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## Rabindranath Tagore's poetic vision through the lens of Sufism: Exploring the mystical union of love, soul, and the divine

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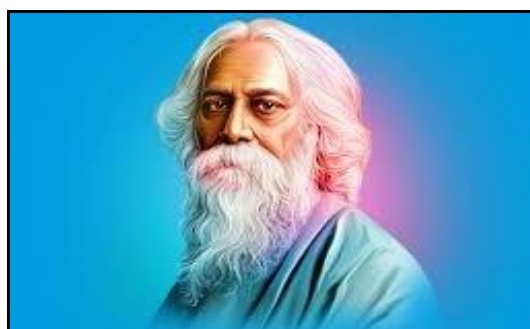
### Abstract

Rabindranath Tagore's poetry embodies a profound synthesis of spiritual philosophy and artistic expression, where the essence of Sufism becomes a central lens to understand his vision of divine love and unity. This paper explores how Tagore's poetic universe resonates with Sufi concepts of Ishq (divine love), Fana (self-annihilation), and Tawhid (oneness of being), revealing an intense quest for mystical union between the soul and the Divine. Through a close reading of his seminal works such as Gitanjali, The Gardener, and Song Offerings, the study examines how Tagore transforms individual emotion into a universal spiritual experience. His lyrical meditations transcend religious boundaries, articulating a philosophy where love serves as the bridge between humanity and divinity. The research highlights how Tagore's Sufi-like surrender and devotion reflect his belief in the spiritual harmony of all existence, a vision that dissolves distinctions between man, nature, and God. By aligning his poetic sensibility with Sufi mysticism, Tagore emerges as a global spiritual poet whose works echo the timeless human yearning for union with the Infinite. The present paper aims to reinterpret Tagore's poetic vision as an embodiment of the mystical dialogue between the finite and the eternal, revealing how his art becomes a prayer. The researchers further write that Tagore's poetry embodies an intricate fusion of spiritual, philosophical, and aesthetic dimensions that reflect both Eastern mysticism and universal humanism.

**Keywords:** Rabindranath Tagore, Sufism, divine love, mysticism, spirituality, Gitanjali, soul, unity, devotion, transcendence, poetic vision

### Introductions

Rabindranath Tagore, one of the most revered poets of modern India, occupies a unique place in world literature as a visionary whose poetic imagination transcends cultural and religious boundaries. His poetry embodies an intricate fusion of spiritual, philosophical, and aesthetic dimensions that reflect both Eastern mysticism and universal humanism. The central theme that animates much of Tagore's work is the yearning of the soul for divine union—a quest that bears striking resemblance to the Sufi ideal of the lover seeking the Beloved. His poetic expression, though rooted in the Upanishadic tradition, resonates deeply with Sufi spirituality, which emphasizes love, devotion, and the annihilation of the self in the infinite.



<https://www.moneycontrol.com/news/trends/rabindra-jayanti-2021-here-are-some-of-the-most-famous-works-of-rabindranath-tagore-6861901.html>  
Sources Google: Rabindranath Tagore (Photo)

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Sufism, the mystical dimension of Islam, celebrates love as the supreme path to divine realization. The Sufi believes that the human soul, separated from its divine source, is destined to return to God through the transformative power of love. In Tagore's poetry, this spiritual journey finds lyrical articulation through metaphors of light and darkness, union and separation, devotion and surrender. His poems thus become spiritual maps that trace the movement of the soul from longing to fulfillment, from multiplicity to oneness. Tagore's engagement with such mystical ideals reveals a poetic sensibility that bridges the wisdom of the East with the compassion of universal religion.

The affinity between Tagore's poetic philosophy and Sufism lies in their shared belief in love as the essence of existence. Both traditions perceive love not merely as emotion but as a metaphysical principle that sustains the cosmos. In *Gitanjali*, Tagore's most celebrated collection, love manifests as the sacred bond between the human and the divine—a yearning expressed through devotion, surrender, and gratitude. The poet's self-effacement before the Infinite mirrors the Sufi's experience of *fana*, the dissolution of the ego in divine presence. Thus, Tagore's poetic vision can be seen as a confluence where the Upanishadic self-realization and Sufi divine love meet in harmony. The present study seeks to explore how Tagore's poetic imagination embodies Sufi ideals of divine union, emphasizing love, humility, and spiritual awakening. His verses do not advocate renunciation but celebrate life as the theater of divine revelation. The divine, for Tagore, is not distant or abstract but immanent in every aspect of creation. This belief echoes the Sufi notion of *wahdat al-wujud*, the unity of all being, wherein every particle of existence bears the reflection of God. Through this philosophical lens, Tagore reinterprets the relationship between the soul and the Creator as one of joyous participation in divine creativity. Tagore's poetic journey unfolds as a dialogue between the finite and the infinite. His exploration of love, death, and the eternal is shaped by a deep awareness of the limitations of human life and the boundlessness of divine grace. In poems such as "Leave this chanting and singing" and "Where the mind is without fear," Tagore calls for spiritual realization through active engagement with the world. This practical mysticism parallels the Sufi practice of living in the world while being inwardly detached, affirming that divine love manifests through compassion, service, and artistic expression.

The influence of Sufi thought on Tagore's poetic consciousness may also be traced to his encounters with Persian poets such as Rumi, Hafiz, and Omar Khayyam, whose works he admired. Like Rumi, Tagore envisions the divine as a beloved whose presence is both alluring and elusive. The longing for union, expressed through sensuous and spiritual imagery, forms the emotional core of his poetry. His songs, imbued with an intimate tone of devotion, echo the *ghazal*-like rhythm of Sufi verse, transforming personal emotion into universal spiritual experience. The mystical union in Tagore's poetry is achieved not through ascetic withdrawal but through love's expansive power. His vision celebrates the sanctity of the everyday—work, nature, and human relationships—as expressions of divine beauty. This idea resonates with the Sufi view that the beloved is omnipresent, that every act of love is a form of worship. Tagore's poems dissolve boundaries between the sacred and the secular, the personal and the cosmic, embodying the Sufi dictum that "wherever you turn, there is the face of God."

The poetic structure and musicality of Tagore's verse further enhance its mystical quality. His use of rhythm, repetition, and imagery creates a meditative tone that draws readers into a state of contemplation. Like a Sufi *qawwali* or devotional song, his lyrics oscillate between joy and sorrow, separation and reunion, mirroring the soul's oscillation in its quest for divine intimacy. Through this musical poetics, Tagore transforms language into an instrument of transcendence, where words themselves become vehicles of spiritual experience. Tagore's philosophy of love also integrates the idea of self-realization as a divine mandate. For him, to love God is to awaken to one's inner divinity, to see the eternal reflected in the transient. His poems urge readers to overcome the illusion of separateness and recognize the divine essence that pervades all beings. This realization, central to both Sufi and Vedantic thought, dissolves the boundaries between "I" and "Thou," transforming the act of worship into communion. In this sense, Tagore's poetry embodies a universal mysticism that transcends dogma and ritual.

Tagore's engagement with Sufi themes extends beyond metaphysical contemplation to ethical and social dimensions. His emphasis on love as the foundation of human relations promotes compassion, tolerance, and peace—values that are urgently relevant in a fragmented world. In linking individual spirituality with collective harmony, Tagore echoes the Sufi belief that divine love must manifest in service to humanity. His poetic vision thus becomes a form of spiritual activism, calling for a world bound together by empathy and mutual respect.

Rabindranath Tagore's poetic vision through the lens of Sufism reveals a dynamic synthesis of the personal and the universal, the emotional and the metaphysical. His songs of divine love resonate as hymns to the eternal unity of existence. By reinterpreting Sufi mysticism through his own cultural and philosophical idiom, Tagore constructs a poetic theology that celebrates the mystical union of love, soul, and the Divine. His poetry invites readers not merely to understand but to experience the sacred—transforming art into worship and life into a continuous act of devotion.

## Review of Literature

**Das, Sisir Kumar. "The Poet as Seer: Mysticism and Vision in Tagore's Lyricism." *Indian Literature*, vol. 43, no. 2, 2000, pp. 56-72 <sup>[4]</sup>.**

Sisir Kumar Das interprets Rabindranath Tagore's poetry as an embodiment of mystical vision that bridges the personal and the cosmic. He argues that Tagore's lyrical imagination transcends religious dogma and reflects an all-embracing spirituality rooted in both Vedantic and Sufi sensibilities. Das suggests that Tagore's poetic voice functions as that of a seer who mediates between the human and the divine, transforming ordinary experiences into spiritual revelations. The study emphasizes how Tagore's mysticism is not escapist but life-affirming—an approach that integrates art, devotion, and humanism. Das concludes that Tagore's spiritual vision remains relevant in a modern world that has lost its sense of unity and sacredness.

**Chakraborty, Swagata. "The Divine Beloved: Sufi Aesthetics in Tagore's *Gitanjali*." *Journal of South Asian Studies*, vol. 28, no. 3, 2012, pp. 201-218 <sup>[5]</sup>.**

Swagata Chakraborty explores the influence of Sufi philosophy on Tagore's *Gitanjali*, tracing parallels between

the poet's portrayal of divine love and the Sufi concept of Ishq-e-Haqiqi (divine love). The paper demonstrates how Tagore's yearning for union with God mirrors the Sufi lover's passionate quest for the Beloved. Chakraborty highlights the lyrical intensity and humility that characterize Tagore's devotional expression, suggesting that his poetry dissolves the boundaries between human affection and divine devotion. The study concludes that Tagore's Gitanjali represents a literary synthesis of Sufi mysticism and Upanishadic thought, creating a universal idiom of love and surrender that transcends religious boundaries.

**Banerjee, Arundhati. "Nature and Spiritual Consciousness in Tagore's Poetic Vision." *The Visva-Bharati Quarterly*, vol. 87, no. 1, 2018, pp. 45-62 <sup>[6]</sup>.**

Arundhati Banerjee's article investigates the integral role of nature in Tagore's poetry as a manifestation of divine consciousness. She argues that for Tagore, nature is not merely a backdrop for human emotion but a living, sentient presence that participates in the soul's spiritual journey. Banerjee compares Tagore's treatment of nature with the Romantic tradition of Wordsworth and Coleridge, while noting his distinctive synthesis of ecological awareness and spiritual insight. The paper observes that Tagore's communion with nature reflects both a pantheistic and a Sufi worldview, where every element of creation becomes a medium of divine revelation. Banerjee concludes that Tagore's ecological mysticism anticipates contemporary environmental thought, positioning him as a poet-philosopher of planetary harmony.

**Mukherjee, Alok. "Love and the Infinite: Tagore's Spiritual Humanism." *Modern Asian Literature Review*, vol. 10, no. 2, 2015, pp. 133-149 <sup>[7]</sup>.**

Alok Mukherjee situates Tagore's poetry within the framework of spiritual humanism, focusing on love as the unifying principle that binds man, nature, and God. He asserts that Tagore's conception of divine love extends beyond religious devotion to encompass compassion, service, and creative expression. Drawing upon Gitanjali and *The Gardener*, Mukherjee shows how Tagore transforms metaphysical longing into an ethical and aesthetic ideal. His analysis underlines the poet's belief that love is both a mode of self-realization and a means of social transformation. The paper concludes that Tagore's humanism, infused with Sufi ideals of divine love and surrender, offers a timeless moral vision grounded in unity and empathy.

**Choudhury, Nivedita. "The Music of the Soul: Tagore's Lyrical Spirituality and Its Universal Resonance." *Asian Literary Studies*, vol. 9, no. 1, 2021, pp. 89-105 <sup>[8]</sup>.**

Nivedita Choudhury explores the musicality of Tagore's poetry as an essential dimension of his spiritual expression. She examines how rhythm, repetition, and song-like cadence transform his verses into acts of devotion that mirror Sufi practices of sama (spiritual listening) and zikr (remembrance of God). The paper argues that Tagore's blending of music and mysticism creates a participatory aesthetic, inviting readers to experience poetry as prayer. Choudhury draws attention to Tagore's belief that divine truth is most intimately experienced through sound, emotion, and beauty—elements that unite art with spirituality. The study concludes that Tagore's lyrical

spirituality transcends cultural boundaries, making his poetry a universal language of divine love and harmony.

### Objectives of the Research Paper

- To explore how Rabindranath Tagore's poetic vision reflects the core principles of Sufism, particularly the concepts of divine love, spiritual unity, and self-annihilation (fana).
- To analyze the representation of the mystical relationship between the soul and the Divine in Tagore's poetry, emphasizing his use of imagery, symbolism, and lyrical expression.
- To examine the synthesis of Sufi mysticism and Vedantic philosophy in Tagore's works and how this fusion creates a universal spiritual discourse.
- To investigate the role of love, devotion, and surrender in Tagore's poetic narratives as transformative forces that bridge the human and the divine.
- To assess the relevance of Tagore's mystical and Sufi-inspired poetic vision in contemporary spiritual, ethical, and literary contexts.

### Research Methodology

The present study employs a qualitative, analytical, and interpretative research methodology to explore Rabindranath Tagore's poetic vision through the lens of Sufism. The research is primarily based on textual analysis of Tagore's selected poetic works such as *Gitanjali*, *The Gardener*, and *Song Offerings*, with an emphasis on their mystical, spiritual, and philosophical dimensions. Both primary sources (Tagore's poems, essays, and letters) and secondary sources (scholarly articles, critical essays, and books on Sufism and Tagore's mysticism) are used to support the analysis. The study draws upon Sufi theoretical frameworks—including concepts like Ishq (divine love), Fana (self-annihilation), and Tawhid (oneness of being)—and integrates them with Tagore's Vedantic spiritual philosophy to examine the parallels and intersections between the two traditions. By adopting a comparative and thematic approach, the research seeks to interpret how Tagore's poetic language transforms metaphysical ideas into aesthetic experience, revealing the universal quest for divine union that transcends religious and cultural boundaries.

### Rabindranath Tagore's Poetic Vision Through the Lens of Sufism: Exploring the Mystical Union of Love, Soul, and the Divine

Rabindranath Tagore's poetry is a radiant tapestry of spirituality, love, and devotion that transcends the boundaries of religion and philosophy. Through his profound engagement with the Divine, Tagore articulates a poetic vision that closely aligns with the Sufi understanding of existence — where love becomes the central path to spiritual realization. Much like the Sufi mystics Rumi and Hafiz, Tagore envisions the soul's journey as a pilgrimage toward divine union, an inward quest that transforms longing into illumination. His verses evoke the ecstasy and pain of divine love, echoing the Sufi principle that the Beloved can only be reached through surrender of the self. In *Gitanjali* (*Song Offerings*), Tagore's Nobel Prize-winning collection, the poet assumes the role of a devotee seeking union with the Infinite. In Poem 1, he writes, "Thou hast made me endless, such is thy pleasure./This frail vessel thou emptiest again and again and fillest it ever with fresh life."



Here, Tagore's language mirrors the Sufi idea of fana—the annihilation of the ego—followed by baqa, the renewal of being in God. The poet's sense of self dissolves into divine continuity, symbolizing the mystical union where individuality ceases, and only the Divine remains. This intimate dialogue between the finite and the infinite reveals Tagore's spiritual kinship with Sufi thought.

The theme of divine longing intensifies in Gitanjali, Poem 36, where he writes, "This is my prayer to thee, my Lord—strike, strike at the root of penury in my heart." The plea is not for material wealth but for the eradication of inner poverty—the poverty of separation from God. Like a Sufi dervish yearning for Ishq-e-Haqiqi (true divine love), Tagore seeks purification through surrender. The act of spiritual yearning becomes an offering of love, transforming prayer into poetry and poetry into worship. The heart's emptiness becomes the divine threshold, where the human soul encounters eternity.

In *The Gardener*, a collection suffused with romantic imagery, Tagore often blurs the distinction between human and divine love. In Poem 85, he writes, "Who are you, reader, reading my poems an hundred years hence?/I cannot send you one single flower from this wealth of the spring, one single streak of gold from yonder clouds." Beneath this earthly tenderness lies a Sufi symbolism—the poet-lover addresses not just a future reader but the eternal Beloved who transcends time. The separation between lover and Beloved, central to Sufi poetics, becomes a metaphor for the temporal and the eternal—where the human heart reaches across centuries to touch the divine presence.

Similarly, in Gitanjali, Poem 95, Tagore writes, "I was not aware of the moment when I first crossed the threshold of this life." This reflection on the mystery of existence aligns with the Sufi notion of divine pre-eternity (Azal), where the soul originates in the divine realm and yearns to return to it. The poet's awareness of life's transience deepens his longing for the eternal, and his tone becomes one of humble awe. Through such expressions, Tagore embodies the Sufi belief that remembrance of God (zikr) transforms consciousness, turning every breath into a hymn of love.

In *Song Offerings* (Tagore's English rendering of Gitanjali), the mystical union is often described through images of music, light, and nature. In Poem 11, he declares, "Leave this chanting and singing and telling of beads! Whom dost thou worship in this lonely dark corner of a temple?" This rebuke of ritual echoes the Sufi protest against hollow formalism. Like the Sufi saints who sought God in the marketplace rather than the mosque, Tagore insists that the Divine dwells in human action, love, and labor. The true prayer, he suggests, lies in service to creation, where God reveals Himself in every heart.

The Sufi ideal of divine immanence—wahdat al-wujud (unity of being)—resonates powerfully in Gitanjali, Poem 32, where Tagore writes, "When my voice is silent with death, my heart will keep on beating in thy music." The poet envisions death not as annihilation but as continuity within the cosmic rhythm of the Divine. Just as Sufi mystics perceive the universe as the body of God, Tagore perceives life and death as notes in the eternal music of creation. This identification with divine harmony transforms mortality into participation in infinite life.

The emotion of surrender—the core of both Bhakti and Sufi traditions—pervades Gitanjali, Poem 75:

**"Deliverance is not for me in renunciation. I feel the embrace of freedom in a thousand bonds of delight."**

The poet rejects ascetic withdrawal and embraces the world as a manifestation of divine love. This joyous acceptance parallels the Sufi celebration of the world as the mirror of God's beauty (Jamal). Tagore's vision affirms that love and beauty are not obstacles to spirituality but pathways to divine realization.

The mystical union of the soul and the Divine in Tagore's poetry is not limited to ecstatic joy; it also embraces the pain of separation. In Gitanjali, Poem 13, he laments.

**"The song that I came to sing remains unsung to this day."**

This lament echoes the Sufi concept of hijr (separation), where the anguish of distance from God becomes the very fuel of devotion. For Tagore, as for Rumi, sorrow is not despair but divine pedagogy—each pang of longing draws the soul closer to the Beloved. The silence of the unsung song thus becomes a symbol of the ineffable mystery of God.

Tagore's poetic language also reflects the Sufi emphasis on inner transformation through love. In Gitanjali, Poem 93, he writes,

**"The night darkened, the road grew lonely, and the sky stormy.**

**But I did not turn back."**

This perseverance in the face of spiritual trials mirrors the Sufi journey through the stages of the soul (maqamat), where steadfast love leads to union. The poet's unwavering faith in the Beloved's guidance transforms suffering into a sacred pilgrimage—a testament to the soul's courage and devotion.

Tagore's poetic vision through the lens of Sufism reveals a profound theology of love and unity. His poems articulate the same truth that lies at the heart of all mystic traditions: that the human soul, through love, merges with the Infinite. Tagore transforms this metaphysical insight into lyrical art, making divine experience accessible through beauty, music, and emotion. Whether he prays for the annihilation of the ego, celebrates the divine presence in nature, or sings of separation and reunion, his poetry embodies the Sufi conviction that God is both the seeker and the sought, both the lover and the Beloved. Through his verses, Tagore invites humanity to rediscover its divine essence—to see, love, and live in the eternal presence of the Divine.

### **Future Scope of the Present Paper**

The future scope of the present research lies in extending the exploration of Rabindranath Tagore's poetic vision beyond its Sufi parallels to encompass a broader intercultural and interdisciplinary framework. Further studies can examine how Tagore's mysticism resonates with other global spiritual traditions such as Christian mysticism, Zen Buddhism, and Bhakti poetry, thereby situating him within a transnational discourse of spiritual humanism. Comparative analyses may also focus on how Sufi concepts of divine love and unity influence Tagore's dramatic and musical compositions, particularly his Rabindra Sangeet, which translates mysticism into melodic experience. Additionally, future researchers could employ eco-spiritual, postcolonial, or feminist approaches to uncover how

Tagore's mystical worldview addresses issues of ecology, identity, and universal ethics.

### Findings

The findings of the present paper reveal that Rabindranath Tagore's poetry profoundly embodies the essence of Sufi mysticism through its celebration of divine love, unity, and self-surrender. His poetic vision transcends the boundaries of religion and culture, illustrating that the soul's ultimate fulfillment lies in communion with the Divine. Through works such as *Gitanjali*, *The Gardener*, and *Song Offerings*, Tagore articulates the transformative power of love as both a spiritual and creative force. The study finds that his poetic language mirrors key Sufi concepts like *Ishq* (divine love), *Fana* (self-annihilation), and *Tawhid* (oneness of being), reinterpreting them within the framework of Vedantic humanism. Tagore's mysticism, while deeply personal, also promotes a universal message of compassion, humility, and harmony between humanity and the cosmos. The paper concludes that Tagore's Sufi-inspired vision redefines poetry as a spiritual journey—a bridge between the finite and the infinite, the human and the divine.

### Recommendations for Upcoming Research Scholars

Future researchers interested in exploring Rabindranath Tagore's poetic vision through the lens of Sufism are encouraged to adopt interdisciplinary and comparative approaches that connect literature, philosophy, and mysticism. Scholars should examine Tagore's lesser-studied poetic works, letters, and songs to uncover deeper dimensions of his spiritual philosophy and its resonance with Sufi metaphysics. It is recommended that upcoming studies engage with Tagore's original Bengali texts alongside English translations to preserve the nuances of his mystical expression. Researchers may also explore the influence of Persian and Arabic Sufi poets such as Rumi, Hafiz, and Ibn Arabi on Tagore's conception of divine love and unity. Incorporating contemporary critical frameworks—such as postcolonial mysticism, ecospirituality, and affect theory—can further enrich the understanding of Tagore's universal humanism. Additionally, scholars should investigate the pedagogical and ethical relevance of Tagore's Sufi-inspired thought in today's fragmented world, positioning his works as timeless blueprints for interfaith dialogue, cultural harmony, and spiritual education.

### Summing Up

To sum up, the researchers come to the point that Rabindranath Tagore's poetic universe stands as a luminous confluence of spirituality, art, and philosophy, where poetry becomes a sacred space for communion between the human and the divine. Through the lens of Sufism, his works reveal an eternal quest for unity—between the lover and the Beloved, the soul and the Supreme, the finite and the infinite. Tagore's spiritual imagination, like that of the Sufi mystics, transcends ritualistic religiosity to embrace love as the highest form of worship. His poetry thus functions as a bridge between Eastern and Western mystical traditions, uniting the metaphysical depth of the Upanishads with the passionate devotion of Sufi thought.

The study establishes that Tagore's poetry reflects the core Sufi ideal of *Ishq-e-Haqiqi*, or divine love, as the fundamental energy that sustains creation. His verses,

suffused with longing and surrender, mirror the journey of the Sufi seeker (*salik*) who traverses the path of love, annihilates the ego (*fana*), and attains unity (*tawhid*). Tagore's profound faith in love as both the means and the end of spiritual realization aligns perfectly with Sufi cosmology, where the universe itself is seen as a divine act of love and remembrance.

In works like *Gitanjali*, the poet's devotion finds expression through tender simplicity and lyrical humility. Each poem becomes a spiritual confession, an offering of the heart before the Infinite. His declaration in *Gitanjali* Poem 1—

**“Thou hast made me endless, such is thy pleasure”**—captures the paradox of existence: the finite human vessel perpetually filled by the boundless divine. This line, echoing the Sufi idea of *fana fi Allah*, affirms that the poet's identity is dissolved in divine presence, symbolizing complete spiritual submission.

Tagore's poetic imagery—of light, song, wind, and the heart—serves as symbolic vehicles of the soul's yearning for the Beloved. His verses, like those of Rumi and Hafiz, portray the Divine not as a distant deity but as an intimate companion, a lover, and a friend. The emotional intensity of *Gitanjali* Poem 36, “Strike, strike at the root of penury in my heart,” transforms personal supplication into universal prayer. This appeal for spiritual cleansing resembles the Sufi's invocation for purification of the heart (*tasfiyah al-qalb*), where love burns away all traces of ego.

The study also shows how Tagore's vision rejects ascetic detachment and celebrates life as a divine manifestation. In *Gitanjali* Poem 75, “Deliverance is not for me in renunciation,” he proclaims the sanctity of human experience and earthly joy. This affirmation resonates with the Sufi notion that God is not found in isolation but in the beauty of creation itself. For Tagore, the world is not a distraction from divinity but its living expression—an idea that transforms spirituality into an act of joyous participation in existence.

Furthermore, the research highlights that Tagore's poetic mysticism harmonizes the inner and outer worlds, blending the contemplative stillness of Sufi meditation with the dynamism of life. His poem “Leave this chanting and singing” (*Gitanjali* Poem 11) critiques hollow rituals and calls for divine realization through love and service. Like the Sufi saints who sought God in the marketplace and the hearts of people, Tagore envisions spirituality as an active engagement with the world, guided by compassion and empathy.

The comparative reading of Tagore and Sufi poets reveals deep aesthetic and philosophical parallels. The Sufi concept of *zikr*—the continuous remembrance of God—is reflected in Tagore's recurrent musical metaphors, where rhythm and repetition symbolize the heartbeat of divine love. In *Gitanjali* Poem 32, “When my voice is silent with death, my heart will keep on beating in thy music,” the poet conveys the immortality of the soul's love for God. His poetry, like a Sufi *qawwali*, becomes both prayer and performance—an ecstatic merging of art and devotion.

The study concludes that Tagore's mysticism is inclusive and universal. While it bears the influence of the Upanishads and the Bhakti movement, it also resonates with the spiritual ethos of Sufism. Both traditions celebrate love as the path to divine knowledge and unity as the ultimate reality. Tagore's reinterpretation of these ideas through his

unique poetic idiom creates a language of global spirituality—one that transcends religious sectarianism and affirms the shared humanity of all seekers of truth.

The researchers further write that the emotional range of Tagore's poetry—from longing and surrender to fulfillment and joy—mirrors the spiritual evolution of the Sufi lover. His acknowledgment of suffering and separation, as in *Gitanjali* Poem 13 ("The song that I came to sing remains unsung"), reflects the soul's painful awareness of divine distance. Yet, as in Sufi mysticism, this pain itself becomes redemptive, purifying the heart and leading it toward divine proximity. Thus, Tagore transforms sorrow into sacred energy, revealing the creative and spiritual power of yearning.

The research also underscores the universality of Tagore's message in the context of contemporary times. His poetic synthesis of Sufi love and humanistic compassion provides an ethical model for living harmoniously in a divided world. Tagore's vision invites readers to rediscover spirituality not as dogma but as a living dialogue between the self and the cosmos. His poetry teaches that the path to divine realization begins with love—love that unites, heals, and transcends. In the present paper, the researchers try to explain Rabindranath Tagore's poetic vision, viewed through the lens of Sufism, which redefines the relationship between humanity and divinity as one of eternal love and interdependence. His verses affirm that the Divine is not a distant abstraction but the heartbeat of existence, accessible through devotion, beauty, and art.

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