



The Resonance of the Perpetual: Echo of Modern Human Values in Rabindra Sangeet

Dr. Suparna Chatterjee
Assistant Professor
Music Department
Nistarini College, Purulia

Received on: 17th May 2026
Accepted on: 28th June 2026

Abstract:

The author of this work tries to extract the root of the lasting relevance of the vast musical repertoire of Rabindranath that performs the role of philosophical and ethical guide for the people of the modern era battered with woes and traumas. His genius began sprouting up in the late nineteenth century, and continued unrelented until 1941, but his compositions did not go extinct with his demise. It is still relevant and will remain so due to its capability of spreading the eternal message of “Cosmopolitan ethics,” that thwarts the fragmentations of the digital age.

The basic theme of the discussion concentrates on Tagore’s synthesis of radical individualism and universal solidarity. The author discusses in detail the concept of the “Man of the Heart” and the musical framework and architecture of the lyrics like “Ekla Chalo Re” to demonstrate as to how Tagore drifted from the archetypal norm of collective religious ritual to the “Subjective experience of the individual”.

Furthermore, the study examines Tagore’s ecological vision, illustrating his belief that human identity is an extension of “universal life-rhythms” (Tagore, Religion of Man 34). The author also highlights his nuanced understanding of gender agency, framing his work as a “therapeutic landscape” (Gesler 95) for contemporary challenges.

Apart from these, the author analyses Tagore’s ecological vision, highlighting his conviction that human identity is an augmentation or expansion of “universal life-rhythms.” She further emphasizes his Tagore’s subtle understanding of gender agency, constructing the framework of his works as a “therapeutic landscape” (Gesler 95) to confront the contemporaneous challenges creeping up in the society with a rising trend of dissensions in ethical behaviour accompanied by religious dogmatism.

Key Words:

Therapeutic landscape, Deep Ecology, Moner Manush (Heart of the Man), Rabindra Sangeet (Tagore's song)

I. Introduction

The musical works of Rabindranath Tagore, widely known as “Rabindra Sangeet,” did not remain confined to the peripheries of Bengal or as progressively percolated to the rest of the world. At the same time, its universal philosophical appeal did not dwindle with passage of time after the demise of the poet in the mid twentieth century but is still resonating as an eternal philosophical treatise on the modern human condition ever battered with the growing restlessness and conflicts involving nations and ethnic groups. Although it sprouted in the soils of Bengal in the late nineteenth century and grew to its colossal stature by the mid-twentieth century, Tagore's songs confront with the values that classify the so-called “modern era” in multiple areas such as radical individualism, and environmental ethics. His convincing and persuasive critiques of caste and gender discrimination shine as a guiding beacon with an ever-influencing commitment to the solidarity with the human society inspiring a path of fraternity among the peoples of the world. Unlike traditional devotional music that emphasizes ritual, Tagore's work centres on the “subjective experience of the individual (Dasgupta 42)”, converting the personal journey to a firm and resilient bond among peoples making its presence ubiquitous.

The perennial relevance of the songs of Tagore originates from his ingenuity in synthesizing the traditional and transcultural features of the variegated societies of the world. By interlinking the forms of the Indian Ragas with euphonic and harmonic freedom of Western folk traditions, he fabricated a sonic panorama that reflects his vision of a “world in a single nest” (Chaudhuri 142). In contrast to the traditional devotional music embedded in ritual, Tagore's works focus on the “subjective experience of the individual” (Dasgupta 42) raising the “Man of the Heart” (Moner Manush) to a position of some kind of spiritual freedom. In his broad spectrum of lyrics on nature (“Prakriti”), he has manifested ample nuances about the empathy for nature suggesting that human identity is inseparable from cosmic environment. It is rather an extension of the universal environment (Kundu 89; Tagore, Religion of Man 114).

In creating this state of spiritual liberation, Rabindra sangeet constructs a modern framework for the soul, transmuting personal alienation into a creative fellowship or the spiritual kinship with the universe.

2. Radical Individualism and Self-Reliance: The Sovereignty of the Inner Voice

At the core of the Rabindra sangeet lies an unyielding celebration and chanting of the individual's spiritual and moral liberty. In the milieu of an ever-increasing demand for compliance and conformism, during his life span (1861-1941) Tagore, it should be unhesitatingly admitted, vouched for upholding the “inner voice” as the ultimate yardstick as the direction finder for his creative works. Even now, in the algorithmic reverberation of the digital echoes in the current AI age, his message still strides ahead with an unwavering pace. The

intransigent radical individualism which parted with the collective religious rituals of nineteenth century India, shifted the focus toward the individualistic spiritual sustenance and nourishment. As Uma Dasgupta (42) observes, this transformation or shift should be interpreted not mere in the light of artistic display but also in the light of its profoundly political and ethical inherent structure; it emerged as an assertion of the self against the overwhelming burden of societal expectation (Dasgupta 42).

2.1 The Architecture of “Ekla Chalo Re”: A Musical Manifesto

The most symbolic display or demonstration of this philosophy can be traced to the song “*Ekla Chalo Re*” (if no one responds to your call, walk alone). Although it is frequently interpreted as a political anthem composed in the aftermath of the partitioning of Bengal in 1905, the essence of the song is primarily ontological, defining the relationship between two concepts – meditation on the nature of being and the self’s relationship to the absolute. It ~~directs~~ indicates the primal human dread of being alienated. What Tagore posits here is that the pursuit of truth is an individual endeavour or venture. The song suggests that when everyone backs out or retreats out of panic and the path is shrouded in an eerie obscurity, the truth seeker even if he is alone in the perilous journey ahead must become one’s own torch bearer.

Musically, Tagore makes use of the ‘Baul’ folk of tradition of Bengal to plant firmly this individualism in the core of the heart of the people in general. The ‘Baul’ influence is very significant and crucial in the light of the philosophy of ‘Baul’*s* who were (and still are) wandering minstrels deeply immersed in the concept of mysticism who rejected the caste system and any sort of organized religion and were seekers of the “Man of the Heart” (*Moner Manush*) within the self (Moitra 168). Tagore specifically using the *Dadra* or *Kaharba* rhythms, associated with walking, in his lyrics, virtually composed a literal “Marching song.” The rhythms serve as a heartbeat ~~insinuating~~ symbolizing the fact that as long as the heart beats, the individual is capable of moving ahead, in spite of the silence of the masses. In a modern perspective, this reflects the contemporary struggle. In the age that demands “social proof” and the unceasing quest of authentication by the application of digital metrices, as encountered in the procedures of Artificial Intelligence (AI), Tagore’s tenacious insistence on marching alone generates a psychological asylum. What he insists is that “darkness’ befalling unto the marcher on being ignored by the panicked participants is verily the productive ground for an individual to utilize his “own heart-ribs” to ignite the lamp with a view to removing the awe-inspiring darkness (Tagore, *Gitanjali* 34).

2.2 From Collective Ritual to Subjective Experience

To comprehend Tagore’s individualism or to find the “inner self” in his lyrics, one has to contrast it with the conventional *Bhajan* or *Kirtan* songs of India. These traditional forms rely heavily on the collective or communal ecstasy, euphoria and rapturous joy of the multitude and mediation of a priest. In contrast to these traditional songs, Tagore’s songs are replete with secret and internal monologues between the ‘inner self’ and “thou” representing the finite self and the infinite entity respectively. This relationship is severely and intensely a secret tie and closely guarded from any other individual. The philosophy of Tagore dwells on the *Atma-*

shakti (Self-Power) hinting at the fact that the individual does not merely serve the purpose of a pinion or cog to transfer the motion forward in a continuous manner but displays himself as a unique entity of individual spirit.

In the same manner, Sukanta Chaudhuri argues that Tagore's modernity lies in his negation to allow the individual to be devoured by the "Nation-Machine" (142). He was aware of the occult danger embedded in the jingoistic collectivism which could become as oppressive as the foreign rule. His songs composed during this period do not speak of flags or borders but put strong emphasis on the "inner chamber" where the individual can reach the realm of truth. This shift reflects the Western Enlightenment's focal point on the individual but appends a veneer of mysticism. Tagore does not look up the individual as an unenthusiastic rational unit of state power, but as receptacle of spiritual and creative talent and dormant force. It transpires therefore, that showing disloyalty to one's own conviction is not only tantamount to a social error, but a sheer betrayal of the sublime divineness within the entity of human being (Tagore *Religion of Man* 34).

2.3 The Existentialist Resonance and the Resilience

There exists a stunning resemblance between Tagore's radical individualism and concept of existentialism which emerged in Europe in twentieth century. This newly emergent trend, opposed to rationalism and empiricism, goes on emphasizing that the individual's unique ability as an agent of self-determination guides him to make his or her own choices over spiritual freedom and liberation (Sartre 45). Tagore agrees with the said concept that the individual faces a "dreadful freedom," but he looks at this freedom with an optimal vision of hope rather than the "nausea" of the French Existentialists. In the songs of Tagore, the "confrontation" with modernity is conspicuous from his tackling or manoeuvring the theme on separation, i.e., *Biraha* in Bengali parlance. In contrast to the European school of thought, he does not view loneliness (separation) as a social deficit or psychological void. Tagore claims this as an essential requirement for self-realization as a creative space is required for the soul to realize its relationship with the infinite.

For a contemporary reader or a listener with modern views, views of Tagore function as a "grammar of resilience" (Ramsey and Blieszner 76). In a society where the free volition of the psyche is often asphyxiated by the compulsive thrust "to fit in" or to attain the "impeccability or perfection," Tagore's music advocates for the outsider to take control of the self and transcendence to the inner feelings of human being. His heart gets rejuvenated at the sight of the "heretic," nay the non-conformist who denies becoming a factor to enhance the pitch of the choir of the "blind and the deaf," or the unassuming followers of the traditional faith. Tagore reveals his radicalism of individual in his message conveyed through his songs that it is not based on belligerent confrontation of the "Self" versus the "Other," but rests on the "Self" that acts as an opening or a portal to the "Universal" transcendence towards realization of the self. Tagore had elaborated this view in profundity in his *Religion of Man* where he argued that the individual can best realize their inner humanity through his bias free and independent thought and action (Tagore 88).

2.4. The Modern Moral Compass: Dissent as Duty

He nurtured a deep-seated universalism in his heart and manifested that in his patriotic lyrics; in his bid to do so he shunned the jingoistic model of songs that repeat the refrains to declare the idea of superiority of his own land to that of all other lands in the world. It is his own ilk of individualism that led him to be a vital critique of “Narrow Nationalism” in the face of surging trends of sacrifice of individual conscience at the altar of the State in the name of radical flag-waving nationalism embedded in an intransigent intolerance against fellow countries and nations. By emphasizing on the awakening of the individual’s “inner light,” in the face of the collective’s roar, he put his efforts to manifest his feelings of awe and misery over the gradual shifting of concept of patriotism towards chauvinistic populism, and unrelenting dogmatism and bigotry in the decades lying ahead for the posterity. The liberalism and modernity of his work lie in this very denial to succumb to the wild “mob” sentiments. Whether it is an assertive woman establishing her own identity in a patriarchal domestic ambit as depicted in his dance-dramas, or an enlightened modern free thinker, nay the heretic in the eyes of the conservationists, standing firm against the surge of populist demagoguery, Tagore songs irrefutably provide the ethical, emotional and philosophical backbone of the dissidents to rise against such odds.

The radical individualism in Rabindra Sangeet is by no means an open-arm invitation to narcissism or modern trends in “selfies,” rather it is the clarion call to respond to an uncompromising and ethical self-reliance. It preaches the generous idea that the voyage for the global solidarity and “Universal Humanism” can only spark off once the individual is firm on their own truth. It is a common observation that as the world gets more digitally interconnected, the peoples in the world get more ideologically polarized and the call to “Walk alone” (*Ekla Chalo*) assumes more than just a poetic sentiment and serves as the survival strategy for the human spirit in the face of trends of fragmentation and disintegration.

3. Universal Humanism and Global Citizenship: The World in a Single Nest

The radical individualism embraces the autonomy of the soul; his philosophy of Universal Humanism asserts that this freedom of thought or autonomy in the process of cerebration must not devolve into isolationism or insularity from the rest of the world. Tagore songs have been incessantly disseminating the idea of his vision of *Viswa-Bharati*, nay the abode where the world meets in a single nest of firm solidarity. In the era marked by the resurfacing of “walls,” both physical and digital, Tagore’s philosophy of oneness or inclusivity offers a scheme for Global Citizenship that preceded the modern efforts of globalisation almost a century ago.

3.1 Transcending “Domestic Walls”: The Critique of Nationalism

The landmark of Tagore’s cosmic humanism got immensely highlighted by his famous plea in *Gitanjali* for a world that has not been “broken up into fragments by narrow domestic walls” (Tagore, Poem No. 35, *Gitanjali* 1913). These barriers or walls were not only political borders but were built of the mental strata of caste, creed, and race. It was traumatic for Tagore to view “the Nation” as a commercial and political machine that disposed the individuals of their humanity subjugated to serve a collective ego.

As mentioned earlier, in his patriotic songs under the category of “Swadesh”, there exists a nuanced but a deep shift away from the overt and blind lauding of the State toward the worship of the “Spirit of Humanity.” To say it in other words, he has deftly utilized his patriotic feelings not to indulge in hate campaigns against any other society or the people of even the ruling nation but tried to highlight the bountiful gift of the motherland to her citizens as a whole. This is amply evident in his famous song adopted as the national anthem of India; in the first five stanzas, the poet communicates with the *Bharat Bhagya Bidhata* (The supreme Dispenser of India’s Destiny), who is characterised not as his political master or the ruler of the country but as the eternal path setter of the human society. Sukanta Chaudhury firmly states in an unequivocal language that Tagore’s internationalism does never imply the rejection of his cultural roots, but this happens to be an augmentation of those concepts in the vast expanse of the universe. In his analysis, Chaudhury emphasizes that the poet believed that one could attain the level of the true citizen of the world by deeply immersed in the “Universal truth” of one’s own culture and heritage (142). This echoes today with an intense resonance of his message as we traverse the trajectory of tensed relationships between the local or the regional identity and global identity.

3.2 The “Man of the Heart” as a Bridge Between Cultures

The ‘*Baul*’ songs of rural Bengal cast a profound influence on the shaping of his crave for the “*Moner Manush*” or the Man of the Heart (Tagore, ‘The Man of the Heart’ 114). This profile of the minstrels existing in the subtle area of his consciousness appears to be the “Universal man” or the soul who cannot be confined to the mere peripheries of scriptures and temple, as this divine entity resides in the common human bond, in the amity and solidarity of the human beings. By discarding these superficial strata of religious identity, Tagore in his inimitable style creates a musical space, where in his vast musical expanse the people of all religious identity can find a shared emotional vocabulary.

This generous idea of “cosmopolitanism of the spirit” is amply demonstrated in his musical compositions. Tagore was a believer in the fusion of culture and practitioner of the same in the most dignified sense. He blended Irish melodies like “Ye Baks and Braes” with the Indian Raga to produce an immortal creation of music (*Phule phule dhole dhole*) in the early phase of his musical career. It was not mere an experimentation with the instruments and vocal rendition of an excellent piece of lyric included in his works named *Kal Mrigya*, but a fusion of two distinct cultural trends. He illustrated that the “Universal” is not mere a state of homogenization, but a harmony where different notes amalgamate to create a richer melody. He made it amply evident through his musical creation that the “Inclusivity,” gets bolstered by a model where diversity is a primary requirement for unity and not a menace to the process of unification.

3.3 The Ethics of the “Stranger”: ‘Ami Chini Go Chini Tomare’

One of the glaring examples of Global Citizenship in Rabindra Sangeet is the song *Ami Chini Go Chini Tomare Ogo Bideshini* (“I know you, O Lady from a foreign land”). Although it is often interpreted as one of his best romantic songs, its inner meaning goes far beyond the boundary of sheer romanticism. It calls out to a

“Stranger” or the “Other” with a sense of intimate recognition. But the lyrics declare that the stranger lives far off on the shores across the ocean, yet she has cut a deep niche in his heart, stretching the relationship to a broader spectrum of a cosmic passion that shatters the frontiers of ethnic or geographic boundaries of lands. This way of cerebration leads to a radical ethical shift. In the era of suspicion and mistrust with which a stranger is treated, Tagore looks at the stranger as a mirror to the self. His songs go on playing a rhythmic reminder that the “domestic walls” are not opaque but translucent and that the “*Bideshini*” or the stranger has become a part of realization of our inner spiritual ecstasy.

3.4 Rabindra sangeet as an Antidote to Modern Conflict

The contemporary world is in the process of a constant disintegration under the belligerent divisive forces arising out of ethnic and religious polarization. In this age of intense violence and merciless practice of vengeance, Tagore’s message of Universal Humanism, conveyed through his musical lyrics and rhythms provide a space for pursuance to return to reason, shun violence, and promote solidarity amongst different peoples of the world. His “Universal Human Condition,” that includes agony and ecstasy, cycle of nature, the concept of infiniteness of the universe, manifested through his songs can go a long way to ameliorate the pangs and wounds inflicted under hostile conditions prevailing in today’s world.

In the Religion of Man, Tagore’s deliberation is that the advance of human civilization does not solely depend on the technological progress, but by the “extent to which the individual realizes their unity with others” (88). Rabindra sangeet is the pedagogical instrument for the realization of the innate humane feelings of human being. When a choir of varied groups of people sings Tagore’s hymns upholding the humanity, they build a form of some kind of musical diplomacy. The participants share a common rhythm, a common theme promoting the humanism and a surrender to the beauty of nature and the infiniteness of the vast universe. All these go on creating the sense that they do not belong to any single nation but to the vast universe as a whole. This sense of togetherness and solidarity aroused through the musical rendering of Tagore acts as a guiding beacon for an unquiet world that seeks to move past the “growing restlessness” of the current turbulent environment and stride ahead for a true global fraternity.

4. Deep Ecology and Environmental Ethics: The Reciprocal Relationship

The basic reason as determined by the environmentalists for the present biodiversity crisis is attributed to the uncontrolled emission of obnoxious gases causing the air pollution and effusion of toxic fluids causing the degradation of the quality of water, whose other name is life. The undeterred combination of the above two processes has been damaging the flora and fauna of the planet as a whole creating hazards for the existence of the former including the human society. The ecological vision of Tagore imbued in the “Prakriti Parva” or the section of the lyrics devoted to nature, can be traced to his sense of Deep Ecology (Naes 95), which overrules the concept that nature exists solely for human utility. Instead, Tagore asserts that human spirit is essentially embedded with nature, and any harm caused to

the nature will automatically get reflected in an injury to the physique and psyche to humans. In this age of rapid industrialization and so-called development of the human society, volatility in climate and displacement of eco system is an order of the day. Tagore's songs provide "rhythmic ethics" that tries to restore the disintegrated bond between nature and humans.

4.1 Beyond the "Backdrop": Nature as a Living Subject

Tagore's songs cover the elements of nature like the rain, the trees, the plants, the sky, the seasons treating them as living, conscious, and responsive participants in a magnificent cosmic drama. As Kalyan Kundu observes, Tagore's ecology is not exactly scientific but an amalgamation of "spiritual biological," suggesting that the pulse of the universe beats within the human vein (89).

In songs like 'Akash Bhora Surjo Tara' ("The sky full of the Sun and the stars"), the poet acknowledges his deep sense of belongingness to this universe when he says that "Ami peyechhi mor sthan" (I got my place in this grand universe). The poet suggests that he is not watching the universe from the outside as an onlooker; rather he belongs to this place and is an integral part of the bounties of nature. Such a craving of the poet for the nature and its influence on the life makes him to express his feelings through his lyrics to convince the people all around the world that respecting nature is not only an emotional necessity but a necessity for the creation of a safe and sound place for the survival of the human civilization.

4.2 The Rhythms of the Seasons: *Ritu-Utsav* as Pedagogy

Tagore's faith and adoration of nature is conspicuously manifest in is "Ritu-Ranga" (Seasonal plays), which is a pedagogical tool at Viswa Bharati University. He was conscious of the fact that modern urban civilization was on its march to desensitize the human soul by insulating and restraining it to be in intimate contact with flora and fauna of the nature. His songs dedicated to the themes of "Barsha" (Monsoon), "*Basanta*" (Spring), and "Sarat" (Autumn) do not only describe the suavity, serenity and sublimity of nature but are fundamentally simple forms of invocations (Chakravarty 162). The poet here is not a mere observer of nature. As he watches the rain falling to mitigate the thirsty soil of the earth, he invites at the same time through his song the spell of the to imbue the spirit the of the listener. This is strongly oriented to the theme of "Deep Ecology" (Naess 95-100) as Tagore instead of accepting the usual human-conceived view of the universe, prefers to treat the seasons, Monsoon, Spring or Autumn as some distinct entity that possesses an inherent soul and power to act on its own.

In the scorching heat of summer, when Tagore sings in the perspective of burnt up soil, in hope for the first drop of rain in "Darun Agnibane re" (in the fierce fire of summer), he is not merely delineating a parched state of psychological longing but is inviting a meteorological event of nature that acts as a true rescuer of heat struck humans (Chakravarty 165). This interrelationship with nature and humans symbolizes the fact that human "wellness" is inseparably tied to the health of seasons. In the context of modern view of "Eco_Anxiety" (Albrecht 95), the unpredictable vagaries of seasons, creates a

psychosis of fear known as “Solastalgia” (Albrecht 45). Tagore’s songs offer the common human being a contemplative space (Radhakrishnan 52) to lament for the irretrievable damage caused to nature and to reconnect with the natural rhythms of the earth with the variegated seasons (Tagore 21).

4.3 The Ethics of Interdependence: A Rejection of Human Dominance

Tagore was a relentless critique of the industrial “avarice” that looked upon nature, forests, rivers, hills, and pits only as resources of raw materials and goes for wanton destruction of the same to fill in their coffers. In the context of Environmental Ethics, the cognizance of the fact that our survival and existence depend on the behavioural “reciprocity” with our surroundings. As Uma Dasgupta emphasizes, Tagore’s environmentalism centres around his “protest against the arrogance of man” (42). She adds that in his songs like “Mora Satyer Pore Ghor Bedhechi,” Tagore highlights that a “truthful” life is one lived in an ambience where a state of equilibrium with ecology is perfectly maintained. While the world tries hard to find a concerted policy or a unified language for climate protection, Tagore’s universal songs of nature provide the entire human society with a shared emotional ground where the “Man of the heart” and the “Citizen of the Earth” become indistinguishable from one another.

5. Empowerment, Gender Agency, and the Pedagogy of the Soul

Tagore’s modernity is noticeably evident in his ‘Nritya-Natya’ (*dance-dramas*) and songs. He inculcated the idea of feminism shunning the idea of “deification” of the women and the mechanical drill type or the “factory model” genre of education in order to establish the profound exploration of human values in his pedagogic models. He created the female characters empowering them to define their own independent identities breaking the tradition of patriarchal validation. He asserted in his various works including the songs and dance-dramas that modernity is no longer the elevation of male only hierarchy of the traditional society. This empowerment is intrinsically tied to pedagogical philosophy, which defines the ambit of music as a systematic language for the soul providing a befitting lexicon to express the complex emotional states.

In the dance-drama *Chitrangada*, the warrior princess establishes her independent identity as she says, “I am neither a goddess to be worshipped, nor a common woman to be brushed aside,” making a hitherto unheard-of declaration for partnership over possession (Tagore, *Chitrangada*). Tagore posits in this dance-drama that it is essential that “Man of the Heart” should have to be balanced by a “Woman of Action,” a woman who is determined to claim her own place regardless of the societal expectations (Tagore, *Chitrangada* 12). Shefali Moitra reasserts this view of Tagore by putting a strong emphasis on the fact that Tagore’s conviction is rooted in his belief that the inner self is a place of ethical value, where traditional concept of gender is entirely secondary to the self-realization of one’s own truth (Moitra 172). This is what is stated as “Cosmopolitan ethics” by Kwame Anthony Appiah (Appiah 12) in the sense that cosmopolitanism is the ability to consider oneself as a citizen of the world, where the

personal obligations to others go beyond the social norms and transcend the local identities and this transition is the primary step toward cosmopolitanism.

This demand although a seemingly heretical in the early twentieth century is a natural demand raised by the women in contemporary feministic movements like #MeToo, urging for recognition beyond physical expediency. In the same vein, in *Chandalika*, the character *Prakriti* passes through an awakening call that transcends both gender and cast as she realizes that her “inner flower” is owned by her *own* soul and she can reclaim her dignity by “deconstructing the walls of the kitchen and the courtyard” (Dasgupta 42).

In his famous lyric “Krishnakali ami tarai boli” (I call her only *Krishnakali*) the male chauvinism will receive a jolt to observe that the poet defies the aesthetic biases over complexion of body while his love songs find out the conflict between domestic room and the vast world beyond the four walls of room. Tagore’s music provides a safe haven and space to overcome this mental fragmentation (Albrecht 95; Pihkala 10149) and uneasiness which already have assumed the dimension of chronic psychic problem in this age of digital noise (Dasgupta 42). The contemporary world finds great amelioration through the spell of Rabindra Sangeet in any tense hour of grief and depression in crisis ridden modern era.

6. Conclusion: The Eternal Resonance

The long-lasting worth of Rabindra Sangeet rests on his genius to harmonize the classical or may be archaic thought with the new waves of vanguardism. His ecological vision perceived long back the advent of the concept of the “Deep Ecology” (Naes 95-98) and his subtle suggestions toward understanding the gender agency provide a “cosmopolitan ethics”, an ethics acceptable universally, still remains essential in a fragmented world (Appiah 12). Tagore’s work unequivocally indicates that the industrial output is not the index to decide the true progress of the human society, which can only be achieved by the expansion of the human spirit and its ability for fellow feeling, solidarity and “universal life-rhythms” (Tagore, Religion of Man 34).

Traversing through the current challenges of anxiety, social disparities and psychological fragmentation, Tagore’s songs just do not provide us with an aesthetic amelioration or pleasure but introduces a “therapeutic landscape.” His prolonged shadow does not stop to provide us with a long, guiding light, and awakens us with a constant reminder that to maintain an egalitarian society, for a “Man of the heart” there must exist a “Woman of Action” with a view to achieving the unbiasedness for equal treatment of all members of the society. Eventually, Tagore’s songs beginning from the Radical Individualism that protects our inner truth to the Universal Humanism that calls us toward global fraternity, provide the emotional infrastructure for a sustainable future.

Bibliography:

1. Appiah, Kwame Anthony, *Cosmopolitanism: Ethics in a World of Strangers*, W. W. Norton & Co., 2006
2. Albrecht, Glenn, *Solastalgia: The Distress Caused by Environmental Change*, *Australasian Psychiatry*, vol. 15, no. 1, 2007, pp. 95–98, “Earth Emotions: New Words for a New World”, Cornell University Press, 2019
3. Chaudhuri, Sukanta, *The Essential Tagore*, Harvard University Press, 2011

4. Dasgupta, Uma, *Rabindranath Tagore: A Biography*, Oxford University Press, 2004
5. Gesler, Wilbert M, *Health and Place: Kentucky Home*, University Press of Kentucky, 2003
6. Kundu, Kalyan *Tagore and Ecology*, Cambridge Scholars Publishing, 2009.
7. Moitra, Shefali, *Thoughts of Tagore: Man, Freedom and Value, Ethics of Culture*, edited by Indrani Sanyal and Sashinungla, Decent Books, 2010, pp. 165-178
8. Naess, Arne, *The Shallow and the Deep, Long-Range Ecology Movement: A Summary, Inquiry: An Interdisciplinary Journal of Philosophy*, vol. 16, no. 1-4, 1973, pp. 95-100.
9. Pihkala, Panu, *Eco-Anxiety and Environmental Education Sustainability*, vol. 12, no. 23, 2020, p. 10149. [Link to MDPI](#)
10. Ramsey, Janet L., and Rosemary Blieszner. *Spiritual Resiliency in Older Women: Models of Strength for Challenges through the Life Course*, Sage Publications, 2013
11. Sartre, Jean-Paul, *Existentialism Is a Humanism*, Edited by John Kulka, translated by Carol Macomber, Yale University Press, 2007
12. Tagore, Rabindranath, *Chitrangada*, Visva-Bharati, 1913
13. Do, *Gitanjali (Song Offerings): A Collection of Prose Translations Made by the Author from the Original Bengali Writings*, Macmillan & Co, 1913
14. Do, *The Religion of Man*, Macmillan, 1931

