



The Treatment Of Nature In The Poems of Tagore and Makrand Dave.

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Abstract

This research paper presents an extensive study on treatment of nature by Tagore and Makaran Dave in their poetry. Both are eminent writers in their literature. Tagore and Dave dealing with the theme of nature coated with mysticism and it results in spirituality. Specifically nature is the medium for both the poets to evolve around spiritual world. This paper will also propound the nature and its mystical presence in the poetry of Tagore and Makarand Dave. At the end of the paper it gives a comparative study of the poems of Tagore and Makarand Dave.

key words: poetry, nature, symbolic, spiritual, mystical.

Introduction

Tagore is a poet of nature. He loves nature as one of the divine elements. His attitude towards nature is purely mystical. He gives vivid picturesque description of the various of nature, such as : Flowers, Birds, Sky, Stars, Clouds, Dark night, Stary Night, Trees, Ocean, River, Honey Bees, Waterfall and Strange Known and Unknown Objects of the nature. All these objects provides sensibility, scents and panaroma of the land. Most of the images also derived from human world. For example : Child, Maid and Bride and Bridegroom. Moreover, he also uses divine and pious objects in the treatment of the nature. They are Lord, God, Truth, Almighty etc...

The world of nature is enchanting for him. He says, “ Nature forms, fragrance and beauty of life and death – all these have been combined to give birth to a large half recognized being who used ever to accompany me in various forms.(37)”. Thus, Tagore himself confesses that this he felt in the later stage of life. In this way, from the very beginning the poet had almost Wordsworthian feeling of life in nature. Tagore is a great river poet. As a dreaming boy he observed sunrise, sunset, waterfall, the fountains of beauty and joy. This was the first mical and spiritual life. The great awakening as the poet calls it, “ The



Waterfall he enjoyed with flowing off river Padma slowly and fast.(78)” Thomson says, “ He is a river poet first and last.(69)”

Tagore is a nature poet so he is the fond of Bengali seasons. His descriptions of the different seasons are remarkable and admirable. Edward Thomson writes, “ His very many descriptions of the rainy season have imaginative touches, the lightening like a fiery snake, biting the darkness again and again, the clouds appearing on the aerial stage like dancers.(56)” Moreover, the silver lining behind the dark clouds shows his positive attitudes. Autumn is a favourite subject for him because the falling leaves remind him the death and fresh leaves remind him the idea of new life. He did not care for the winter because of bitter cold. Like Shelley, he loves nature in her more dynamic vaster and wider aspects. He is also aware of harsh, cruel sides of nature. A terrible land storm – sea storm have been also depicted in his poems. Here is the description of a terrible land storm, “ Like fruit shaken free an impatient wind from the veils of its mother flower.(23)” The sea waves also gives a realistic picture of nature, “ On the breast of the shoreless sea, destruction swings and sweeps in dreadful festival. (23)” This is the grandest, greatest terrible scene he ever observed.

Total identity with nature has been depicted in the picture of the lonely girl at noon. She is dumb. This is a pathetic picture of everyday life in nature. Moreover, he hears the cries of birds and animals. He seems to listen to the primeval voice of nature. He says, “ I peep into the primeval nursery of life where the mother earth thrills at the first leaving the clutch near the breast.(12)” There is a wonderful combination of romantic fancy and evolutionary biology.

Tagore believes that nature can be the best teacher and guide for the mankind. Wordsworth also believes in nature’s education in theory. Tagore tries his best to give practical ideas in the treatment of nature. Really, his vision of nature is quite different from Wordsworth. For Tagore, nature is a vast store house of imagery, symbols, similies and metaphors. There is a surprising wealth and abundance of beauty and joy in the nature. In this respect, Tagore has been regarded as the great nature poet so far as concern with his visual graphic and various pictures of nature. In this respect, Tagore remains unsurpassed and unmatched in the treatment of nature. S.B.Mukherjee comments on Tagore’s pictorial art in



the following words, “ There is hardly a thought or concept or emotion that does not grow with vivid suggestive, images from nature(61)”. Tagore’s picturesque art is more profound and sensible. He himself depicts, “ With an eye made quiet by the power of harmony and the deep power of joy (57).”

One of the most striking salient features of Tagore’s Gitanjali is the sublime and divine nature, plays it unique role in his life. Tagore stands before nature with his senses fully opened and receptive. Poem 5 reveals that the poet is being one in all the creature of nature. To quote the relevant passage, “ Today the summer has come at my window with its sighs and murmurs of the bees flying there ministerly at the court of the flowering grove.” Poem 21 illustrates how the waves of the sea call upon the poet loudly to launch his boat. The poet hears the sweet sound of music coming from the sea and wind from the other shore. The sound of music calls him. He strongly feels that he must sail promptly and easily.

Poem 22 shows how the deep shadow of the rainy July with secret steps of God and beloved walk silently as night eluding all watchers. This is a pleasant surprise for the reader. Poem 57 is a song of praise, a purely hymn to the divine. This is a glory of god and joy of nature. Here divine light is a symbol. It illuminates the poet soul with wisdom and love. He is in an intimate feelings of companionship with the trees and clouds. He feels the constant tune with the musical touch of the season in atmosphere around him. He often feels sublimity and surprises in the objects of nature. Rumi – the Sufi mystic also confirms that God has set his likeness in all things including nature. He writes, “ The world is Gods pure mirror clear to eyes, freed from the clouds within loves eyes in that mirror(33).” It is worthnoting Tagore has been highly and deeply impressed by Sufi’s idea of nature.

Kalidas’ passionate love for nature and his longing, admiration, observation of Tapovan inspired Tagore. Many times Tagore refers Kalidas and his treatment of nature in his poetic works – such as Meghdootam, Shakuntalam and Kumarsambhav. It is worthnoting that the mystical and spiritual aspects of nature are totally absent in Kalidas. But it is true that his treatment of nature based on the description of birds, flowers, mountains, rivers and animals. Tagore has deeply inspired by Kalidas for the treatment of nature in some sense only.



In the treatment of nature Makrand Dave – a Gujarati poet differs from Tagore in some aspects. Tagore is a poet of nature. Makrand is a man Bhajans. He is also mystic, devotional and lover of nature in some aspects. Makrand's treatment of nature is unique and unequal. He considers that nature is divine and a source for the poet. His images of nature are tender, wider, pictorial and devotional. He is a spiritualist first and then a mystic. He has deeply and whole heartedly studied romantic poets of English literature – Wordsworth, Black, Shelley, Keats and Tennison. He also studied some metaphysical poets like Donne, Cowper and Newman. His first collection of poems is Tarana. As a poet of nature, he has keen interest and observation on the dynamic and softer sides of nature. He loves green grass, sky, a piece of cotton, cloud and streams. The secret of affinity in Tagore and Makrand lies in their paramount understanding of nature that is purely spiritual and devotional. Tagore has placed his misty and dreamy images of nature. On the other hand, Makrand has a full view of the real without losing sight of this ideal. Makrand believes in the embodying influence of nature in the poetry. Most of his poems are pretty close to the spirit of theistic and Sufis.

The first poem of 'Tarana' is (सौंदर्यनु गाणुं) The song of Beauty shows the personal touch of the poet to the nature. He feels that life is full of struggle and sorrows. At that time the softer side of nature is a solace. This poem suggests existence of life, motion, creativity and freshness of life. He says to little pieces of grass, “ त्यारे अगोचर कोळ भूणे,

लीलावर्णा डोलता इसता झूणा, तरणांनु गाणुं मुजे मारे हजे, सौंदर्यनु गाणुं मुजे मारे हजे .”

(Tarana,1). All these lines reveal that little grass is softer and fresh. They have no fear of wind and heavy rain. They are always green, lovely and growing. This reminds Robert Frost in the following lines,“ The woods are lovely, Dark and deep And miles to go before I sleep(56)” Moreover, the little green grass are frank, innocent and humble with full of love. The little pieces of grass at unknown place inspire the poet to enjoy nature.

In the next poem Bhet in this poem he describes spring as the gift of divine. He likes the fragrance of flowers, the soil and pathway to go. The following lines reveal this message to

the reader, “ તવ વસંતને પોંખણે જાગે ,આડવે આડવે ફૂંપણ લાગે, ફૂટતાં ફળના રત સુહાણે, આવતાને નેમ કારણે જીવન,કાલ ઘટે અગણિત”(Tarana,12).

The poet welcomes the spring. He likes fresh and tender petals on the branches of tree. He also loves little colourful fruits. This shows his treatment of nature. None can compete him such treatment of nature. Even Tagore and many of his contemporary Gujarati poets have no such insights and inner sense of understanding to narrate the nature.

In the poem ‘નમન’ (Naman), he finds the divinity in those people who go to the pilgrimage to the temple. Here temple is the devotional imagery and symbol of the nature. The following lines suggest this idea, “ મત્યોની દળમેદની મહી, તમે ઉભા પ્રભુ જે ક્ષણે, સીંચી અમૃત પ્રેમનું નમન, ત્યાં મારા ગ્રહો હેતથી. ” (Tarana,25). Here these lines remind Tagore’s One Salutation to Thee. Makrand bows the lord among the crowds of pilgrims. The imagery of Jamuna river and green woods describes his love for Lord Krishna in the treatment of nature. He writes, “ સજની ! કુસુમકુંજની વાટે, પ્રેમ સ્વયં માનુષ, તનધારી વિચરે જમુનાઘાટે.” (Tarana,25) This is purely devotional aspect of the nature. Lord Krishna is a man. he goes to the way to Jamuna through green woods. This poetic device is incomparable with other Gujarati poets. This is the pictorial image of Lord Krishna in the surrounding of nature.

In the poem ‘ એક પ્રતિમા ’ (Ek Pratima), the poet finds movement of one idol. The idol is made of clay. The idol is dusty but inspiring the poet. This is a lofty symbol of the nature. For ex. “પણે ધૂળભર્યાં તેજ છાયા મહી તરે, પ્રતિમા પંથ પોતાને હલ્યા વીણ ફરે.

(Goraj, 23)

‘ધૂળિયે મારગ ’ (The Dusty Road) – this is a famous poem of Makrand Dave. the greater imagery of nature shows his intimate love for the nature and connects his personal temper of

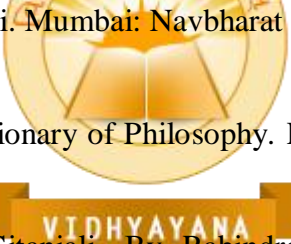


Fakir. The poet is neither cares for worldly wealth nor for the fame and name. He has no worry to earn his daily bread. The poet likes to complete his journey of life on the dusty road.

Like Tagore, his free verses are aesthetic in the treatment of nature. According to some critics Makrand Dave has composed his poems in prose. He is not interested in metrical achievement. His Muktak – shorter poems of nature are ‘ Par – Excellence.’

In short, like a romantic poet of nature Makrand Dave discovers a deep human significants in the objects and phenomena of nature. For example, his love for nature as it has been expressed as devotee is superior to other regional poets in Gujarati literature. He insists on the relationship between man and nature in wider sense unknown persona that is always divine and pious.

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