

Exploring Celestial Enigma: Pursuit of the Ultimate in Tagore and Sri Aurobindo's Creations

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Abstract: *By euphoric, wordless contemplation, cosmic mysticism immediately connects with God. Spiritual humanists Rabindranath Tagore and Sri Aurobindo believe God permeates all creation. Their remarkable brains instinctively synthesize, transform, transmute, and transcend reality. They respect human ambitions and aspirations since people are a reflection of the Divine Spirit. Their depictions vary, yet their paintings have a cosmic mystical theme. This article discusses Tagore and Aurobindo's cosmic mysticism. Their works focus on spiritualizing earthly existence by believing that God is in all of Nature and that spiritual intuition allows everyone to realize their divinity. The poets strive for cosmic awareness and societal change by depicting the cosmic triad of mind, body, and soul.*

Keywords: Cosmic Mysticism: Tagore (Rabindranath Tagore); Sri Aurobindo (Sri Aurobindo Ghose): Quest for the Absolute

I. INTRODUCTION

Cosmic mysticism is experiencing the Divine immanence, the omnipresent, everlasting spirit in all things and in it. All poetry attempts to convey our relationship to the cosmos, yet details may vary. As we know, cosmic mysticism is ecstatic, wordless contemplation that brings God into direct contact. Thus, the mystic seeks total oneness with God by transcending the senses and becoming more contemplative. Tagore and Sri Aurobindo, who were contemporaries, are still loved and admired, although their relationship has been underexplored. This study examines 'cosmic mysticism' in Tagore and Aurobindo's writings. A small effort has been made to pinpoint the flashes when their soul touches the Infinite and becomes acutely cognizant of it via delight. In *The People, Yes*, Carl Sandburg said that Tagore and Sri Aurobindo's lyrical lives demonstrate "the endless yearnings of man for the Beyond". They wanted a world of peace and understanding above animosity and antagonism. These Indian poets' romanticism is nationalistic, spiritual, and mystic. Since they were romantics, they liked Keats and Shelley. Both believed poetry revealed the Absolute Power. In his poetry, Tagore writes about actualities, whereas Aurobindo writes about beyond sensual realities. Though their depictions and symbolism differ, all paintings have a mysterious theme. Mystic poetry resists study and description. Tagore and Aurobindo attempted the unattainable and spoke intuitively and revelatorily.

Tagore: The Myriad - Minded Man

Rabindranath Tagore (1861-1941) represented Indian culture abroad. In 1913, Tagore became the first Indian and non-European to receive the Nobel Prize in Literature. He learned as a poet and philosopher that people believe they are properly represented in something greater. This Indian Renaissance poet's writings explore desire for distant, the inaccessible, the ideal heart's compassion, and the unknown. Most of his poetry is mystical. Tagore synthesizes the Bhagavad Gita's theism, the Vedas and Upanishads' metaphysics, the Bauls' mysticism, and Vaishnavism and Sufism's philosophy. English Romantic writers like Shelley affected him. Shelley's "The desire of the moth for the star and night for the morrow" and "we look before and after/and pine for what is not" are mystical and transcendental, like Tagore's. In *An Introduction to Rabindranath Tagore*, V.S.Naravane notes:

He expressed all human traits in his paintings. The Upanishads' noble idealism, the Buddha's compassion and wisdom, western thought's rationalism, the Vaishnavas' love, Jesus' humanism, and the great mystic poets' inwardness—everything fit into Rabindranath's worldview and lifestyle.

Tagore was inspired by many sources, but his religious commitment is evident in the following lines:

My faith is a poet's religion; it touches me via the same hidden channel that my music comes from.

He wants to see the Creator in his works, not just subjective meditation. Tagore's rhymes combine poetic, philosophical, and religious themes to create "the mystic lyrics of the Bhakti tradition of India". His poetry is infused with mysticism. In Gitanjali, the mystic poet depicts the Divine as the grand affirmation, the spring of energy, the source of life and death, and the Vedantic teaching Tat Twam Asi, which means "Thou Art That" and shows the link between the individual and the Absolute.

Sri Aurobindo: The Anglophile Rishi

The Indian philosopher and spiritualist Sri Aurobindo remains mysterious. A new global order is his vision. Perhaps the most radical spiritual teacher ever, he attacked perceptions, beliefs, and reality itself. Aurobindo's comprehensive view of life and spirituality and his idea of awareness and matter development position him at the forefront of modern thought. M. K. Naik calls his life "a glorious chronicle of progress from patriot to poet, yogi and seer". He has written massive works on the Veda, Bhagavadgita, and Yoga and illuminated the Upanishads' philosophy in all its complexity. Besides spirituality, he loved poetry. His paintings combine oriental and occidental knowledge well. Sri Aurobindo is well known for his Integralism ideology, which combines Western rationality with Indian spiritualism in The Life Divine.

The Nature of Perception and Cosmic Reality

Aurobindo and Tagore had different upbringings. They were born in British-ruled India. They were born in Bengal, where the Indian Renaissance started at a period of instability. Sri Aurobindo was western-educated. His English, Greek, and Latin were learned in England. Tagore studied law in England after homeschooling. Instead of translating his Bengali texts into English, Sri Aurobindo wrote in English. Both grew up in colonial grandeur. Aurobindo and Tagore clashed on nationalism. Rabindranath was not political like Aurobindo. He opposed British social and political inequalities without joining politics like his colleague. At every critical moment of the national struggle, the Indian people's difficulties propelled him to politics. He represented Swadeshi in 1906. He criticized 1919 Jalianwalabagh violence and disagreed with various national political problems in 1920 during the non-cooperation movement. Tagore resigned to protest British policies in India after being knighted in 1915. His song at an Indian National Congress session reflects his compassion and religious zeal. Jana Gana Mana Adhinayaka ('the leader of people's ideas') became India's national anthem after independence. Aurobindo influenced Anti-Partition. He met the revolutionary Indian Majlis at Cambridge. Then he joined 'Lotus and Dagger' to aid India. He said in an editorial dated 16 November 1907 that nationalism is an avatara that cannot be overcome, linking spirituality and politics. Nationalism is a sacred sakti of the Eternal that must fulfill its purpose before returning to the Universal Energy.

He spiritually led the globe with national freedom. He wanted India to be free, improve its people's material well-being, and stand out in the world so her ancient spirituality could lead mankind. He felt mankind must evolve beyond the super mind into a new race. Though less developed than Europe, Asia, particularly India, offers the secret to human illnesses, he claimed. He stated India must recover and share Vedanta human truths. India can exhibit human liberty, equality, and brotherhood, he says.

Thus, Aurobindo believes India's independence is essential to solving human problems, whereas Tagore stresses its importance for world peace.

While Aurobindo is 11 years younger than Tagore, both spiritual humanists believe education should impact social, economic, spiritual, and intellectual life. Educational freedom links our life with all existence. Sri Aurobindo and Mother, his spiritual companion, created Pondicherry Ashram like Shantiniketan and Gurudev Tagore. Tagore thinks education fosters well-rounded characters. His schooling emphasized human-nature balance. Sri Aurobindo also thinks schools should be in nature so pupils may learn. He also emphasized whole-person development body, intellect, senses, moral, and spiritual. They saw humans as copies of the Divine Spirit and cherished their goals. Education provided perpetual progress, Tagore felt. Indian thought promotes holistic education that develops the full individual in harmony with society and the environment, as Tagore said.

Tagore founded Shantiniketan to transform education and link it to nature. He sees Nature as God's music that lifts us. Tagore says in the "Introduction" to Rabindra Rachanavali, volume 8, that Nature is the eternal language of creation. It touches our deepest consciousness.

As Dr. S. Radhakrishnan points out in The Philosophy of Rabindranath Tagore:

Ramabindranath believes that living in nature in the open is the ideal way to grow spiritually because the religious eye can perceive the infinite lying spread in silent smiling relaxation. He says the greatest way to be inspired is to contemplate nature..."

Aurobindo loved nature like Tagore. Auroville, a city of global culture, is Sri Aurobindo's greatest gift to education. Auroville was designed to humanize individuals by blending their ideals, expertise, and culture. Sri Aurobindo saw Purusha and Prakriti as the two parts of the undivided Absolute. According to Santosh Krinsky, Sri Aurobindo's concept of oneness of creation places humans in the evolutionary process of the world and emphasizes the symbiotic relationship between humans and their environment, which provides the necessary conditions for survival. Plants produce oxygen for breathing. Intestinal microorganisms aid digestion. Our skin produces a vital vitamin from sunlight. Everything is one and relies on each component to express.

Tagore's love for Nature differs from that of Sri Aurobindo in degree:

Every Nature poet has had some sympathy with her, but none has sensed her inseparability like him. Nobody has been able to erase his personality and dissolve with Nature like Tagore."

Aurobindo is a thorough embodiment of spiritual experience, whereas Tagore's poetry combines poetry with mystic sentiments, according to critic Mohit Kumar Ray.

Every natural and living thing expresses the Divine. In Tagore's poetry, children are special. The Crescent Moon may be the only paedotrophic imagery in literature. Sri Aurobindo also values children. A child's thinking is like a yogi who is content with Paramananda. Pure-hearted children always perceive God through innocence. In 'The Child's Imagination', Aurobindo writes:

O thou golden image Miniature of bliss... (1972)

Children have purity, beauty, humor, generosity, and mystique, according to poets. As grief and sorrow cleanse the spirit, Tagore believed God sent us sorrows out of love. God uses human suffering to awaken man to his true purpose.

Tagore And Aurobindo: A Quest For Cosmic Mysticism

In Sadhana, Tagore writes: "Perception unites the Divine Reality with the ego. Our soul's image of the Supreme One is intuitive, not ratiocinated or shown ". The Omnipresent Brahman, the Supreme Reality, is described in the Upanishads as a power beyond explanation. The Hindu belief holds that all things, including the prominent Hindu deities, are temporary expressions of Brahman.

The spiritual awareness of Tagore and Aurobindo energizes their poetry. Rabindranath starts as a romantic poet and explores his soul via imagination. Aurobindo's lyrics depict God as a vision or presence. His presence is solid and substantial. Revelation, The Blue Bird, The Inner Sovereign, Liberation, Immortality, Epiphany, Shiva, Surrender, and Because Thou Art set the evolutionary process, which culminated in rhythmic insight into values and significant possibilities in his epic poem Savitri:

Sri Aurobindo describes his philosophy in Savitri: the stairway of ascension to the supramental light from the unfathomable Darkness of the Inconscience, descent of supramental force and consciousness for the divine transformation of all mankind and earth-consciousness. According to the seer-poet, "All can be done if God touch is there."

Tagore's spiritual journey involves four parts. In the beginning, he saw the infinite in the finite. Kori-o-Komol and Prakritir Pratishodh show his expertise. on poems like Manasi, Sonar Tori, and Chitra, Tagore seeks Jibandebata on his second spiritual voyage. The third step is dedication. This period generated Gitanjali poetry. Other stage poems include Naivedya, Gitimalya, Stray Birds, and Balaka. The Gardener, The Crescent Moon, Hundred Poems of Kabir, Fruit Gathering, Lover's Gift, Crossing, The Fugitive, and 1942 Poems represent Tagore's last spiritual voyage. In Jivan

Smruti or Reminiscences, Tagore describes a magical moment: "I was standing on the verandah one morning, staring that way. Through the green treetops, the sun rose. A lid fell from my eyes, revealing a radiant universe with waves of beauty and delight emanating from every corner. The poem 'Nirjharer Swapnabhang' poured out and coursed on like a waterfall that day "Tagore sought the ideal union where heaven and earth, time and space, pleasure and agony, death and life merge in agonizing bliss. Thus, Sri Aurobindo's existence was a series of mental experiences, driven by the desire for the divine. Some of these experiences include the lifting of an enveloping darkness while returning to India, a deep sense of inner peace that descended on him as soon as he set foot in India, the vacant Infinite in Kashmir, the presence and power in the shrine of Goddess Kali in a temple on the Narmada, and the experience of thoughts entering from outside and flowing out as speech after the Surat Congress in 1907. His perspective centers on human progress into divinity. In his vision, mankind would live in peace, harmony, and oneness. Poetry was "a means of contact with the divine through inspiration" for him, or sadhana yantra for divine life. Tagore and Aurobindo combine Western and Indian ideas. Tagore and Aurobindo shared the belief that Beauty leads to the Supreme Divine Reality. Sri Aurobindo's Supramental awareness includes beauty, mysticism, and music. Tagore writes in Sadhana that "the true poets, they who are seekers, seek to express the universe in terms of music". In "The Sources of Poetry" Sri Aurobindo describes poetry as an inspiration from the ideal vision of the Absolute. This makes it paradigmatic redemptive. The ideal redemptive imagination permeates human hearts. This means poetry is Divine vision. Sri Aurobindo calls imagination/inspiration 'a revelation'. The poet becomes an inspired medium who verbalizes abstract imagination. The Future poetic, Sri Aurobindo's poetic philosophy, supports this notion. The critic adds: "The voice of poetry comes from a region above us, a plane of our being above and beyond our personal intelligence, a Supermind which sees things in their innermost and largest truth by a spiritual identity and with a lustrous effulgency and rapture and its native language is revelatory, inspired, intuitive word limpid or subtly vibrant or densely packed with the glory of this ecstasy and lustre". Sri Aurobindo calls the ultimate poetry mantra. Described poetry as the "Mantra of the Real". Mantric imagination helps us perceive things as they are and purify ourselves of sullied souls. In his two volumes of Essays on Gita, Aurobindo elaborates on how the Gita shaped his thinking.

Sri Aurobindo defined yoga as human divinization. He claims his integral yoga has three concentration phases. First, the human ego's desire to access the Divine via elevating lower nature. The second part is finding the Divine in the flesh. Humans become Divine in the end. Purna yoga is Sri Aurobindo's synthesis of all yogas. The mystic poet Gurudev Rabindranath was impatient with yogic mystic awareness cultivation. Literature and music transported him to endless beauty and love. Tagore's songs explore the man-God connection via friendship, service, love, and more. Mysticism also affects this connection. He considers finite souls who commune with God divine and have their own life and uniqueness. God is Satyam, Shivam, and Sundaram to Tagore Truth, Goodness, and Beauty. A personal connection between God and man is his belief. The way to stay in touch with God is via love, music, and poetry.

Mystic poets examine the connection of the small and infinite. Tagore calls the Ultimate Reality Jivandevata, whereas Aurobindo calls it Sachidananda. Both poets say the objective of existence is the oneness of the Finite and Infinite. Tagore thinks the underlying essence of existence is a creative principle from which everything has arisen. Science may disagree. "The human body is the temple of the soul, the soul is the temple of God. The soul is nothing without the Spirit's filling. Birth and death are the Spirit feeding and emptying the soul, and the individual however small shares in God's immortality. He thinks love alone unites the small and the infinite:

He thinks love offers happiness, "the realization of oneness, the oneness of our soul with the world and the world-soul with the Supreme Lover". He stated India's life purpose was to understand creation's connection to feeling and action. Religious poet Tagore uses love. God, the all-pervading One, pulls us to Himself via creation's beauty and family tenderness. She breathed summer flowers and went to wind and water. The hues of sky and woods inspired her, and the harmony of everything molded her form. The bridled woman kindled her lamp in my home. "Where is this hope of union except in Thee, my God" expresses God-love.

For Sri Aurobindo, "Love must not cease to live upon the earth; For love is the bright link twixt earth and heaven, Love is the far Transcendent's angel here; Love is man's lien on the Absolute" ensures humanity's divine essence and destiny Savitri and Satyavan represent unconditional love. Savitri and Satyavan love "a little figure in infinity" and "God's Living Reality".

From being to becoming is mysticism. Language cannot describe the awareness and intensity shift. Translating spiritual experiences into language is impossible. Individual 'glimpses of reality' are inexpressible. The Absolute, infinite, and immutable and the limited, temporal human are very similar yet hard to articulate. Divine inspiration drives mystic poets to compose the finest poetry. Thus, symbolism rules their poetry. To depict spiritual oneness with the Absolute, Tagore and Sri Aurobindo employed symbols and images. They seek spiritual identity via symbolism. Tagore and Aurobindo believe people are divine, authentic, and inherently creative. Thus, he creates truthfully. He may inhabit his creation and claim God's cosmos. If man just listened to his heart, the old Indian sage would say, "Hearken to me, ye children of the Immortal, dwellers of the heavenly worlds, I have known the Supreme Person who comes as light from the dark beyond."

II. CONCLUSION

Cosmic mysticism embodies the Divine in humans and transforms their physical, social, economic, political, and cultural environments. Tagore and Aurobindo absorbed modernity selectively. Brilliant words last. Inspiring writings by Sri Aurobindo moved Tagore. He said, "... His work is a constant music of the over passing of the borders, a chant-filled realm in which the subtle sounds and lights of the truth of the spirit give new meanings to the finer subtleties of life".

Poetry references imagination, the everlasting universality of cosmic mysticism. Both poets share their profound spiritual experience in their multilayered poetry. Gurudev Rabindranath Tagore and Sri Aurobindo promoted modern universalism, humanism, and oneness. They think God is everywhere. Their genius minds naturally synthesize, transform, transmute, and transcend reality. "The goal is to develop a mature identity by establishing a true self; a responsive identity designed to transcend the natural patterns and restrictions so we can move into our future with greater intention and freedom" is the core of their works. Healthy humans require cosmic unity.

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