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## In the Mirror of Literature: An Exploration of History” – In this Regards an Exploration of Buddhist Philosophy in the Context of Rabindra-Literature

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### ABSTRACT

We all know that literature is the mirror of society and history studies the theoretical changes in social systems over time. As the society changes with time, the impact of this change can also be observed in the literature. History becomes the individual account of informational social life. Literature is not written about the lonely and dispossessed people of the society. So, there is no doubt that society and its people is the main subject of history and literature. But the difference in judging and analyzing them is what sets them apart. I can say that Rabindranath's combination of literature and history was a new 'dimension'. Because he has given a new dimension to the characters of history by doing intellectual exercises in the pursuit of diversity by recording religion, people and people's religion and society, history-literature-environment in one thread. The main objective of this essay is to evaluate the aspects of the unique Buddhist philosophy presented by him in his poetry, drama, dance, lyrical drama.

**Key Words:** *History, Literature, Buddhist Philosophy, Rabindranath, Essay, Plays, Music, Drama*

### Introduction

The topic of my research is, "Exploring Buddhism in Rabindra-Literature". In early Buddhist literature it refers to '*dipavamsa*', '*mahabamsa*' and '*jatakas*'. A lot of information about Ashoka is available from Dipavamsa, Mahavamsa. But historical in terms of cost they are very low. Mahanam composed '*Mahabamsa*'. The composition is many Consistent and complete. *Jataka* is a compilation of previous births of Gautama Buddha. From birth a lot of information is available on the social, political and economic aspects of India. Since Lord Buddha spoke in Pali, Pali is Buddhist Dharmas are considered the most authentic version of Buddhist literature. Shift Buddhist scriptures are commonly known as *Tripitaka* or 'Three Baskets'. Of the *Tripitakas* there is Pali, Chinese and Tibetan versions. The three *Pitakas* are *Sutta Pitaka*, *Vinaya Pitaka*, *Abhidharma Pitaka*. These reveal the religious, social, economic and political conditions of India at that time. At the beginning of the discussion, I am trying to present the matter by dividing it into four parts.

**First Argument:** A few words about the title of the essay.

**Second Argument:** An attempt to see or understand the relationship between history and literature.

**Third Argument:** Reasons why Rabindranath gave more importance to Buddhist philosophy in his written literature attempt to explore.

**Fourth Argument:** An attempt to find out from the point of view of history and literature which literature reflects the philosophy of Buddhism and to evaluate.

**First Argument:**

First of all, I have been interested in Rabindra literature since childhood. Whose inspiration still inspires me is my revered master, my Acharyadev Bengali teacher, musician honorable Nitai Chand Manna Mahashay. His passion for Rabindra literature grew most from childhood as he was an expert in Rabindra Sangeet and used to enthrall all the students in school with Rabindra Sangeet lines - whenever and wherever relevant. Which has also affected my memory, thinking and creativity? Second Impact a very recent three-day international seminar held at the Tamruk Rajbari on the influence of Buddhism in Tamralipta and its spread in Southeast Asia. The person I was most inspired by at this seminar was the Buddhist monk, Thirastho Thero, from Thailand. Thero had a long discussion on various aspects of Buddhism for four days as his companion. For that reason, Rabindra Sahitya's inclination towards Buddhism philosophy got a different dimension.

**Second Argument:** (Relation between History and Literature)

We all know that literature is the mirror of society and history studies the theoretical changes in social systems over time. As the society changes with time, the impact of this change can also be observed in the literature. So, we can say that there is a strong and very close relationship between history and literature. World famous historian Amallesh Tripathi, a man of Undivided Midnapore, wrote in the preface of his book "History and Historian", "It is time for the historian to understand that he is not the possessor of eternal truth. The overall vision is possible only for God. Perhaps even for their mystical saints. Historians do not have the freedom of imagination like poets, philosophers. Like the right to construct universal theories, like the artist to embody or abstract the formless, like the scientist to discover and apply natural things."<sup>(1)</sup>

But everyone has dealings with historians. In fact, just as reality and fantasy are influenced in literature, the historian separates the two and accepts the actual truth of the event. So there is no contradiction between history and literature, there is synthesis or coordination. In this context, a comment by historian Gayatri Chakraborty Spivak deserves mention "History deals with real events and Literature with imagined ones may now be seen as differences in degree rather than in kind." But with the change of era and society, the change of free thinking also started. History was once considered a major branch of literary studies. But from the second half of the nineteenth century history emerged as a separate branch of sociology. History becomes the individual account of informational social life. Literature is not written about the lonely and dispossessed people of the society. So, B. Sheikh Ali wrote, "If history is the record of life, literature is the reflection of life, the substance and the shadow always goes together."<sup>(2)</sup>

So, there is no doubt that society and its people is the main subject of history and literature. But the difference in judging and analyzing them is what sets them apart. Just as the writer creates or changes characters through his imagination, historical character change or creation is not in his hands. But on the basis of the information that the historian gets from various sources, he arranges the facts and describes the events exactly as they happened. The exaggeration of the historian in this description is never acceptable. Arrange historical events in such a way that the pulse comes through. So, historical events never don't seem to be dying. For example, the historians Herodotus, Thucydides, Livy, Tacitus, Maclay or Travelian etc. in their historical works give the vitality of literature to history and make it

more contemporary. Sir Walter Scott (Scotland's famous historian, novelist, and poet. He was most popular in his time throughout the world). He added a new 'dimension' to history by combining literature and history in his works. This currently has a different dimension in the construction theory of history and literature.

**Third Argument:** (Why did Rabindranath elaborate on Buddhist philosophy in his literature?)

In terms of the second argument above, I can say that Rabindranath's combination of literature and history was a new 'dimension'. Because he has given a new dimension to the characters of history by doing intellectual exercises in the pursuit of diversity by recording religion, people and people's religion and society, history-literature-environment in one thread. Above all, the main objective of this essay is to evaluate the aspects of the unique Buddhist philosophy presented by him in his poetry, drama, dance, lyrical drama. Rabindranath, the world-bound thinker, who was a poet, philosopher, lover, spiritual and a bottomless body of creative waves.<sup>(3)</sup> Whose personality and religious consciousness was shaped by the family and the social conditions around him. From a very young age, Rabindranath was particularly inspired by his father, Maharshi Devendranath Tagore. Deeply religious and cultured, Devendranath studied Upanishads deeply and his family introduced the practice of Upanishads. In the company of his father, especially during his travels to the Himalayas, Rabindranath developed a respect for the teachings and teachings of the Upanishads. The influence of the Upanishads can also be seen in Rabindranath's later work.<sup>(4)</sup>

The subject of Rabindranath's religious thought came from the Upanishads which we can learn from the poet's '*Jivansmriti*'. He accepted the main tenets of the Upanishads as the pursuit of life. The words of the Upanishads were not mere words to Rabindranath. This was the truth available to him. Because the teachings of the Upanishads have been repeatedly discussed in his lectures entitled '*Santiniketan*'. In this context, Rabindranath wrote a letter to Srimati Hemantabala Devi - "I got the great mantra of my life from the Upanishads - those Upanishads found the Supreme Soul within the human soul." Moreover, we can say that apart from inheritance or family events, several other issues had a special impact on Rabindranath's mind.<sup>(5)</sup> In particular, the issues that are closely related to the philosophies of Rabindranath, the artist, poet, and philosopher, are the traditions of various traditional philosophies and family philosophies. Thoughts of world-renowned sages and above all personal thoughts. Rabindranath's work is explored in the environment of the Indian explorer Raja Rammohan's independent intellect, the keen intellect of the young Bengali youth, the arrogant unbelief, Vidyasagar, Akshaykumar Dutt's free intellect, Devendranath's self-confident feeling, the rationalism of the literary emperor Bankimchandra, the native classicalism, and the scientific orientation of Rabindranath.<sup>(6)</sup>

Moreover, we can see a lot of Rabindranath's thoughts on Dharmadarshan in his essay 'Religion of Man'. The concept of God that attracted his mind, God resides in the heart of man. The words of inner peace, god of life are mentioned in his poems and songs in various episodes. The Mahaman, Parampurusha or the flow of the great man that he spoke about in various contexts is actually sometimes influenced by Buddhism, sometimes Christianity, sometimes Sufi mysticism, i.e. 'man of mind' theory.<sup>(7)</sup>

Lord Buddha's mantra '*atmasharana*'- comes to mind here. Rabindranath's *Sfulinge* is a poem of this idea resonance-

*Burn you to the island  
On your journey*

*You must give the light.  
This religion, this self-island,  
man and his own religion.*

Another family event that had a special impact on *Rabindramanna's* development of Buddhist consciousness was 1859 AD: Maharishi Devendranath's journey to Sinhala (now Sri Lanka). Debendranath's experience in Buddhism and philosophy during his stay in Sinhalese and his collection of Buddhist culture introduced the Tagore family to practice Buddhist culture. As the boy Rabindranath got the opportunity to practice Upanishads in the presence of his father, he also had the opportunity to practice Buddhist literature-culture-philosophy written in Pali language in the cultural environment of Thakurbari. The '*Saraswat Samaj*' (1882) was founded under the presidency of Raja Rajendralal Mitra, a scholar of Buddhist literature. Its joint editors were Rabindranath Tagore and Keshav Chandra Sen's brother Krishnabehari Sen. In the company of Rajendralal Mitra, he learned about linguistics as well as found invaluable resources for literary creation in the Buddhist literature of ancient India. Rabindranath wrote many poems-poetry-drama-song-drama-drama based on Buddhist stories compiled in Rajendralal Mitra's book 'The Sanskrit Buddhist Literature of Nepal' composed by He himself mentions all those works based on the story of birth and contribution. <sup>(8)</sup> Professor Dr. Radharaman Jana has discussed this in detail in his research book. His comment on this is: "This Rajendralal Mitra was a great scholar in Indian archeology and Buddhism. One of Rajendralal's disciples in Buddhist thought was Harprasad Shastri. The other disciple was Rabindranath. Taking initiation from Rajendralal Mitra in this regard, Harprasad Shastri did extraordinary research on Buddhist scriptures and Rabindranath based on Buddhist texts. A great literary achievement has been shown." <sup>(9)</sup>

After all, one of the reasons for the influence of Buddhist philosophy and philosophy on Rabindranath's thinking was the fact that he visited Buddha Gaya twice in 1904 and 1912, the birthplace and main pilgrimage site of the Buddha. In addition, the poet has seen the life form of Buddha by traveling to various places of pilgrimage of Buddha, such as Shyam (Thailand), Japan, China, Myanmar, Tibet, Java, Sri Lanka etc. Standing in front of the Borobudur Temple, the poet says, expressing immense respect, affection and wonder at the Buddha's posture during the journey.

*"The totalitarian hunger has awakened  
So the day has come, oppressed people are free  
He will have to come again to listen to the shrine  
The message on the stone is eternal  
Incessantly rising in the sky of hundreds of centuries through the noise  
I took refuge in Buddha's mantra of invincible love."<sup>(10)</sup>*

Again with boundless reverence he said in a wonderful consonance, "*Amay kshamo o kshamo, nomo o nomo, tome smari niruttam narottam.*" In 1927 Kabiguru toured India through Malaya, Sumatra, Java, Bali islands. While traveling in Shyam, the poet wrote –

*"I came from there. Where in the rubble  
Buddha's words are worn out in the form of rock  
There was a dense fog  
The language of archana narrowed down to the pillar of devotion."*

Tathagata Buddha's words have the flavor of human liberation and a deep sense of humanity which stirred the poet Rabindranath Tagore. Human love is expressed in the poet's heart feeling in the poem '*Nirjhar Swapnabheng*'. He openly expressed, '*I am Dhaliva Karunadhara, I am Bhaniv Pashankara.*'

In other words, Rabindranath's father, Maharishi Devendranath Tagore, planted the tree of Buddha practice in Tagore's family; it blossomed, blossomed, and became fragrant through Rabindra Pratibha. Moreover, Rabindranath's numerous literary works were inspired by Buddhist literature and culture. This is why he admits, 'I am eternally indebted to Gautama Buddha's philosophy for the development of my talent?' <sup>(11)</sup>

#### **Fourth Argument:**

Rabindra's literature dealing with the philosophy of Buddhism is innumerable and I will try to mention some of them –

**Essays:** Ancient Literature (Dhammapadang 1905), Raja Praja (Path and Patheya 1908), Dharma (Festival Day 1905), Religion of Man (Chapter II and III), Brahmavihara (1909), the Path of Liberation (1909), the Call of Truth (1921), Greater India (1927), Buddhadeva (Bhaktiism in Buddhism, Tattvabodhini Patrika 1318) Buddhadeva (Expatriate 1342) / Maitrisadhana, (Expatriate)

**Poems:** Poems in '*Katha*' Poems are (*Srestha Bhiksha* 1304/ *Pujarini* 1306/ *Abhisara* 1306/ *Repayment* 1306/ *Price Gain* 1306/ *Nagaralakshmi* 1306/ *To Buddhadeva* 1931/ *Prayer* 1930/ *Nabjataka Buddhabhakti* 1938)

**Plays:** *Malini* 1896 / *Raja* 1910 / *Achalayatan* 1912 / *Aruparatan* 1920 / *Natir Puja* 1925 / *Chandalika* 1933 / *Dance Drama Chandalika* 1938 / *Shyama* 1939 / *Shapmochan* 1931

**Novels:** (Relevant Quotes) *Gharre Bhiri* 1916 (Nikhilesh's Autobiography), *Last Poem* 1929 (Chapter 13, *Asana* 31), *Shodbodh* (1926)

**Music:** *Gitbitana*, *Gitali*, *Naivedya*, *Pooja* - Some of the songs from these texts. <sup>(12)</sup>

Now the question is, why did Rabindranath's music, poetry, drama, essays reflect the simple and mystical aspects of Buddhism in his works? In reply, we can say that Rabindranath was not particularly attracted to the philosophies promoted by the Hinayana, Mahayana sects of Buddhism, and the pseudo-logical aspects of the philosophies promoted by the Bibhasika, Kshautrantri, and Spiritual Yoga sects. But the simple truth he found in the life practice and words of the great man Buddha was Anubhavedya. Even Buddha did not like arguments. But the truth he realized and the way he expressed it can only be found in the form of life-centered sadhanalabh philosophy. Rabindranath felt a special attraction to the philosophy of Buddhism after discovering the humanist philosophy in the philosopher Buddhadeva.

Rabindranath in his contemporary era tried to find a solution to the crisis in the human society how to get rid of the critical situation plagued by violence-hatred-selfishness. And he found it in the Mahavaani of the Upanishads and the philosophy of Buddhist philosophy. Which is beautifully reflected in his compositions? The feeling and call of his reverent faith towards the Buddha is echoed in the poem '*Buddhadever Proti*' in the poem '*Porishesey*' he wrote,

*“Bodhidrumatle, may the great awakening of that day  
be successful again, may the veil of disillusionment be freed,  
at the end of the night of oblivion,  
may your memory rise anew in India, Kusumi.  
Chitta Hetha is dying, Amitabha, you are Amitayu,  
may the Hethaka Tandralam Vayu be enlivened  
by your bodhana mantra.  
Let's open the closed door, let the sound go around.  
In the courtyard of India, let the message of the newly arrived,  
invincible love be heard in hundreds of voices.  
Bring on the invincible call.”<sup>(13)</sup>*

The poem "Buddha Janmotsava" composed as an addendum to the "Porishe" Kavya is compiled as a song for worship in the *Gitbitana*. In the song 'Hingsaye Umatta Prithvi, Nitya Nithur Dvandu' (Pooja-406) it is seen that in the hope of liberation from the bond of violence-crookedness-conflict-greed, the poet says, in anticipation of the arrival of the Great Man Buddha,

*‘New then birth lagi katar jati prani  
kar' prana mahapran an' Amritvasi ,  
develop' Premapadma Chiramadhunishyanda.  
O calm, O free, O Eternal,  
Compassionate, Dharshitalkar 'Stainless.'*

Poet Rabindranath observed the ideals of charity, renunciation, compassion, egolessness, selflessness and forgiveness in Mahabhikshu Buddha. The aesthetic poet-philosopher-social thinker Rabindranath was greatly influenced by Buddhist philosophy is exemplified in his various poetic poems. At the beginning of the 20<sup>th</sup> century, a few poems in the 'Katha' poetry book have revealed the main sound of Buddhism in the form of Pranjal. The first poem of *Katha* called 'Srestha Bhiksha' is a poem dated to the 1<sup>st</sup> century, showing Anathapindada, one of the Buddha's chief disciples, begging for alms from door to door, as instructed by Buddhadeva.

*'Prabhubuddha lagi I beg for alms,  
ogo Purvasi, who is awake,  
orphan kabila ambud ninade.'*

While many rare and rich treasures were deposited in his alms bowl as the greatest gift, the truly satisfying alms were collected when one day a woman offered her only ornament to the Buddha's feet.

Aesthetic poet Rabindranath Tagore's contribution to 'Katha' is another famous poem of the century, 'Pujarini' in the sixth century BC; India was divided into sixteen Mahajanapadas. Magadha was one of the most prestigious Mahajanapadas among them. King Bimbisara was a great Buddhist king. Who popularized Buddhism throughout the kingdom? His son Ajatashatru was just the opposite and in his desire to re-establish Brahmanical Hinduism he completely banned Buddha Puja or Buddha worship. Yet some Buddhists were constantly striving to pay homage to their dying souls. How Srimati, a Sarla Buddha's maidservant, did not receive worship from anyone in the royal palace, but went to offer worship at the

Buddha's stupa. The white stone slab was stained with his own blood - his story-poem 'Pujarini'. Bimbisar's love of Buddhism exists in the first *chhatras* of 'Pujarini' –

*“Nripati Bimbisar  
Namiya Buddha Magiya Liya  
Padanakhkana is his.  
The magnificent stone piles  
on top of the palace  
are the epitome of art.”* <sup>(14)</sup>

Nripati Ajatashatru's hatred of Buddhism is reflected in these few lines-  
*Kahil called the enemy Rajpurnari Sabe,*

*"There is nothing else but the Veda Brahman king to be worshiped. There will be danger if you know these few things and forget them."*

But disobeying this warning, the maid named Shrimati, who bathed in pure virtue, arranged flower lamps on a plate and brought prayers from room to room in the palace. So some are excited, some are alarmed-

*"The queen said in the assembly of Shihari, Isn't that what the enemy has in mind, who will die on the pillar, who will make an offering on the Ratna Stupa? Or in exile?"*

Smriti is steadfast in her promise, so her obituary brings tears to a bloody chapter in Indian politics.

*"That day on the white stone  
Read the bloodline.  
On that day, Sharad Swachh Nishit  
The palace is silent  
Nibil Chakki at Stupapadamule  
The flame of the last Aarti!"* <sup>(15)</sup>

Another excellent poem from poet Rabindranath's 'Katha' is 'Avisar'. More of the philosophy of Buddhism in this poem A few aspects are mentioned. 'Avisar' is the beautiful narrative of how the Buddhist monk Upagupta first ignores the courtesan Vasavadatta's call for marriage and then heals the ailing, lonely, abandoned Rajanati with his tender caress, 'Avisar'.

*The monk said piteously,  
'O Lavanyapunje,  
it is not my time yet,  
wherever you go you are rich-  
When the time comes you will go to your corner.'*

At the end of the poem we see a different version of the monk Upagupta. Rabindranath has beautifully expressed the essence of Buddhism in this part –

*“The monk raised his head  
in his own hands.  
Poured the water, dried it  
and recited the mantra over the head.*

*Lepi Dil Deh is yours  
Shitchandanpunka."*

Vasadatta has no words of gratitude. Upagupta had the real time that day to come to Vasavadatta, to cure him of the disease-

*"The bud is falling,  
the cuckoo is falling,  
Guarantor. "Who has come, you kind one?" (16)*

Rabindranath, one of the thirstiest personalities of Buddhist philosophy, is another wonderful "Mullyapraptti" of his contribution century 'Katha' poetry book. In this poem, Sudas gardener wanders around the house hoping to sell the premature lotus flower at a high price. Want to buy up to ten mashas of gold; someone else wants twenty mashas to offer that lotus to Buddha. Bewildered Sudas at the Buddha's feet, placing the lotus at his feet, Baikul Sudas says-

*"Sat on the Padmasana, Prasanna Prashantman,  
Niranjan Anandamurthy.  
Peace pours from sight, sparks unfathomable –  
'Then the gentle light of mercy.  
Sudas Rahil Chahi Nayne Nemesh Nahi,  
His words did not move.  
Immediately, the lotus fell on the ground  
and placed it on the lotus feet of the Lord.  
Varshi Amritashi Buddha smiled,  
'Kho vatsa, what is the prayer.'  
Baikul Sudas says, 'The Lord is nothing more,  
the dust of the feet.' (17)*

Another special poem in Rabindranath's Kalpadramavadan 'Katha' is 'Nagaralakshmi.' In this poem, the poet describes the famine-stricken city of Sravastipur, where no one can satisfy the hunger of the hungry. As the Buddha calls all the devotees to find a way out, Anathapindasuta, in tears of pain, takes the Buddha's feet and says in a humble honey voice-

*'Bhikkhuni's Adham Supriya  
But the order was given.  
Those who cry are my children, who have no food,  
Food stalls in the city  
I took the load today.'*

When everyone was astonished and stunned at this speech, Anathapindasuta said,

*'I have plenty in store  
Toma-everyone's home.  
If you want this pot will be inexhaustible.  
I will save Vasudha with alms-food.  
Mitaib famine hunger.' (18)*

In Rabindra's dramas especially *Shyama* and *Chandalika*, the poet has given a message of getting rid of the disillusionment of Buddhism. Here, in an attempt to keep the article short, I



will conclude by discussing only the dance drama '*Chandalika*'. Various reflective aspects of Buddhism Rabindranath say about the content of Rabindra Sahitya *Chandalika* dance drama, "The story of this drama is adopted from the brief description given by Shardul Karmabandan in Nepali Buddhist literature edited by Rajendralal Mitra."<sup>(19)</sup>

Chandalika Nritya Naaty Short Story - Chandalakanya Prakriti is despised by everyone in Sravasti Nagar because she is a Chandalini, an untouchable. Humiliation is inherent in self-deprecation. At this time, Lord Buddha himself was living in the garden of orphans. His beloved disciple Ananda was returning to Bihar one day at the end of Aharadi at the house of a householder. But on the way he became thirsty and saw the nearby Chandalakanya Prakriti drawing water from a well and asked for water to quench his thirst. But the conscious nature at first refused to give him water on the pretext of its untouchability. But Ananda said,

*'What if you call the black cloud of Shravan Chandal? It doesn't change his caste, doesn't change the quality of water- Don't blame yourself. More than self-condemnation, sin, suicide.'*

And uttered the great words-

*'You are the man that I am. All water is pilgrimage water  
Which soothes the heat, satisfies the thirst.'*<sup>(20)</sup>

So finally nature gave Ananda water of thirst. But this generosity and form of joy fascinated nature. Finally, without looking at the means, Ananda sought help from Mother Nature, as her mother was skilled in witchcraft. Mother prepared an altar covered with cow dung in the courtyard and lit a fire there and threw 108 arcfuls one by one into the fire while chanting. Anand was forced to come to their house in the evening due to the attraction of the magic spell. Prakriti saluted Anand and offered himself. But soon the penitent Ananda took refuge in Lord Buddha for salvation and Lord Buddha rescued the disciple Ananda by his miraculous power. He returned to the Buddhist monastery with Ananda. Through this play, Rabindranath wanted to break the untouchability of Brahmanical Hinduism at the same time as he gave place to the tolerance of Buddhism. He declared his jihad against casteism. The other side of the '*Chandalika*' dance, that is, when nature wants to bind Anand to its love, Anand's indifference to love is also a message of Buddhism's disillusionment and an example of social awareness.

All the aspects of research in the discussion essay, especially in the literature-poetry-poetry-drama-dance of the aesthetic poet-philosopher Rabindranath, also reflect and resonate the aspects of Buddhist philosophy, prove unity, especially in addition to Buddhism's principle of non-violence, elimination of caste system, love-kindness, service-sacrifice. Amidst the superstitions, corruption and complexity of Brahminical Hinduism, there is no doubt that Buddhism is a remarkably universal and iconic symbol of mindfulness. What made Rabindramanan Buddhist. That is why Kabiguru came to Mahabodhi Society Hall in Calcutta Sridharmarajika Chaitya Vihara and said-

*"I have come today to offer my obeisance's to whom I consider to be the greatest human being on this Vaishakhi Purnima, the birth of him, not as an accessory to any special occasion, but as an offering that I have repeatedly offered to him in private. I dedicate it here today."*<sup>(21)</sup>

In the poem '*Parthana*' the poet wrote-  
*"A merciless locality, this field is the birthplace.  
 Those who lost faith, whose faith was broken  
 May their destruction be filled with your mercy,  
 Let them forget you and forget the misfortune."*

People know the Buddha through his compassion. Countless poets and artists have given shape to that mercy. We can recognize Lord Buddha because he has not lost his familiar form despite a hundred changes. <sup>(22)</sup>

### **Finally,**

I will conclude by saying that the greatest proof of why various aspects of Buddhist philosophy are reflected in the life philosophy of the poet-philosopher Rabindranath and his literary works and why he respected Lord Gautama Buddha can be found in his own words. In the book '*Rabindranath and Buddhist Culture*' written by Dr. Sudhanshu Barua, Prabodh Sen is mentioned - "Once while staying in Karachi, Rabindranath was asked by a student, everyone addresses you as 'Gurudev', who is your Guru?" Rabindranath answered this question, yes; I also have a guru. You all know him. He was Gautama Buddha – All over India still pay their heartfelt respects to Gautama Buddha as the guide of liberation. In the poet's words -

*"Udil is where the Buddha is the gate of salvation to the soul.  
 Even today, half the world is devoted to His feet."*

After the First World War, people raised the voice, "We want peace, not war". So there are instances of two types of world conquest on the pages of history. On the one hand, as Alexander conquered the world by war or arms, Gautama Buddha conquered the world by throwing the weapon of non-violence-love. Victory by war or arms is temporary but the victory of universal humanity or human love is eternal. That is why the great poet Rabindranath in his literary writings recognized the great man of history Lord Gautama Buddha as the greatest guru. Therefore, the exploration of history through the lens of literature is a shining example of Rabindran's thinking.

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