

## My Boyhood Days Rabindranath Tagore

Rabindranath Tagore, also written Rabindranatha Thakura, (7 May 1861 - 7 August 1941), sobriquet Gurudev, was a Bengali polymath who reshaped Bengali literature and music, as well as Indian art with Contextual Modernism in the late 19th and early 20th centuries. Author of Gitanjali and its "profoundly sensitive, fresh and beautiful verse", he became the first non-European to win the Nobel Prize in Literature in 1913. In translation his poetry was viewed as spiritual and mercurial; however, his "elegant prose and magical poetry remain largely unknown outside Bengal. Tagore introduced new prose and verse forms and the use of colloquial language into Bengali literature, thereby freeing it from traditional models based on classical Sanskrit. He was highly influential in introducing the best of Indian culture to the West and vice versa, and he is generally regarded as the outstanding creative artist of the modern Indian subcontinent, being highly commemorated in India and Bangladesh, as well as in Sri Lanka, Nepal and Pakistan.

Perhaps the most versatile of modern creative artists, Indian or Western, not excepting T.S. Eliot and D.H. Lawrence, Tagore doubtless offers us a fairly profound and elaborate aesthetic theory, though, of course, he does not write about art and literature with the deliberate intention of a writer of aesthetics. From a systematic, close study of his pronouncements and cogitations on art and literature, scattered in his variegated writings, emerges an aesthetic philosophy, which is absolutely invaluable to apprehend and appreciate his creative mind as well as the Indian and Western arts and literatures. Much of the finest of the Indian and Western aesthetics has been retouched and modernised by him, and to this he has contributed considerably by dint of his original mind. Hence the need and justification for a book such as this. There is almost a plethora of critical studies on the various aspects of Rabindranath Tagore's mind and art. But, curiously enough, only a little attempt has hitherto been made to assimilate and assess his theory-statements on art in detail. This paucity of work further necessitates a thorough exploration of this subject. The present book is an attempt to meet this need. A comprehensive study of Tagore's aesthetics, the book, it is hoped, will surely help the reader to understand Tagore, art and literature correctly.

Poet, novelist, painter and musician, Rabindranath Tagore (1861-1941) is the grand master of Bengali culture. Written during the 1890s, the stories in this selection brilliantly recreate vivid images of Bengali life and landscapes in their depiction of peasantry and gentry, casteism, corrupt officialdom and dehumanizing poverty. Yet Tagore is first and foremost India's supreme Romantic poet, and in these stories he can be seen reaching beyond mere documentary realism towards his own profoundly original vision. The Nobel Prize winning author recounts his childhood years in Kolkata, India, during the late-nineteenth century, discussing the people and events that helped shape his life.

Ruskin Bond, India's most loved author, is known for his innumerable stories, essays, poems and novels. A wordsmith, his life, work and philosophy open a window to a myriad world where solitude sits by tranquillity to ruminate time now and then. In *The Beauty of All My Days*, Ruskin opens a window to his relationships: his friends, his love-unsaid and unrequited, his parents' difficult marriage, his passage to England, his meeting with Diana Athill and the making of his first book *The Room on the Roof* and many other journeys-real as well as imaginary-that continue to remain untold and therefore unknown. Oneiric and candid, this memoir-with the rarest of photographs-is going to be one of the most sought-after books of our times.

A child launches paper boats hoping someone in another country will find them.

Tagore's English Writings Originals And Translations Have Not Received The Attention That They Deserve. The Purpose Of This Edition Is To Make The English Writings Of Tagore Available To The Widest Possible Range Of Readers Interested In The Writings Of Tagore All Over The World, With Just The Bare, Minimum Information Necessary For Appreciating The Writings, And Leave The Critical Assessment To The Readers Themselves. There May Be Two Possible Reasons For The Neglect Of Tagore's English Writings. Firstly, Tagore's Prolific Output, Shakespearean Felicity And Protean Plasticity As A Bengali Poet, Who, Though Well-Versed In English, Chose To Write In The Medium Of His Mother Tongue For Nearly The First Fifty Years Of His Life, And There Is Hardly Any Literary Form That He Did Not Touch Upon And Turn Into Gold. His Creative Genius Found Expression In Poems, Plays, Novels, Essays, Short Stories, Satirical Pieces, Textbooks For Children, And Songs Of All Kinds. The Only Literary Form That He Did Not Try Is Epic. But In His Long, Eventful And Creative Eighty Years Of Life He Virtually Lived An Epic. It Is Largely Due To His Mighty Stature As A Bengali Poet That Nobody Really Bothered About His English Writings And His Own Translations Of His Own Writings. Secondly, It Is Owing To The Supposedly Poor Quality Of His Translations Subsequent To The Translation Of *Gitanjali*. It Was Only After Tagore Received The Nobel Prize For Literature In 1913 That There Was A Growing Demand For His Writings In The West, And As Tagore Was Not Apparently Satisfied By The Translations That Others Mainly His Admirers Made, He Began To Translate His Writings Himself. But The Tremendous Haste With Which He Had To Translate, Possibly Affected The Quality Of Translations. Come What May, The Point Is Whether Tagore's English Translations Are Good Or Bad, Whether The Translation Furthered His Reputation Or Damaged It, Is Immaterial. The Fact Of The Matter Is That They Are His, And His Own Translation Of Whatever Quality It May Be Is More Valuable To A Tagore Lover Than The Best Translation Made By Somebody Else, As Van Gogh's One Original Single Scratch Is More Valuable Than The Best Possible Copy By Some Other Artist. The Value Of Tagore's English Writings Lies Here : They Constitute An Important Part Of His Total Oeuvre, Add A New Magnificent Dimension To It And Offer Us A Glimpse Into The Mystique Of The Creative Anxiety That Could Have Haunted Even The Greatest Writer Of The Twentieth Century, About His Possible Reception In An Alien Culture.

The present book 'Stories from Tagore' is a collection of celebrated classic Indian writer, poet, philosopher Rabindranath Tagore, translated in English to introduce children to best of the Indian literature. this volume was first produced and published in the year 1918.

MY BOYHOOD DAYS. My Boyhood Days An Autobiographical Sketch Boyhood Days Penguin Books India

The book contains short accounts of the lives of Socrates, Joan of Arc, Abraham Lincoln, Louis Pasteur, Tolstoy, Rabindranath Tagore, Mahatma Gandhi, Albert Schweitzer who, by their qualities of mind and heart, have presented an imperishable example of what man is capable of in terms of great human values.

India's Rabindranath Tagore was the first Asian Nobel Laureate and possibly the most prolific and diverse serious writer ever known. The largest single volume of his work available in English, this collection includes poetry, songs, autobiographical works, letters, travel writings, prose, novels, short stories, humorous pieces, and plays.

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"This is the fifth volume of the Oxford Tagore Translations, and the first novel to be included in the series. Relationships (Jogajog) was serialized nearly eighty years ago, and is set in the nineteenth century; but its analysis of human relations and personalities is still relevant. The novel presents a critical evaluation of the Bengali bourgeoisie, an undertaking in which Tagore's own emotional and ideological investments are critically involved." "Tagore intended Relationships to be a family history of two families over three generations, though the design was never completed. The Ghoshals and the Chatterjees are locked in a bitter feud over trivial issues of pride and a deeper incompatibility of values. Madhusudan Ghoshal, whose family has lost its former social standing, becomes a wealthy man through his own efforts, buys up the Chatterjees' debts, and sends a proposal for the hand of Kumudini, the last unmarried daughter of the Chatterjee family. The marriage tie, and Kumudini herself, become instruments used by Madhusudan to impress and insult the Chatterjees. The plot contrasts the social fortunes of a decaying aristocracy with those of a rising bourgeoisie, while focusing on the sexual and moral frustrations of domesticity."--BOOK JACKET.

Gitanjali (1912) is a collection of poems by Rabindranath Tagore. Translated into English by Tagore and published with a groundbreaking introduction by Irish poet W. B. Yeats, Gitanjali is the collection that earned Tagore the 1912 Nobel Prize in Literature. When Yeats discovered Tagore's work in translation, he felt an intense kinship with a man whose work was similarly grounded in spirituality and opposition to the British Empire. For the Irish poet, Tagore's poems were at once deeply personal and essentially universal, like a secret kept by all and shared regardless: "I have carried the manuscript of these translations about with me for days, reading it in railway trains, or on the top of omnibuses and in restaurants, and I have often had to close it lest some stranger would see how much it moved me." Whether or not we admit it, his words never fail to remind us: to be human is to be vulnerable. "Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again, and fillest it ever with fresh life. This little flute of a reed thou hast carried over hills and dales, and hast breathed through it melodies eternally new." The essence of Gitanjali is humility. Written following the deaths of his wife and two children, the collection unites poetry and prayer in search of peace. Grounded in Hindu tradition, his poems remain recognizable to readers of all faiths and nations. His subjects are love and loss, life and death, belief and despair. Through them, he approaches truth. With a beautifully designed cover and professionally typeset manuscript, this edition of Rabindranath Tagore's Gitanjali is a classic of Indian literature reimagined for modern readers.

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Tagore's Post Office represents a young boy who has received the call of the open road. He seeks freedom from the comfortable enclosure of habits sanctioned by the prudent and from walls of rigid opinion built for him by the respectable.

'I was then about seven or eight. I had no useful role to play in this world; and that old palki, too, had been dismissed from all forms of useful employment . . .' Hidden inside an ancient palanquin on a hot, lonely afternoon, a young boy sets off on an imaginary adventure. He encounters gangs of bandits, arrives at palaces where kings bathe in sandalwood-scented water, and the hunter accompanying him gets rid of the tiger lurking in the forest with a bang! of his gun. The boy, gifted with a vivid imagination and a sensitive mind, grew up to become one of India's greatest poets and thinkers. In Boyhood Days Rabindranath Tagore recounts his growing up years with gentle wit and humour. He describes life in nineteenth-century Kolkata when the only light in the evening came from castor-oil lamps; when hackney carriages raced through the city's streets and women travelled in palanquins to the Ganga for their bath. He writes about his early love for music and poetry, the myriad influences that shaped his thinking and about the other members of his large, gifted family. Boyhood Days brings to life an era long past and traces the journey of an icon from childhood to the time he takes his first steps in the world of literature.

A notable contribution on Tagore's vision of womanhood This book theorizes the continuous reconfigurations—'making' and 'unmaking'—of female subjectivity in Tagore's life, his times, and his works. This transhistorical approach in the book makes gender formations and discourses of the past relevant and necessary to the understanding of postmodern gender issues and ideologies. A unique feature of this compilation is the variety of genres that it covers, ranging from Tagore's poems, dance dramas, dance forms and their innovative uses, the gender-specific nature of several Rabindrasangeet, his travel writings and paintings, to highlighting the postmodern reworks of Tagore's novels on celluloid. On the whole, this edited collection with its extensive focus on the issues of gender, heterosexual love, marriage and patriarchy in relation to the works of Tagore strengthens the claim that the politics of culture and the gendering of social subjectivity were intrinsic to the representative ideologies of literature of the nineteenth and twentieth century.

"I am inclined to call this the last chapter, but how can an autobiography have a final chapter? At best, it can only be a penultimate one; nor can it be given a rounded-off conclusion, as is possible in a work of fiction." So begins the last chapter of My Days, the only memoir from R. K. Narayan, hailed as "India's most notable novelist and short-story writer" by the New York Times Book Review. In his usual winning, humorous style, R. K. Narayan shares his life story, beginning in his grandmother's garden in Madras with his ferocious pet peacock. As a young boy with no interest in school, he trains grasshoppers, scouts, and generally takes part in life's excitements. Against the advice of all, especially his commanding headmaster father, the dreaming Narayan takes to writing fiction, and one of his pieces is accepted by Punch magazine (his "first prestige publication"). Soon his life includes bumbling British diplomats, curious movie moguls, evasive Indian officials, eccentric journalists, and "the blind urge" to fall in love. R. K. Narayan's larger-than-life perception of the human comedy is at once acute and forgiving, and always true to it.

Rabindranath Tagore was such a poet whose passion was to depict human emotions and sentiment as such. He was a poet who knew the pulse of humankind. He made us ever aware of life's unending saga. Since childhood he used to be immersed in the world of poetry and dreamt of the natural beauty outside the four walls of his house. He never acquired any training in the art of Painting.

The Home and the World (1916) is a novel by Bengali author Rabindranath Tagore. Written after Tagore received the 1913 Nobel Prize in Literature, the novel dramatizes the Swadeshi movement for Indian independence from British rule. Through the lens of one family, Tagore illuminates the conflict between Western culture and Indian nationalism while exploring the complex relationships of men and women in modern India. Concerned for his wife, who spends most of her days inside, Nikhil, an educated aristocrat, brings Bimala to a political rally. There, they hear the magnanimous revolutionary Sandip speak out against British imperialism and call for Indian independence. Although Nikhil remains passive, if not indifferent, regarding British rule, Bimala, who comes from a poor family, reaches a political awakening of her own. When Nikhil and Bimala invite Sandip to stay as a guest at

their home, Bimala moves further away from her traditional role as a wife and begins to develop romantic feelings for the radical figure. Aware of his growing influence, Sandip places himself between Nikhil and his wife while secretly attempting to convince Bimala to use her husband's wealth to support the Swadeshi cause. *The Home and the World* is a masterful novel that explores the personal behind the political, inserting the lives of individuals into history's great wheel without losing sight of humanity. With a beautifully designed cover and professionally typeset manuscript, this edition of Rabindranath Tagore's *The Home and the World* is a classic of Indian literature reimagined for modern readers.

Tagore's treatment of caste culture, bureaucracy and poverty paint a vivid portrait of nineteenth century India and all are interwoven with Tagore's perceptive eye for detail, strong sense of humanity and deep affinity for the natural world. Tagore's stories continue to rise above geographic and cultural boundaries to capture the imaginations of readers around the world. This collection contains some of the best stories of Tagore who put India on the literary map of the world. Translated from Bengali to English, these stories depict the human condition in its many forms—innocence and childhood, love and loss, the city and the village, the natural and the supernatural. Prominent among the stories are the famous 'The Cabuliwallah', which has also been adapted as a movie. The book also gives an insight into the socio-economic conditions prevalent in Colonial Bengal. The modern Indian short story, as we understand it today, came into its own in the nineteenth century, and has since then scripted a rich history for itself. *Rupa Kahani* showcases this popular genre of literature, featuring select works of masters of the form, across centuries and locations. These stories were written originally in Punjabi and have been transcreated into English by the author himself, with no loss to the spirit and rhythms of the originals. They stand out for their thematic variety as also as registrations of contemporary problems ---notably the spurt of militancy in Punjab. Short, crisp, with the veritable twist in the end, the stories reflect the author's maturity and sensitivity as a seasoned practitioner of the genre.

Rabindranath Tagore was a regular contributor to *Sabuj Patra*. Many of his early 20th century works including the *Balaka* poems, two of his novels, *Ghare Baire* and *Chaturanga*, a play titled *Phalguni* and a considerable lot of short stories and essays were published in this journal. In *Sabuj Patra*, Tagore expressed his revolutionary view on society and political situations of contemporary times through his fiction and prose. *Haimanti* and *Streer Patra* caused a frown of contemporary Bengali society as well as his essays *Bastab* and *Lokohito* were severely attacked in conservative journals like *Sahitya* and *Narayan*. These *Reminiscences* were written and published by the Author in his fiftieth year, shortly before he started on a trip to Europe and America for his failing health in 1912. It was in the course of this trip that he wrote for the first time in the English language for publication. In these memory pictures, so lightly, even casually presented by the author there is, nevertheless, revealed a connected history of his inner life together with that of the varying literary forms in which his growing self found successive expression, up to the point at which both his soul and poetry attained maturity. This lightness of manner and importance of matter form a combination the translation of which into a different language is naturally a matter of considerable difficulty. It was, in any case, a task which the present Translator, not being an original writer in the English language, would hardly have ventured to undertake, had there not been other considerations. The translators familiarity, however, with the persons, vi scenes, and events herein depicted made it a temptation difficult for him to resist, as well as a responsibility which he did not care to leave to others not possessing these advantages, and therefore more liable to miss a point, or give a wrong impression. The Translator, moreover, had the authors permission and advice to make a free translation, a portion of which was completed and approved by the latter before he left India on his recent tour to Japan and America. In regard to the nature of the freedom taken for the purposes of the translation, it may be mentioned that those suggestions which might not have been as clear to the foreign as to the Bengali reader have been brought out in a slightly more elaborate manner than in the original text; while again, in rare cases, others which depend on allusions entirely unfamiliar to the non-Indian reader, have been omitted rather than spoil by an over-elaboration the simplicity and naturalness which is the great feature of the original. There are no footnotes in the original. All the footnotes here given have been added by the Translator in the hope that they may be of further assistance to the foreign reader. This Volume Was An Offering To The Memory Of Rabindranath Tagore On The Occasion Of The Centenary Of His Birth. If The Best Homage To A Great Man Is To Be Paid Through An Understanding Of The Significance Of His Life And Work, This Publication Should Help Inspire Such A Homage Of Understanding. This Reprint Of The Book; Undertaken To Mark The 125Th Birth Anniversary Of The Poet, Will Bring Once Again To The Collective Consciousness Of A New Generation Of Men And Women The Memory Of A Greatness Which Was Amazing In Its Versality And Universal In Its Integrated Vision Of Life. Rabindranath Has Not Only Been A One-Man Synthesis Of The Old And The New, The Ancient And Modern, But He Has Also Been, Because Of His Extra-Ordinary Catholicity Of Mind, A Leading Light To The World Struggling To Be Reborn Into Sanity. Great Poets, It Is Said, Are For Ever Our Contemporaries And Some Of The Essays In This Volume Should Hopefully Drive Home The Relevance Of Rabindranath And All That He Stood For, As A Corrective To Our Age Of Cynic Despair. The Volume Contains Valuable Studies On The Many Aspects Of Tagore's Personality And Genius Contributed By Eminent Writers And Scholars From Many Parts Of The World. There Are, Besides, A Full And Comprehensive Chronicle Of The Poet's Life, From Year To Year, And A Bibliography Of His Publications In Bengali And English. Reproductions In Colour Of Some Famous Portraits Of The Poet By Distinguished Artists Add To The Value Of This Publication Which Is As Much A Tribute To The Genius Of Tagore As A Guide To Its Comprehension.

A unique autobiography that provides an incomparable insight into the mind of a genius The Renaissance man of modern India, Rabindranath Tagore put his country on the literary map of the world when he won the Nobel Prize for Literature in 1913. *My Life in My Words* is, quite literally, Tagore on Tagore. Uma Das Gupta draws upon the vast repertoire of Tagore's writings to create a vivid portrait of the life and times of one of India's most influential cultural icons. The result is a rare glimpse into the world of Tagore: his family of pioneering entrepreneurs who shaped his worldview; the personal tragedies that influenced some of his most eloquent verse; his groundbreaking work in education and social reform; his constant endeavour to bring about a synthesis of the East and the West and his humanitarian approach to politics; and his rise to the status of an international poet. Meticulously researched and sensitively edited, this unique autobiography provides an incomparable insight into the mind of a genius.

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