

Module-3: *Chokher Bali* (Rituparno Ghosh, 2003)

Module-4: *Ghare Baire* (Satyajit Ray, 1985)

Module-5: Multiple versions of Tagore films – ‘*Kabuliwala*’, ‘*Char Ahay*’, ‘*Charulata*’ etc.

Examination Scheme:

Components	CT/OP	AS/LC	A	EE
Weightage (%)	20	05	05	70

CT/OP: Class Test/Oral Presentation, AS/LC: Assignments/Library Consultation, A: Attendance, EE: End-Term Examination

Learning Outcomes: (of the Course)

Tagore has been a source of inspiration to generations of filmmakers and theatre performers. Be it his songs, poems, short stories, novels, or plays, his works attracted many. Even recently, a few film-directors such as Sekhar Das (Jogajog) and Suman Ghosh (Kadambari) came up with elements from tagore stories or from his life. Subhabrata Chatterjee's debut Bengali film, *Monihara*, based on Tagore's short story was another example. Suman Mukherjee of ‘*Chaturanga*’-fame was working on his next film, *Shesher Kabita*, based on Tagore's novel of the same name. Tagore's influence on the Bengali television too can't be denied. A television series, *Chokher Bali*, based on Tagore's work, which was launched recently, too has found many takers.

This being the pervasive influence of Tagore on Mass Media, a student with interest in cinematography, screenplay or direction and production would be incomplete without being exposed to a course such as this. It would also bring out the best in the candidate in appreciating or critiquing film and television classics.

At the end of the course students will be able to: (Definitive Outcomes)

- (i) The Social Reformist in Tagore could be understood better through this course. His political ideas would be clearer.
- (ii) The stunningly contemporary elements in Tagore’s stories would be possible to use in further studies and works by the candidates.

- (iii) The issues of gender equality and women's emancipation would be appreciated through this course.
- (iv) Since Tagore's translation do not match the quality of his originals, the cinematic translations in the inter-semiotic endeavors make it easier for us to appreciate his genius.

Resources:

Main Text:

- Asaduddin, M & Anuradha Ghosh. (2012) *Filming Fiction: Tagore, Premchand*. New Delhi: Oxford University Press.
- Barnouw, Eric (1981) 'Lives of a Bengal Filmmaker: Satyajit Ray of Calcutta.' *The Quarterly Journal of the Library of Congress*, Vol. 38, No. 2 (SPRING 1981), pp. 60-77
- Chakravorty, Mrinalini. (2012). Picturing "The Postmaster": Tagore, Ray, and the Making of an Uncanny Modernity. *Framework: The Journal of Cinema and Media*, Vol. 53, No. 1 (SPRING 2012), pp. 117-146 (Wayne State University Press).
- Dasgupta, Sanjukta, Sudeshna Charkavarti, and Mary Mathew. (2013), *Radical Rabindranath: Nation, family and gender in Tagore's fiction and films*. New Delhi: Orient Blackswan.
- Hogan, Patrick Colm. (2008). *Understanding Indian Movies: Culture, Cognition, and Cinematic Imagination*. (Austin, TX: University of Texas P [Cognitive Approaches to Literature and Culture Series], 2008)
- Sen, I. (2014). Review of Sanjukta Dasgupta et al, in *Sociological Bulletin*, 63(2), 328-330.
- Sengoopta, Chandak. (1993) 'THE MOVIES: Satyajit Ray: The Plight of the Third-World Artist.' *The American Scholar*, Vol. 62, No. 2 (Spring 1993), pp. 247-254
- Yadav, Anubha. (2012). 'From Textual Image to Image-Text.' *Indian Literature*, 56.4: 253-55.

Additional Texts:

- Benegal, Shyam. (2012) 'Talkies, Movies, Cinema.' *India International Centre Quarterly*, Vol. 38, No. 3/4, *The Golden Thread: Essays in Honour of C.D. Deshmukh* (WINTER 2011 - SPRING 2012), pp. 354-369.
- Chatterjee, Partha (2012) 'Indian Cinema: Then and Now.' *India International Centre Quarterly*, Vol. 39, No. 2 (AUTUMN 2012), 45-53.
- Emmie Te Nijenhuis (1974). *Indian Music: History and Structure..* BRILL Academic.
- Kapila Vatsyayan (1977). *Classical Indian dance in literature and the arts*. Sangeet Natak Akademi.
- Lago, Mary & Ronald Warwick, eds. (1989). *Rabindranath Tagore: perspectives in time*. Basingstoke and London: Macmillan Press.
- Sen, Mrinal. (1997). 'Rambling Thoughts.' *Social Scientist*, Vol. 25, No. 3/4 (Mar. - Apr.) 19-26.

Other Readings:

- Dasgupta, Chidananda. (2002), 'Cinema, Marxism and the Mother Goddess.' *India International Centre Quarterly*, Vol. 28, No. 4, *Special Commemorative Volume: 40 Years — a Look Back* (Winter 2001/Spring 2002), pp. 122-133.
- Hogan, Patrick. (1993) 'Historical Economies of race and Gender in Bengal: Ray and Tagore on the Home and the World.' *Journal of South Asian Literature*, Vol. 28, No. 1/2, MISCELLANY (Spring, Fall 1993), pp. 23-43
- Mehta, Tarla. (1995). *Sanskrit Play Production in Ancient India*. Motilal Banarsidass.
- Kundu, Kalyan, Sakti Bhattacharya, and Kalyan Sircar, eds. (1990). *Rabindranath and the British Press (1912–1941)*. London: Tagore Centre.