



# CONCEPTUAL INDIVIDUALITY OF DHRUPAD PADA AND DHRUPADANGA SONGS OF RABINDRANATH TAGORE

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**Abstract:** This paper deals with the concept of individuality used in Dhrupad pada and its impact and influence on Tagore's philosophical view on his Dhrupadanga songs. Philosophy is the pursuit of wisdom and consciousness through individual concept or ideology. So knowledge of various venues such as art, politics, religion, logic and metaphysics create concepts. The empathetic knowledge of religion is rationalised through consciousness definition and analytical reasoning makes people sceptical about the Supreme Being, it establishes faith through religion. Religion can be defined as a social institution involving beliefs and practices based on the sacred. Religion is a matter of Faith. So religion, concept and consciousness complement each other. Socio-cultural and religious Ideology of contemporary society developed an individual's consciousness. During and before Rabindranath Tagore's era

The influence of Dhrupad songs is observed in Bengal. The consciousness and religious sentiments of contemporary Dhrupad singing style is observed in Dhrupadanga songs of Rabindranath Tagore. Rabindranath's Dhrupadanga songs can be found among the Brahma Sangeets. Similar conceptual approach can be found between Dhrupad Pada and Dhrupadanga songs of Rabindranath Tagore. "Pratham adi Shiva shakti. / Naad parameshwara Narada Tambura Saraswati bhavare" this Dhrupad pada of Baiju Bawara develops the conceptual approach through religious sentiments towards the Supreme Power. Shiva, Narada, Saraswati and Tambura are the symbol of creation, enlightenment, destruction, nature and beauty. These concepts, thoughts and beliefs of enlightenment divine and Supreme discuss in Dhrupadanga songs of Rabindranath Tagore - " Prathama adi tava shakti./ Adi paramajjwala jayati tomari he gogone gogone". These Dhrupadanga song of Tagore's mainly discuss supreme power, the soul's desire for union with the supreme power, self-surrender and introspection. The topic of this paper investigates the manner in which the contemporary Dhrupad pada and Dhrupadanga songs of Rabindranath seem to have a similar approach. This article analyses in a theoretical manner. Analytical methods, history methods and descriptive methods are used for presenting true sentiments and approach of this paper. To understand the conceptual individuality of Rabindranath Tagore, it is essential to analyse Dhrupadanga's songs of Rabindranath Tagore.

**Keywords:** Concept, Religion, Conceptual individuality of Dhrupad, Conceptual individuality of Rabindranath Tagore, Dhrupad pada and Tagore's Dhrupadanga songs.

## I. INTRODUCTION

Consciousness and concepts reveal the nature of existence. In establishing the relationship between consciousness and presence, Descartes says that- existence is a primary subject and consciousness is a secondary subject, but the reference to consciousness is necessary to specify the matter of existence. Concepts come from consciousness and presence. In a broad sense, the concept and consciousness are a fundamental truth about individuals, the world in which individuals live, and an individual's relationship to the world and existing elements. The point of view with logic about life, religion, world, human beings, God, beauty, love etc are all part of concept and consciousness. Every human being is different. So the attitude towards any subject emerges differently in this arena of variation. Ideological inquiries of Dhrupad pada can be expressed

into various branches like - aesthetics, epistemology, metaphilosophy, mind and language, religion, nature and moral aspects. Aspects of conceptual individuality are expressed through literature, music and creative work. The literature, music and creative work are a reflection of an individual's mind, philosophy and wisdom of various fields. Consciousness of religion, concepts about natural things and moral philosophy plays an important role in Indian philosophy of culture, music and creative work.

## II. INDIVIDUAL CONCEPTS MATTER IN DHRUPAD PADA

Dhrupad, is an Indian singing style, which has evolved from the ancient times to the present day. That's why the conceptual approach of Dhrupad singing style changed many times from the ancient time to the present day. In ancient times, the desire to know one self and God were the purpose of life. So, literature, music and culture were created in this concept and conscious context. A Dhrupad verse form is formed by combining the views of the ancient era with the views of the present. Ancient ideology and contemporary ideology can be observed in the verses of Dhrupad of Haridas Swami, Tansen, Baiju Bawara and other padakarta. Haridas Swami can be said to be the pioneer of Dhrupad. Swami Haridas spent his life as a saint. The impression of a saintly life is evident in his Dhrupad pada. Surrender, devotion and love for God can be seen in his pada. Tansen was a follower and disciple of Swami Haridas. The influence of Tansen's education and later life also can be seen in Tansen's pada. Sometimes Tansen believes in monotheism and sometimes he looks for that One God in idols in the eyes of devotees. And Tansen composed - "Mahadeva Mahakal Dhurjati Shula.....Tansen kahe tose bhagata bhinnya bhinnya murati Upasata eak hi bramha aavata." Means God is one whether devotees worship different idols. Here religion conscious and ontological aspects are highlighted. Tansen also composed- " Mero maan mahi Hari Naam..... Jin rachou swarga marta our patala..." It means that my mind always chants the Harinam that Harinam created heaven, earth and Hades. Here cosmological ideology or the theory of creation of the world are highlighted. A look at other padas in the Dhrupad reveals the subject matter of ontology. Ontology is the philosophical view, where everything about reality is discussed in terms of being, becoming and existence. "Yanha jaga jhutha" in this Dhrupad pada shows a tendency of non-existence or negation. Looking at other verses like - " Tuhi suriya tuhi Chandra" , " a sakhi, aab kayse Karu, shyama to mero maan haralin", " badar aayeri lal piyabina lage dara pabana", it can be understood that the diverse concept of nature, the concept of human beings and the concept of love are clearly observed there.

## III. TEGORE'S CONCEPTUAL VIEW

Rabindranath Tagore was a poet and verse writer. His education, travelling to various countries and the shuttles of various wise and knowledgeable people in his family are helping him to grow the worldview behind his works and his ideas. Tegore's work and ideas are complex as well as original. He believes that human beings could fulfil their potential, freedom and full fulfilment through love, knowledge and consciousness, if someone succeeded in connecting an individual's narrow self with the universal being. Rabindranath Tegore's Dhrupadanga songs are full of references to the Upanishads. Upanishad has been translated as 'secret wisdom' that includes discussion of concepts such as: salvation (moksha/ mukti), ultimate reality (brahman), the individual soul (Atman), religion, duty and essence (dharma). The influence of mysticism, self-surrender, self-realisation, love for world, nature's cosmos is more noticeable in Dhrupadanga songs of Tegore. Sometimes Rabindranath's songs express faith, love and surrender to God in any situation. Then Tegore composed- "he sokha, momo hridoye roho...". O Friend, always stay in my heart. In all the activities of the world, whether in contemplation or unconsciousness always stay in my heart. Again, even though there is a feeling of love and surrender to God, somewhere there is a feeling of dissatisfaction, the pain of not getting and the feelings of darkness in the light. The feeling of conflict between light and darkness, achieving and non-achieving, having and not having, has emerged here is revealed through the song "aacho antore chirodin, tobu keno Kandi? Tobu keno herina tomar joti, keno disha hara ondhokare?" Rabindranath's Dhrupadanga songs are full of devotion and determination. Tagore uttered - " tomarey koriaachi jiboner dhruva tara, a somudre ar kobhu hobo nako dishes hara"... Means you are the constant in my life. I don't want to get lost in this delusional world ever again. I always feel your presence wherever I go. Shower your love and blessings on my longing eyes. Tagore wants freedom from the world of infatuation, illusion, desire and attachment. Rabindranath Tagore found immense joy. Immense joy pervades the whole world, so he composed - "anondo dhara bohiche bhubone..." Again, he describes this endless joy as the transition from the outside to the heart, from self-centeredness to universal love and affection, and Tegore composed- "jogoto jure udar sure anondo gaan baje, se gaan kobe gobhir robe bajibe hiya majhe".

#### IV. CONCEPTUAL RENDERING OF DHRUPAD PADA AND RABINDRANATH'S DHRUPADANGA SONGS

Tagore's songs are influenced by the contemporary Dhrupad singing style. Though Rabindranath Tagore's songs do not directly express the elements of Dhrupad singing style, there are direct shadows of Dhrupad padas. There are some conceptual similarities between the Dhrupad padas and Dhrupadanga songs of Rabindranath Tagore. "Prathama adi tava shakti", this Dhrupadanga song of Tagore is composed in the shadow of Dhrupad pada - "Prathama adi Shiva shakti nada parameshwara / Narada Tambura Saraswati bhavare/ Anahata aad nada guna sagar swarupa....." Analysing this Dhrupad pada implies the concept of the Power of Universal Sound and the source of creation energy from the sound. Rabindranath's songs also show the worship of that power and the belief of consciousness in universal power. In other words, it can be said that although the composers of the Dhrupad padas and Rabindranath are separated, their consciousness of universal power has somehow become unified. The same meaning that is transposed in the song "Dao probhu hiya bhore dao" is seen in the Dhrupad verse "Piyala mujhe bhari dere matvari mora/ Vita gayeli bhora...". Judging only the lyrics of the Dhrupad pada, it will be seen that the verse is actually spoken with an addictive joy. But in the underlying sense, the footman wants to taste a cupful of pleasure from that infinite store of bliss, possessed of great power. A lifetime is spent searching for happiness. But at the end of life the Padakarta describes the spirit of complete surrender in the Pada by comparing it with the real life concept. Rabindranath wrote "Maha vishve mahakashe mahakalor majhe ami manobo aka ki bhromi bishmoye" song inspired by the verse of Dhrupad "Mahadev....". That is, it can be said that the creation of the universe in the Dhrupad pada is worshipped only with the similitude of the Lord's name. But in Rabindranath's song, not the existence of the living world, but the consciousness of the union of man with the universe has been established. So it can be said that Rabindranath Tagore's songs and Dhrupad verses have the impression of the consciousness and concepts of the society of that time.

#### V. CONCLUSION

If observe these songs carefully, will see that Antaryami or Supreme Power feels differently in these songs. The influence conceptual individuality of life is always from the small to the large, from the external to the internal, from the singular to the universal. So it can be said that the influence of Dhrupad's pada philosophy has also fallen on Rabindra Sangeet or influence of Indian philosophy can be noticed in both the musics.

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