



A PRACTICAL SCIENTIFIC APPROACH TO TAGORE'S 'GITANJALI'

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Abstract

The present research paper analyses the new original scientific point of view of the 'Gitanjali' with this perspective that it is 'the creative vitality of the natural environment of earth' working scientifically behind the existence of the life that truly deserves to be acknowledged as the supreme almighty God, instead of the mystic divine soul or power working magically in the universe. Whatever, the mystic spiritual point of view acknowledges as the enter-personal relationship between the individual living being and supreme divine soul (self and divine), the original scientific point of view, analyzed in the paper, acknowledges it as the fascinating inter – connection between the living beings and the God as for being 'the creative vitality of the natural embodiment of the earth' having same atoms and elements.

Keywords: Divine soul, self and divine, inter-personal relationship, fascinating inter-connection, affectionate and self-surrendering feeling, creative vitality, almighty God.

Rabindranath Tagore is one of the most prominent writers of India and the Gitanjali is his magnum opus, a work that brings to India the first Nobel Prize for literature. It is a piece of art that advocates for liberty, equality and fraternity in human life enforcing oneness of all. It inspires for peace and harmony, and reforms of social evils, servile bonds and blind traditions. Tagore is regarded the great mystic sage who interprets in the Gitanjali an inter-personal relationship between the living beings and supreme almighty God, living soul and supreme Divine Soul – (self and divine).

It means that the whole world is dominated by one supreme divine soul that exists everywhere and in all the living beings. The soul existing in the living being is the part of the supreme Soul that

enters the living being when its life is originated and it is released from the living being when life meets its end. This living soul comes from the supreme Soul and again returns to the supreme Soul after the end of life and while existing in the living being, it remains in a fascinating inter-connection with the supreme Soul that is acknowledged as an inter-personal relationship between self and Divine. Due to it the living beings perceive and realize the existence of the supreme Soul everywhere and in all objectives of the world. And this systemic pattern goes on eternally.

"Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again, and fillest it ever with fresh life". [1]

But actually the question of the real fact is ever unanswered whether it is a truth or a mere imagination. The question is whether there is any existence of such mystic divine power dominating the whole universe along with earth and existing in all the livings or it something else. If it exists, why does it exist only on the earth and not outside in the universe and on the other planets of the universe? If it exists in the whole universe, why does life exists only on the earth and not outside in the universe and on the other planets of the universe. And if there is any possibility of life existing on any planet in the universe, it is not on the base that there must be some mystic divine power on that planet, but on the base that there must be some sign of water and natural environment suitable for life on that planet. It is so for that water is the source of life as it grows the greenery that originates oxygen and suitable natural environment which basically contribute in generating and operating the living beings.

Alvert Einstein, a great scientist, writes about God in his notes that if there is any existence of such mystic divine power called God that is supposed to have created the whole universe and then life on the earth, it has done the task of creation too secretly to understand and perceive the reality for living beings, and why is this secret behind creating and operating the life and the universe. He says- "I, in any case, am convinced that He does not play dice" and "I believe in Spinoza's god, who reveals himself in the lawful harmony of the world, not in a god who concerns himself with the fate and doings of mankind". [2]

In this concern another super scientist, Stephen Hawking, who disclosed several secrets of universe and played a dominant role in exploring the theory of black-hole and big bang, writes that the universe is not the creation of any mystic divine power called God but it is a self-generated creation that came in existence after the big bang. In his book "**The Grand Design**", he writes that the universe is a self-generated creation from big bang and it is because of the gravitation power that the new creations come in existence in the universe and there is no role of any mystic divine power like God in its creation. In his research he gives reason

that our solar - system is not any special thing but there are several solar systems where the planets are moving round their suns. In the beginning, there was a round point having immense energy and temperature and after the incident of big bang, the whole universe came in existence having several solar – systems along with our own one. Hawking says-

"I think the universe was spontaneously created out of nothing. If you accept it, as I do, that the laws of nature are fixed, then it does not take long to ask: What role is there for God"? [3]

As far as the creation of life of living beings on the earth is concerned, it is also a self-generated creation caused by the creative vitality of the natural environment of the earth consisting of several minerals, chemicals and gasses, water and oxygen, energy and temperature of sun beams and the gravitating power of solar system. When an usual mixer of all the elements gets the energy and temperature of sun beams, it gets breeding originated, no matter whether it is in the womb of any mother or in the womb of the earth, and in its next process when breeding develops a certain shape having consciousness activated by the moving circulation of its body figures, it changes into living beings. The living being remains in existence till the moving circulation of all its body figures goes on working smoothly and properly and the living being meets its end when the proper moving circulation of some important body figures is interrupted due to some incurable defects. It is the proper moving circulation of the body figures that originates and maintains the consciousness in the living being and this consciousness vanishes when the proper moving circulation of some body figures is totally interrupted and the life of living being meets its end, no matter whether it is new born, young or old. This moving circulation works properly with the help of fuel or energy produced by all the necessary elements the body needs and is fed up of. When Sir Jagdeesh Chandra Bose proves that like the living beings, plants also have life and they also feel and breath, feed themselves and at last die, he does not mean to say that they are dominated by some mystic divine power but that

they have consciousness activated by the proper moving circulation of their body figures scientifically, and so are all the other living beings.

Hawking again says-

“I have no desire to offend anyone of faith, but I think science has a more compelling explanation than a divine creator”. [4]

As far as the mystic divine power or soul is concerned, if there is any existence of such divine power or soul dominating the whole universe along with earth that generates, operates and destroys the life on the earth and exists in all the living beings, why does this divine power or soul exists in living being till the moving circulation of the body figures of living being is proper and smooth and why is it released from the body of living being when the moving circulation of the body figures is totally interrupted due to incurable defects. In this concern, it is a clear fact that if there is any dominating power that deserves to be acknowledged as supreme almighty God, it is not any magical mystic divine power but it is the creative vitality of the natural environment consisting of minerals, chemicals and liquid elements, several gasses, water, oxygen and energy and temperature of the sun beams, because it breeds and generates life, feeds and operates life and living being mixes up again in it when the life meets its end.

There is nothing like the living divine soul existing in the living beings that is supposed to be a part of the supreme divine soul, neither the supreme divine soul but it is the consciousness existing in the living beings that is activated and maintained by the proper moving circulation of all the body figures of living beings. As the whole environment is the construction of the same atoms and the living beings are the embodiments of the same elements as the natural environment is made of, so the living beings and the natural environment remain in co operating correlation or a fascinating inter-connection with each other due to vitality that passes through the electronic waves of atmosphere, and in the language of mystic sages, this fascinating inter-connection is acknowledged

as the inter-personal relationship between living beings and supreme divine soul, (Self and Divine).

Kaushik Roy, in the article “**Rabindranath Tagore; Literary Giant With Scientific Bent**”, catches a glimpse of Tagore’s deep understanding of science that is reflected in many of his works. Tagore has ability to denote unique, vernacular terms to scientific objects and happenings. He tries to establish a communication among literature, science and philosophy by exploring such cosmic order of heavenly bodies in many of his songs and poems. He also tells about the possible existence of thousands of solar – systems like the Antares star with its diameter of an overwhelming 39 crores of miles. He wonders at the peerless existence of atoms as base of the creation of this vast universe and he never denies the theory of an extra – terrestrial, alien life. He is inspired by the epochal theory of creative evolution of living beings by the French scientist and thinker Henri Bergson who says, “**We change without ceasing and the state itself is nothing but change**”. [5] In this concern, Tagore studies “The Origin of Species By Means of Natural Selection”, a book by Charles Darwin and “Philosophique Zoologique”, a book by Jean Baptiste Lamarck. Being curious about the theory of human evolution, Tagore goes deeper into anthropological texts to follow the advent of the Modern or Cro-Magnon man from his primitive and Paleolithic lineage.

Tagore shows his interest for Africa as a place of origin of human species in one of his revolutionary poem “Africa”. Tagore is fascinated with the advanced astronomical theories of the genesis of the universe and its celestial bodies illustrated by Aryabhata, Copernicus, Galileo and Johannes Kepler. His spectacular work of astronomy and physics of matter is “**Vishwaparichaya**”, illustrated in five parts as – atomic world, stellar world, solar system, planetary world and the earth and in it he blends his literary powers with scientific facts and figures, as- in spite of having a belief of divine form of sun, he is aware of the heliocentric theory – the sun as the core of this solar system.

Thus after analyzing scientific facts behind creation of the universe and the living beings on the earth coming and remaining in existence, this paper is elaborating a new original sense of the Gitanjali with this perspective that it is no mystic divine power or soul but the creative vitality of the natural environment of earth with all its elements, that deserves to be acknowledged as supreme almighty God, it is so for that life is originated from it, operated by it and mixes up into it again after its end, the God who generates, operates and destroys life. **Hence where ever the word 'God' is used in the research paper, it represents 'the creative vitality of the natural environment of earth'.** This is the original ideology prescribed in the paper that constitutes the basic theme in most of the songs of the Gitanjali and this theme illustrates the fascinating inter-connection between living being and supreme almighty God (the creative vitality of the natural environment of earth), though these songs show the imagery of several images of God and life and some songs illustrate the poet's invocation to man for action, reforms, leaving hypocrisy, inner illumination, peace and harmony and betterment of life.

The very first poem of the Gitanjali describes the life of living beings as endless and eternal, for being the embodiments of the same elements as the God is eternal and endless, so are the living beings. The God generates and destroys the life of living beings and then regenerates it with fresh life and He generates the flute of life on every part of earth and gifts it with shapes, arts and characteristics ever new. When the living beings come in immortal touch or fascinating inter-connection with God, it loses its limits with overwhelming joy and then gives ineffable creations. The last lines show the psychological characteristic of uncertainty, limitlessness, imperfection and unfulfilled desires of human beings for the gifts eternally provided by God. In the second song, human being comes in such full fascinating inter-connection with God that he happens to overhear and perceive Him that he is overwhelmed with joy of extreme pleasing inner satisfaction and this pleasing feeling releases tears in the eyes. Scientifically and psychologically after

this happening, the harshness and dissonance of human mind is changed into sweet and soothing harmony and then self-surrendering feeling achieves the full swing like a bird in heights. In such mood God also seems to be interested and fascinated to the living being and living being is able to perceive the fascinating inter-connection wherein living being fails to differ its own existence and God.

In the third song, the song and music indicates the creation of life not only of creatures but of vegetation also. The living beings cannot know how the creation of life happens but are amazed to perceive it and the charm of this creation beautifies and illumines the whole world which the God happens to produce on whole earth. The living beings have no power to join the God's task of creation, whenever they make effort, they prove in vain, but instead they mar the beauty of God's creation, though they are captive to endless beauty of God's creation. The fourth song, describing God as source or life of the life of living beings, makes emphasis on the purity of thought and action with this perspective that the purity of thoughts and then of action keeps the living beings away from all the evils and their effects that may spoil the life of living as well as its source – the God. The knowledge of truth about God kindles the light of reason in the living beings and untruth creates evils which a living being tries to keep away and tries to keep his love in purity and innocence of heart, thinking that truth favours the innocence and such man tries to reveal the law of truth in his works to proceed far word.

The fifth song, tells that in the mood of fascinating inter-connection with God, man wants to be indulged with him leaving all his works to be done which look endless and with them, finds no rest or respite and when he finds beautiful, pleasing and soothing atmosphere, wants to have silent self surrender of life to Him. The sixth song compares life with flower and asks men to use it properly or to let it get spoiled, though the life of a being is of less importance but use it properly in righteous works before the time passes away. The seventh song neglects the vanity of artificiality as dress, decorations and ornaments for it becomes the

obstacle in the fascinating inter-connection and so the poet wants to be simple and straight to God as his artificial creation proves in vain. The song no. eight tells that the artificial ornaments and creations prove to be a bondage and obstacle to man and then he is not able to enjoy the free, pleasing and soothing real creations of God that is enjoyed by the common human life. The tenth song tells that the root and the real residence of true God is where there is natural life of poorest, lowest and last humanity and where the men of high status can not reach and perceive God due to their pride of having artificial objects and can not find way to where the God accompanies with the companionless away from artificial life.

The ninth song presents two ways of life, either to be independent and aware of your own condition or to be dependent on those who can bear all burden without any regret. It depends on the light of reason of man whether he has unholy desires for all gifts or intends for those which he rightly deserves. The eleventh song inspires man to neglect the blind worship and hypocrisy inside the worshiping buildings and meditation on the name of deliverance and inspires to follow the principle of 'work is worship' because God is where there is action, providing creation, God himself is indulged in life of living beings, how can living being be delivered away from life.

"Leave this chanting and singing and telling of beads... God is there where the tiller is tilling the hard ground... Deliverance? Where is this deliverance to be found?"[6]

The 12th song tells about the eternity of journey of life that starts on achieving the sun gleams and passes through the wilderness of the world, wondering in the whole world to reach the innermost shrine at the end and then again it meets and mixes with the God. 13th song presents singing as the duty of human being which a man has to do but it remains undone due to the 'to be or not to be' feeling for not having it proper time and preparation. A man may realize God but can not perceive the truth and reality of God until he kindles the light of knowledge and reason in the mind. 14th song tells that if a man having limitless

desires is refused to fulfill them, he is saved from overmuch desires and this thing proves to be a mercy for it makes man worthy to the natural gifts. Similarly when a man is in search of some prominent goal but it remains unachieved even after all efforts, he becomes worthy to accept the truth and reality of the world and God and is saved from uncertain desires.

The songs from 15 to 23 express the affectionate and self surrendering feeling as spirit of devotional love of those people who remain in the mood of fascinating inter-connection with God due to it they release themselves from all the bondages and struggles of life and finds relaxation in the pleasing and soothing shelter of God and after playing their part of performing duty, again wishes to return to same God whom they were originated from and finally do so and at the end of life, mingles and becomes one with Him whose pleasing shelter they wish to acquire. The 30th song tells about the psychology of a man having fascinating inter-connection with God who perceives the presence of God with his own being. The song no. 41 also presents the affectionate self-surrendering feeling of a man in fascinating inter-connection with God who perceives Him in shade of groves and waits for Him with offerings secretly without caring several questions, dreams of God's arrival to Him and goes on waiting for the ages.

The song no. 24, 25 and 26 describe the life cycle of the living beings as the life is originated from God, it is fed up and operated by God and in its ending time, it again returns to God under the veil of death in rest while new life is re-originated in a refresh form and thus the life cycle goes on moving. The song no. 27 inspires man to kindle the light of knowledge, learning and reason without which man finds himself miserable in the darkness of ignorance and cannot get the blissful grace of true God, a momentary and showy light misleads way to God while true and eternal light of knowledge, learning and reason leads way to blissful grace of true God. The song no. 28 tells about obstinate trammels of world which a man remains caught in, though his consciousness wants to be free from it regarding priceless wealth in God's company and accepts even death willingly for

him but his desires for artificial tinsels prevent him which he fails to cut off and so fears for the consequences. The song no. 29 tells about man's over indulgence in artificial life and in creation of artificial objects due to which he loses the insight of his true being and creates a pitiable condition to God, the source of his being or his life. The song no. 31 presents man as prisoner due to his indulgence in gathering artificial objects to overcome the whole world in power and wealth in order to hold the pangs of the world in his hand and to make his free state secure and thus passes his whole life and finally finds himself caught in the chain or net woven by himself and misses the real bliss of the life in God's shelter. The song no. 32 depicts the psychology of man who tries to hold one in his grip whom he loves, in fear of losing, while the God loves and takes care of all and makes all free without any bondage no matter one pays attention to Him or not.

The song no. 33 depicts the unrighteous wicked behavior with dishonest intention of human beings wherein first man humbly asks shelter in help and then getting appropriate chance, pines to undertake the wealth and prosperity of the owner and it is seen in all the affairs of life. The song no. 34 depicts the feeling of affection, duty and self-surrenders of the man having full fascinating inter-connection with God. The song no. 35 and 36 express the righteous well wishing for welfare and betterment of the humanity as fearlessness, self respect, educational freedom, no struggle and deviation for mean objects, truthful conscience, eternal striving for perfection, reasonable wisdom away from dead habits and ever-developing thoughts and actions in human life. As- **"Where the clear stream of reason has not has not lost its way into the dreary desert sand of dead habit"** [7]. It is a righteous wish to have the ability for bearing joy and sorrow equally, the ability for performing the duty of human life, never to puzzle the poor and to bow before the powerful, to raise the ideology above mean objects and to surrender in God's shelter. The song no. 39 tells how to deal with the adverse conditions of life as harshness and rudeness is removed by showering mercy, life is made graceful by music and art, hue and cry of

struggle of life is removed by peace and rest, poor and mean ideology of man is removed by the ceremony of higher thinking of royal persons and the delusion of blind desires is removed by the light of the knowledge, learning and reason.

The song no. 37 tells about the eternity of the life of living being saying that death is not the end of life as life is originated from God, after the death it returns to God and mingles with him and then a new life is re-originated from God in a refresh form. The 38th song tells that on having fascinating inter-connection with God, man wants to accompany and mingle with Him in peace even in all adverse condition and stormy struggle of life and all desires look to him false and empty. The song no. 40 tells that the grace of life is vanished from arid heart of human life from long before and there is no sign of showering of grace on rude human heart that is burning in silent heat of dire despair and it wishes for a strong storm to break the dire despair and have a shower of grace of life on arid human heart to make life blissful. The song no. 42 presents life as boat sailing in the endless ocean of world in which living being goes on an eternal pilgrimage in God's company murmuring the songs of freedom from all the bondages and when ending time arrives, living being returns back to God and the boat of life vanishes from the ocean of the world like the last glimmer of sunset. The song no. 43 tells about the nature of human being who sometimes, unknowingly performs the task of eternal importance without preparation and sometimes, even with preparation, knowingly spoils the task of eternal importance and is lost in the memory of joy and sorrow of forgotten days and God's music echoing everywhere, never contempt man.

Song no 44 depicts the imagination of a man delightedly waiting God amid the blissful natural surroundings which hint the message of His arriving in living form. Song no. 45 depicts the God's eternally arriving and approach to human beings through several modes of natural happenings that the poet sings in his songs with the feeling of relief and joy. The song no. 46 tells that nobody can tell from where the God emerges or arrives but his presence can be acknowledged in every affair of life

and in whose fascinating inter-connection man feels tremulous joy. The song no. 47 also depicts the fascinating mood of man waiting for God eagerly who is lost in the dreams of God's blissful arrival to him and is thrilled with joy in God's union. The song no. 48 tells about the truly realization of God not by loitering foolishly here and there but by staying and realization reasonably and patiently at one state. The song no. 49 and 50 have the imagination of God as an enthroned king coming to common man and the man provides his offerings to find the grace of His love. Through the story of a begging beggar and God as enthroned king, the song tells that whatever human beings do or offer to the God they will get in return in multiple quantities, as the beggar offers grains and gets gold in return.

The song no. 51, 52, 53 and 54 also depict man's mood of fascinating inter-connection with God with the imagination of God's arrival to man, His stay and company with man and His farewell from man. They depict the uselessness of artificial pomp and show and importance of simplicity, they depict the dreadful performance of God along with the creation of beautiful gifts which make man convince and admit what is the reality of life and death and free him from worldly bonds and fears, they also depict the God as traveler arriving and then departing and remembering the service of man. The 55th song is an invocation to man to strive hard and to struggle to pursue the goal without caring about the weariness, difficult problems and adverse conditions of the way and to wake without deceiving his goal and then he will listen the harp of joy and sweet music of success.

The song no. 56 describes a man's feelings of extreme love and joy when he is in perfect union (fascinating inter-connection) with God and feels a partnership in the wealth of the joy of world. In song no. 57, truthful God is represented by the graceful light as the centre of life that spreads beauty and love, joy and pleasure everywhere. In 58th song the God is presented as blissful joy, creating life, its all beauty and charm and then destroying all thus incharging life and death. Song no. 59 presents God as beloved and tells that every kind of beauty and charm of life is the creation

done by His love to which man heartily salutes. The song no. 60 compares this world with seashores and points out the futility of worldly life. It tells that people live with pomp and show in this world, they built their houses and remain indulged in collecting futile things foolishly in vain because of having no true knowledge, people with great wisdom and true knowledge invest their time and ability in doing important and valuable achievements. With the passage of time, the childish works and achievements of the common people are uselessly destroyed by the worldly storms and waves of time. Death and destruction ruin everything, yet childish people remain indulged in foolish activities.

The song no. 61 tells about the secrets of several happenings of the life of man while the song no. 62 tells about the secrets of the nature. The song no. 63 tells about oneness of all the living beings as all of them have sprung up from the same one God and return back and mingle in the same one, when one realizes this truth heartily, then no one is strange and unknown to him. 64th song expresses the aspiration and desire of one who wishes to mingle and mix up in joy of God's beauty and splendor. The song no. 65 tells about the life that is enriched with blissful joy, thrilling beauty and eternal harmony and splendor by God. The song no. 66 tells about the secret of consciousness that always exists in the living being but no one can know it. The song no. 67 tells about the omnipresence of God existing in every object of nature. The song no. 68 expresses the poet's emotions about life through the beautiful natural activities affecting the living beings. The song no. 69 depicts the existence of the same stream of life (vital power) in the whole natural world as in the living beings and all of them pass through the same process of creation and destruction or end. The song no. 70 tells about the eternally running and changing life and natural activities.

The song no. 71 expresses the secrecy of the wondrous creation of God (nature's vital power) that cannot be imitated by man at all due to the barrier of separation and so the creation seems to be Maya or Lila of God. The song no. 72 depicts the God as the omnipotent power that upholds all the

activities of the worldly life and points out that true recognition of God awakens the inner self of human beings. The song no. 73 points out that deliverance is not a thing to be gained by renunciation from the life and world but it can be enjoyed even by the indulgence in the beauty and gifts provided by God to the world with inner illumination. The song no. 74 symbolizes this life and the life after death as day and night, and birth and death as morning and evening and expresses the uncertainty of coming life. The song no. 75 depicts the futility of the worldly things that the several gifts provided by God to living beings, lastly return back to God again. The song no. 76 depicts the self-surrendering feeling of a man who wishes to enjoy the company of God and so wishes to return back to God and to mingle with him. The song no. 77 also expresses the self – surrendering feeling of a man to God realizing Him all in all of his being and a shelter to all in every situation. Through the image of beautiful creation of natural environment by God, the song no. 78 depicts a man's worldly psychology who always feels imperfection in occupying the possessions but in silent and patient realization he feels full perfection in whatever he has.

The song no. 79 depicts that if a man makes no effort to realize the secrets of life and of true God and proudly remains indulged in worldly achievements, he will lead a life surrounded by curses and sorrows. The song no. 80 also depicts the vital power of the God behind generating, operating and ending the life of all beings and thus this process is eternal. The song no. 81 gives the message of satisfaction on the loss of the time, as the God fulfills all the time in its best way and provides perfect result. The song no. 82 tells about the eternity of time that keeps on passing away but never comes to an end. The song no. 83 describes that when man realizes closeness or oneness with God, all his sorrows are exchanged into grace and bliss of God. The song no. 84 depicts that the sad feeling of separation between the existence of living beings and the God, helps man in developing the sight to perceive the beauty, gifts and virtues provided by God. The song no. 85 tells that when the living beings come into life from God they have

to face several troubles of life and when the living beings return back to God the troubles are vanished and they get eternal peace.

The rest of all the songs deal with man's meeting with death and God. The song no. 86 expresses man's wish to welcome and accept death and to own it willfully. The song no. 87 describes the search of finite mortal beings for the infinite and eternal God where in all worldly aspirations are vanished and mortal being gets perfection. The song no. 88 and 89 describes the departure of the living beings to God on His inviting messages and the rest is left like ruined temple, vain and useless. All the songs from the 90th till end express the poet's wish to departure from the life and to mingle with the God just like bride and groom in the silence after renouncing all the worldly possessions. He regards the death as the last fulfillment of life- **"O thou the last fulfillment of life, Death, my death, come and whisper to me!"**[8] He has experienced the pains and pleasures of life and what possessions he has aspired, all seem to him in vain and on the meeting with God like his own, the unknown secrets begin to look known to him. So all the barriers are broken and he is ready for his journey to God after crossing the threshold of life and accepts the death lovingly and finally gains the light of truth and the blissful touch of eternity. The play of the finite life has come to an end and he wishes to begin the play gladly with the infinite and eternal being on His calling in silence. He wishes to be conquered by God thinking that nothing is stable in this mortal life and all tasks will be perfectly fulfilled by God.

The poet feels that he has wondered a lot all the way in search of the blessing pleasure of the truth of God, but now in order to give it up, he wants to leave the finite mortal life and wishes to join the infinite eternal God that he has learnt in various lessons and that he cannot know in the mortal life and so regards all the struggle of life in vain. In the last song the poet gives salutation to God in whom he realizes the touch of the whole world and surrenders himself heartily and offers Him all of himself and like flying homesick cranes towards their nests, he wishes to undertake the voyage to the eternal God.

Thus, in this analysis of the Gitajali, the research paper presents a new or a scientific point of view to the Gitanjali that the God is not a mystic divine power working magically but the creative vitality of the natural environment of the earth working scientifically as the base behind the creation, maintaining existence and ending of the life on the earth and inter-personal relationship between self and divine is the fascinating inter-connection between living being and its natural scientific sources.

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