



Nature, Culture, and Narratives: Thinking Beyond Boundaries in the Context of Rabindranath Tagore and His Writings

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Abstract

Rabindranath Tagore has exhibited his genius in his different creative pursuits. His love for nature is reflected in many of his writings and paintings. While his several poems and songs glorify the beauty, purity, and vitality of nature, the narrative of many of his short stories advance against a backdrop of nature. Bengali culture also occupies an important position in his fictional writings. Several styles of narration mark the narratives in his literary creations. Influenced by Upanishad, he founded "Santiniketan" in 1901 as an experimental school of education, where his Upanishadic ideals of education are implemented among learners amidst nature. Santiniketan proves his competence in thinking beyond the boundaries of conventional commitment to education.

The present paper is an attempt to explore the connectivity between nature, culture, and narratives in Tagore's writings, where his thoughts beyond boundaries make his literary pieces real cosmopolitan ones.

Keywords: Nature, Culture, Narratives, Rabindranath Tagore, Santiniketan, Sriniketan.

Born of Maharshi Debendranath Tagore and Sarada Devi, Rabindranath Tagore was the ninth child of the couple. He was not only a prolific writer in Bengali literature but was also a litterateur whose genius transcends the global barriers of caste, language, culture, and community and is thereby revered by the entire

world. Being a philosopher, lover of nature, and important figure in Bengal Renaissance, Tagore's writings cover a wide variety of themes with profundity. Nature, love, spiritualism, humanism, divinity, philosophy of life, culture, subjugation of women, women's empowerment, the pursuit of freedom, dark side of materialism,

human psychology, complexities of human emotions and relationships, casteism, communal harmony, and nationalism are some of the themes among many that he dwells on in his creative pursuits. Nature has always been a great influence on his poems and songs- he has depicted nature as a living entity, rather as "an extension of the divine" (Lawrence and Verma 219), in his different works. Poulami Chakraborty writes in this regard, "Tagore thinks that... Spirit and Nature are twin aspects of the Absolute." (662-63) Since his early childhood, he shared a strong bond of companionship with nature. In those days of innocence, his father used to have hectic tours around northern India, England, and other places of the globe. Child Rabi (as he was fondly called by his family members and close acquaintances) hardly used to stay in touch with Maharshi, rather he mostly used to lead his life within the confinements of the family compound. As a consequence, a strong yearning for open space and the outside world developed in his tender mind. Rabindranath's innocent mind soon set out in the quest of nature and its objects. (Dutta and Robinson 46-47) This is evident in the fact that the line "Jol pore pata nore" by some "adikobi" (in the words of Rabindranath himself) captivated the naive mind of child Rabi. (Tagore *Jiban-smriti* 3) His fascination for nature deepened with time- over the years he became an ardent lover of nature and a fervent admirer of its beauty. Debjani Bandyopadhyay has described this eventual development of Tagore as "his emergence from the unreal and self-centered world of adolescence into the adult and super-personal world of man and nature". ("Rabindranath Tagore- His Childhood" 508) Tagore himself has confessed in his later years: "I had a deep sense almost from infancy of the beauty of Nature, an intimate feeling of companionship with the trees and the clouds, and felt in tune with musical touch of the seasons in the air." (*On Art and Aesthetics* 40) But Tagore's perspective of nature has always been unique- he has discovered nature in human beings and he thinks that an

individual achieves completion only after experiencing oneness with nature: "... what we call nature is not a philosophical abstraction, not cosmos, but what is revealed to *man* as nature. In fact, it is included in himself and therefore there is a commingling of his mind with it, and in that he finds his own being. He is truly lessened in humanity if he cannot take it within him and through it feel the fulness of his own existence." ("The Man of My Heart" 114-15)

Tagore's intense love for nature is reflected in his several songs and poems that glorify nature, its beauty, its vivacity, and its different objects and their captivating charm. He composed over a hundred songs, specifically on the monsoon (*Barsha*), most of them collected in the "Prakriti" section of *Gitabitan* under the subgroup "Barsha". These songs are intensely emotional, blending the mood of parched earth turning green, heavy clouds, and the restless heart. In these songs, the themes of longing and nature are tightly entwined- the monsoon sky, clouds, and rain become external mirrors of inner yearning, separation, and spiritual desire. Tagore often uses the monsoon's restless weather- thunder, dark clouds, and sudden downpours- to express a heart that cannot sit still without its beloved or its ideal. The monsoon also functions as a threshold between suffocation and freedom in some of his songs- the heavy rains relieve the oppressive heat of summer just as emotional or spiritual release follows intense inner drought. In his nature songs, nature is not just a backdrop; it is a living, emotional partner in the lover's, the devotee's, or the wanderer's solitary mood. In his song "Aamar mukti aaloy aaloy", Tagore seeks liberation of his inner self in the elements of nature; in "Phule phule dhole dhole", he describes the intoxicating beauty of nature; in "Oi malatilata dole", he describes the sway in nature and finds its resonance in his own mind which is experiencing a similar sway; in "Madhabi hothat kotha hote elo", there is a personification of Madhabilata flower and the poet describes how different elements of nature

try to hold the flower towards themselves; in "Chander hasi bandh bhengechhe", there is a vivid depiction of the beautiful union of a lover and his beloved- the poet uses metaphors from nature to serve the purpose; and in "Sedin dujone dulechhinu bone", he describes the beauty of nature on a full moon night, where a lover, who once shared a sweet bond of love with his beloved, now earnestly pleads the latter not to forget those memorable moments. Again, in "Aaj jyotsna raate sobai gachhe bone", Tagore, dissociating love from nature, prioritises the former over the latter; and in "Eso shyamolo sundaro", the poet, describing the agony of the loveless life of a beloved, compares her lovelessness to a dry and heated desert, and he also describes her longing for love that shall bring the relief of an oasis in her life. Moving forward with his songs, in "Aaha aaji e basonte eto phul phute", a description of the beloved's estrangement against the background of nature is found; in "Ore grihabasi khol dwaar khol", there is a picturesque description of the beauty of nature in Spring; in "Fagun haway haway korechhi je daan", the lover is seen to present his ecstasy of love as one with the Spring-time nature; and in "Eso, eso, eso hey Baishakh", Tagore welcomes the arrival of the Bengali New Year and everything that is new and he also calls for discarding everything that is old. Whereas in "Gram chhara oi rangamatir path" the vagabond poet is lured by the red-soiled path of rural Bengal, in "Banglar mati Banglar jol, Banglar bayu Banglar phal" the poet pays his sincere tribute to the land of Bengal against the backdrop of its nature and culture, and calls for communal union of the people of Bengal. In "Megher kole rod hesechhe badal gachhe tuti", Tagore gives a lively description of how some children shall enjoy their holidays amidst the different elements of nature- in this song the sun rests on the lap of the clouds, celebrating the gentle play of light and sky. Tagore's song "Ei udasi haway pothey pothey mukulguli jhare" is a meditative song about walking lonely paths through nature, where trees and fields become companions to solitude.

Though Tagore has not written any explicit classical Radha-Krishna narrative songs in the style of Braj-based devotional poetry, yet some of his monsoon songs use Radha-like imagery and emotional patterns- waiting, yearning, and a beloved pining for the love of her lover- without naming Radha or Krishna directly. In his song "Megher pore megh jomechhe", Tagore describes the waiting of a beloved for the arrival of her lover- her gloomy longing for the lover is compared to the dark monsoon clouds; in "Shraboner dharar moto poruk jhore", the poet desires the love of his beloved to be showered on him like the monsoon showers; in "Hriday aamar nache re ajike", he personifies rain, comparing it to a beautiful and unencumbered lass; in "Mon mor megher songi", he compares the wild freedom of human mind to the vagabond nature of the floating clouds- the song shows the mind drifting away with the rain-laden sky, symbolising a desire to escape ordinary life and merge with something larger; in "Pagla hawar badal dine", he describes the wildness of a human mind that feels one with the wild weather outside- the stormy sky is used as a metaphor for restless emotion; in "Aaj bari jhare jharo jharo bhora badore", Tagore compares the wildness of his emotions to the wildness of a torrential weather; in "Aji jharo jharo mukharo badoro dine", the poet describes the emotional restlessness of his mind on a rainy day; in "Aaj akasher moner katha jharo jharo baje", he gets nostalgic about his past life and finds his nostalgia in the personified version of the sky who seems to be shedding tears- actually he imagines rainfall as tears shed by the sky; in "Tui phele esechhis kaare, mon, mon re aamar", a repentant lover repents his neglect of love and finds this repentance in different elements of nature; and in "Chokkhe aamar trishna, ogo trishna aamar bokkho jure", the poet draws a parallel between the thirst of his mind and the emptiness of nature. His song "Oi ashe oi ati Bhairab harashe" celebrates the arrival of monsoon clouds and the thrill they bring to forests, birds, and people. Again, "Aji Jhorer

Raate" is a monsoon song evoking the mood of a rainy night, with the sky and storm mirroring inner longing.

While in "Ogo nadi apan bege pagal para" Tagore compares the ebb and flow of life with that of the flow of a river, in "Tomar khola hawa" he, addressing the Divine Power, says that he will overcome the challenges of life just like any life overcomes the challenges of nature to sustain itself. "Abar esechhe Ashar" is a classic monsoon song where Tagore greets the monsoon month *Ashar* as a long-awaited beloved. In "Aloker ei jharnadharay dhuiye daao", he uses the image of a cascade of light (often interpreted as dawn or river-light) to symbolise spiritual awakening and inner clarity. Profound philosophical undertones, along with descriptions of different elements of nature, are noted in "Akash bhora surjo tara" and in "Jakhan porbe na mor paayer chinnho ei baate". While in the former Tagore identifies the life-force existent in nature and finds it to inspire the life within himself, in the latter he says that after he passes away, time and nature will keep flowing in their own regular rhythms, only his own belongings, house, and garden will lay stagnant and lifeless in neglect. But despite the lack of physical existence, his soul will continue to live in nature's elements.

Many of his poems, too, are thematically based on nature. In his poem "Nirjharer Swapno Bhango", Tagore describes the indomitable spirit of a spring that bursts out, with tremendous life-force, from a dark cavern- he identifies it as one with the emancipation of human mind. In "Nodi", he describes the journey of a river from its formation in the mountains to its pouring into the sea, with an implicit comparison with human soul which, after the end of life, merges with the Divine Soul, thus rendering death a greater dimension. In "Kokil", the poet, on hearing the cuckoo's cry, laments the loss of the beauty of Bengal's countryside amidst the meaningless hustle and bustle of city life, over a lengthy span of time. In doing so, he gives a graphic description of the

beauty of rural nature in Bengal. His poem "Neer O Akash" opens with an elaborate description of nature's elements present in his native land (addressed as "Neer" in the poem). Further he says that though he has moved beyond it onto the infinite stretch of the universe (described here as "Akash"), yet he desires to get back into his own land after his brimming achievements. In the poem "Samudre", the poet, describing the nature of the riverside, narrates his longing for the liberation of his mind through reaching the boundless nature of the sea. In "Megh", the autobiography of clouds is found- the poet highlights the importance of clouds despite their transience. Again, a description of the nature of Summer during daytime to its transition to evening is found in "Baishakhe"- here the poet resonates this nature to his own feelings. In contrast to this description, in his poem "Barsha Sandhya", the poet describes the romantic beauty of nature in a rainy evening. He further says that he is so charmed by the beauty that he can devote himself to it. In "Prabhate", Tagore describes a monsoon night where a heavy downpour leaves the house pond brimming and the room dark, as the wind howls like something in distress. The speaker sees the tearful quality of the rain and the abyss of despondency, with treasure-like images turning the monsoon into a symbol of inner grief and upheaval. Thus he acknowledges the darker side of monsoon as well- flooded roads, darkness, and homelessness- so that longing in monsoon (as described in many of his songs) is not only romantic but also deeply human, rooted in real suffering amid the season's beauty. However, the speaker in this poem finally says that nature not only can cause heavy downpours that bring flood, but can also bloom a lotus in this flood-water, implying the existence of positivity amidst negativity. Description of nature is found in his serious-toned poem "Africa" also. In this poem, Tagore, personifying the dark continent of Africa as a veiled woman, identifies its underlying humanism and sharply criticises the ruthless colonisation of the continent. The

poet does so through an elaborate and vivid description of the nature of Africa.

Tagore's love for nature gets reflected in his short stories as well, where nature is frequently employed as a vital and active presence, often serving as a companion to his characters or a reflection of their inner emotional states. While spending days along the banks of river Padma, his observations of the rural landscape of Bengal deeply shaped his style of integrating the natural world into his narratives. In many of these stories nature provides solace to characters facing loneliness or societal struggles. Rather than acting as mere backdrop, elements like rivers, trees, and changing seasons often dictate the emotional tone of the story or underscore the tragic reality of human life in these stories. The author's "Subha" ("Subha"), "Postmaster" ("The Postmaster"), "Kabuliwala" ("The Pedlar from Kabul"), "Balai" ("Bolai"), "Chhuti" ("The Homecoming") etc. bear testimony to this fact. In "Subha", one notes the eponymous dumb female protagonist finding a sense of belonging amidst different elements of nature (the river, mango grove, and the infinite sky which serves as a reflection of her inner loneliness). In "Postmaster", the urban postmaster, though emotionally detached from the rural environment of the village where he is working, finds solace by looking at the river, trees, or distant fields, which heal his sense of alienation to some extent. In "Kabuliwala", while Rahamat, the fruit-seller from Afghanistan, feels lonely for being far from his home and for being separated from his own daughter, nature's constancy offers him a quiet emotional anchor in his dislocated life. In "Balai", the young boy named Balai finds more comfort in the trees of the forest and thereby forms a deep emotional connectivity with them. When social expectations threaten to uproot or cut these trees, Balai's anguish is mirrored in the forest's own suffering, and the natural world becomes a symbol of both emotional refuge and moral resistance to cruelty. In "Chhuti", one observes that nature serves as a reflection of the

protagonist Phatik's emotional state, a contrast to his restrictive human environment and a symbolic representation of freedom and ultimate peace.

Lively expression of nature is also found in Tagore's paintings. Though from his vast repository of paintings (which bags over two thousand works) only some are nature-based, yet these few works speak aloud of his fervid love for nature and his strong attraction towards its beauty. The surroundings of an artist shape his creation. Sohini Dhar claims that "such a response best appears in Tagore's landscapes—the magnificent sunsets, the blooming sunrises, the mellowed moonlit nights of the lateritic, eroded lands of Santiniketan or the wistful memories of his estate at Shilaidaha on the banks of the river Padma where nature in broad expanse was calm, serene or at times stormy." ("Rabindranath Tagore: The Vivid Vision") These lines highlight how Tagore did not skip even this genre to exhibit his ardour for nature. In many of his paintings nature acts as the primary carrier of mood, freedom, spirituality, and memory. Abundant use of nature's elements is found in these paintings, where they express inner feelings rather than merely providing a realistic description of a place. Wide skies, open countryside, different flowers, old trees, rivers, sunset, and moonlit scenes recur in his paintings, suggesting solitude, romance, longing, serenity, mystery, and transcendence. Thus, in these paintings nature is both subject and language- it expresses his inner life, philosophy, and his sense of the world as spiritually alive. Most of his nature paintings are outputs of his lived experiences in Santiniketan and Shilaidaha. Some of his famous nature-based paintings are *Bird Fantastic* (1928-1930), *Landscape (Evening Silhouette)* (1928-1930), *The Blue Landscape* (around 1937), *From Across the Dark* (around 1937), *The Forest (Mystical Woods)*, and others. The landscapes in these paintings often reflect the local environment of the above-mentioned places, thus his creative faculty

fusing with his memory, nature's beauty, his philosophy, and his inner feelings.

Culture, too, does not lag behind in the bargain of themes in Tagore's writings. Many of his novels, plays, and short stories have culture as the prominent backdrop against which their fine storylines are woven. These writings reflect a deeply layered and evolving Bengali culture, which is traditional yet cosmopolitan. Though this culture is deeply rooted in spiritual-philosophical thought, yet it is responsive to colonial modernity. Most of the times, a specific culture is initiated from a particular region and is attributed to that region itself. The term "Culture" refers to the "customs, arts, social institutions, etc. of a particular group or nation" (Hornby *Advanced Learner's Dictionary* 285). In accordance to this definition, it can be said that many literary works of Tagore exhibit different aspects of Bengal's culture of the author's time in different ways. His novel *Chokher Bali* (*Binodini*) depicts late 19th century Bengali culture. The restrictions imposed upon the young widow protagonist Binodini by her contemporary patriarchal society point out the subjugation of women prevalent in Bengal's culture at that time. In the novel *Ghare Baire* (*The Home and the World*), a depiction of typical Bengali culture of late 19th and early 20th centuries and its clash with the emerging modernity of the Western culture is noted. Bimala's lifestyle and Sandip's radical nationalism have been used for the purpose. Again, Nikhilesh's progressive mindset (an impact of Western culture) represents the cultural milieu of the Bengali aristocrats who hailed in India the concept of modernity. But Nikhilesh, like those aristocrats, does not lack patriotism in any way.

Tagore's political novel *Gora* (*Gora*), however, reflects the culture of Bengal of his time. This Bengal witnessed the fire of nationalism. *Gora* incisively depicts this culture through its exploration of subjects like nationalism, differences of religious opinions between the Brahmos and the orthodox Hindus,

colonialism and its impact on the Bengali society, and certain social issues like subjugation of women. Again, his novella *Nashtanirh* (*The Broken Nest*) revolves round the lonely wife Charulata, a sad victim of utter neglect from her busy husband Bhupati, falling in love with her brother-in-law Amal. Their friendship begins with some common interests arising from their intellectual quest, but it ends up into an intense amorous bonding. This theme is beautifully woven in the novella against its cultural backdrop which depicts the late 19th century culture of Bengal that witnessed the societal and intellectual ferment of its Renaissance. The text portrays the typical "Bhadralok" culture of colonial Bengal's changing social framework, where the educated women in affluent families fell prey to intellectual confinement due to their limited domestic sphere. The female protagonist Charulata is such a character. The emerging "Bhadralok" culture is found in the novel *Jogajog* (*Relationships: Jogajog*) as well. The degradation of moral values is an integral part of this culture and it is intricately woven into the theme of the novel- the female protagonist Kumudini's struggle against her loveless married life and attempted marital rapes bear testimony to the fact. As far as reflecting any specific culture is concerned, Tagore's plays hold no less credit. Casteism, untouchability, superstitions, and black magic- all these dark sides of his contemporary Bengal's culture are evident in his play "Chandalika".

Tagore's short stories are yet another canvas for reflection of the culture of late 19th and early 20th centuries Bengal. Many of his short stories often draw subjects from the day-to-day life and culture of the then Bengal. These stories reveal multiple facets of Bengali society and Bengali culture- village traditions, urban modernity, gender norms, caste and class distinction, folk-beliefs, and others. In the short story "Maanbhanjan" ("Resentment Appeased"), one finds a clear reflection of the culture of late 19th century Bengal that was marked by the emergence of "Bhadralok" class, the rising

prominence of theatre, and the emergence of the concept of "New Woman" in India. Here the female protagonist Giribala, like Charulata, is initially portrayed as a neglected wife of her husband in a well-to-do Bengali family where the "Bhadralok" culture had dominance, but with time she emerges as a "New Woman" through theatre. Similar is the tale of emancipation of Mrinal in the short story "Streer Patra" ("The Wife's Letter"). However, here the author highlights, apart from the "Bhadralok" culture, other darker sides of the late 19th and early 20th centuries Bengal's culture- child marriage, marriage based on familial lineage, patriarchy and its dominance etc. Predominance of patriarchy in Tagore's contemporary Bengal is further reflected in "Samapti" ("The Ending") and in "Mussalmanir Galpa" ("The Story of a Muslim Woman"). However, "Mussalmanir Galpa" also highlights communal harmony as part of the then Bengal's culture. Again, Tagore's short story "Postmaster" depicts how a rural milieu, with all its rustic simplicity, shapes relationships, work, and emotions. Here Tagore, highlighting the cultural texture of Bengali peasantry and the emotional vulnerability of the poor, contrasts the spontaneous rhythm of the rural culture of Bengal's countryside with the postmaster's alienation as a city-bred outsider. In "Kabuliwala", Tagore sets the story in a Calcutta neighborhood, where the Pathan fruit-seller forms a deep bond of love and affection with a Bengali middle-class little girl named Mini. From the cultural point of view, the narrative juxtaposes Victorian-style urban life (domestic rituals, schooling, class distinctions etc.) with the vagabond fruit-seller's folk-rooted Afghan culture, thereby showing how human emotions are transcultural. Again, "Haimanti" ("Haimanti: Of Autumn") criticises the objectification of women in the traditional Hindu marriage system (an aspect of Hindu culture), patriarchy, dowry system, and the dismal lifelessness of women after marriage, which were parts of Bengal's culture in Tagore's time. The petrification of such culture gets reflected in the climax of the narrative, where

the young female protagonist Haimanti falls ill and dies as a consequence of utter neglect, humiliation, and emotional and psychological torment hurled at her by her in-laws. The short story "Thakurda" ("Grandfather") satirises the "Babu culture" that dominated the Bengali society in the late 19th and early 20th centuries.

Thus, it can be inferred that nature and culture have always played important roles in Tagore's narratives. Portraying, with a very realistic approach, the life of people in colonial Bengal, these narratives explore very sensitively human psychology, human emotions, human existence, and the complexities of human relationships and internal lives. Several social issues like patriarchy, male domination, child marriage, dowry system, staunch widowhood, deprivation of women from their basic rights as human beings, and many more are sharply addressed in his narratives. These narratives also advocate for women's individuality, women's equality with men, women's liberation, and women's empowerment. Romantic appreciation of nature (in songs like "Sedin dujone dulechhinu bone" and in poems like "Barsha Sandhya" and others), symbolism (in songs like "Ogo nadi apan bege pagal para" and in poems like "Africa"), enriched vocabulary (in *Chokher Bali*, *Chitrangada*, "Kabuliwala", "Chhuti" etc.), philosophical undertones (in poems like "Samudre", "Prabhate" etc. and in songs like "Jodi tor daak sune keu na aase", "Aamar jato bitto Prabhu aamar jato bani sab ditei hobe" etc.), subtle expressions (in *Noukadubi*, *Raktakarabi*, "Shasti", "Maanbhanjan" etc.), poignant humour (in "Manihara", "Samapti", *Chirakumar Sabha* etc.), non-linear and fragmented timelines (in "Kankal", "Manihara", *Nashtanirh* etc.), multiple perspectives (in *Ghare Baire*, *Nashtanirh* etc.), and nested structure (in "Kshudhita Pashan" and others) mark the evergreen narratives of Tagore. Several narrative styles like Third-Person Omniscient narrative (as found in "Postmaster" and "Kabuliwala"), First-Person narrative (as in "Kshudhita Pashan"), Autobiographical

narrative (as in *Ghare Baire*), Frame or Embedded narrative (as in "Kshudhita Pashan"), and many more add to the beauty of these literary pieces. These narratives are a unique blend of simplicity and complexity and they are intense and subtle in effectively touching the minds of the readers.

Needless to say, Tagore's narratives point out the author's modern and progressive mindset- he thought beyond the narrow boundaries of time and culture by embracing universal humanism, shunning the hypocrisy of narrow nationalism, and promoting interconnectivity among people across the globe. His progressiveness and liberalism firmly establish him as a cosmopolitan figure. This mentality of Tagore, however, was the outcome of the Upanishadic effect on the innocent mind of child Rabindranath. Since Rabindranath grew up under the impact of Brahma culture, which was fashioned in the style of the monotheistic concept of Upanishad, so Upanishadic principles greatly moulded his thoughts and ideologies. It is evident in the much later years in his life when he founded "Santiniketan" in 1901. Tagore founded it by expanding his father Debendranath's *ashram* or meditation centre in the Birbhum district of West Bengal. (Das Gupta 9) Initially "Santiniketan" was Rabindranath's experimental school of education, where he focused on cultivating and imparting education with a holistic approach. Over years, "Santiniketan" evolved into Visva-Bharati University, a centre of learning and culture, not only in India, but also in the entire global south. The University embodies universality through its foundational philosophy of global unity and cultural exchange. Since its inaugural years "Santiniketan" is famous for its nature-based ambience, where students are often imparted education in the open air under trees- the underlying purpose is to develop the learners' close connectivity with nature. Here, apart from academic development, emphasis is laid on their cultural development too. Again, in 1922 Tagore founded "Sriniketan", his experimental

centre for rural construction, as part of Visva-Bharati. (Das Gupta 21) In September 2023, Visva-Bharati University's main campus was declared as a UNESCO World Heritage site for its blending of Indian tradition with global influences like Japanese, Chinese, and Persian elements. The University has reached this milestone because in 1901 Tagore had thought beyond the conventional boundaries and dared to take the giant initiative of establishing his "Santiniketan". There is no doubt that his initiative crossed the boundaries of his time, nation, culture, community, and religion, thereby confirming his visionary faculty from the global south to the entire world and recognizing him as a global persona.

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