

I. Introduction: The Poesy of *Four Chapters*

Introducing this research based on *Four Chapters* by Rabindranath Tagore, the most towering figure of Bengali Literature in Particular and nineteenth Century literature in general, begins with acknowledging his theory of non-violence for which he has vigorously denounced armed rebellion. *Four chapters* is an emblem of Tagore's uncompromising respect for independence of an individual, and the State for that matter, that sets forth a concrete philosophy of liberation, a self-illuminating light to freedom.

Through *Four Chapters* comes the saga of oriental humanism in that the author has foregrounded the 'love story' which in one or many ways becomes a possible means to perfect livelihood amongst differences with no other options left: independence cannot be attained by ruining others.

Rabindranath Tagore (1861-1941), a Bengali poet, Brahma philosopher and nationalist, who was awarded the Nobel Prize for Literature, secured his place and interest in Art from his Early childhood. His grandfather was a leading businessman and a man of Letters who adopted the Brahma faith, made arrangements for the children to be acquainted with both English and Indian Traditions.

As the youngest among fourteen culturally sensitive children, Rabindranath grew up in a vibrant artistic atmosphere, where literary magazines were published and music performance and theaters were presented within the cultural group. Rabindranath Tagore was a philosopher and a poet. Another brother was the first Indian member of Indian civil Service, yet another brother Jyotidranath Tagore was a talented musician-composer and playwright. Among his sisters, Swarna Kumari Devi earned fame as a novelist in her own right. Jyotinindrath's wife, Kadambini, was a

dear friend and a powerful influence on the budding poet whose suicide in 1884 left him distraught for years, and left a profound mark on Tagore's literary life.

Tagore' family lineage certainly helped him to move through the sea of philosophy and Art, not to undermine the treasure of profundity he achieved from their loses.

The story of *Four Chapters* revolves round three persons. "Indranath, a revolutionary leader; Atin, a young recruit to the revolutionary cause; and Ela, an attractive girl is in love with Atin," Veena Das and Asish Nandi hold in *Violence, Victimhood, and the Language of Silence*, "who is also a member of Indranath's group"(186). The story line is simple. True to its name, it describes through four episodes:

The growth of Ela and Atin's relationship-attracted by Ela, Atin joins the revolutionary group. The group is led by Indranath, a revolutionary trained in Europe, who is endowed with brilliance in the sciences, languages, as also in armed and unarmed combat. Under the training of Indranath, Atin gradually loses his humanity. Ela refuses to marry him because of her vow to remain a celibate in the service of the nation. Finally, through a series of happenings. Ela herself becomes a liability to the revolutionaries. The task of eliminating her falls on Atin, and in a moving last chapter, there is a face of face encounter between Atin and Ela. Both are aware that the meeting must end in Ela's execution. Ela is a willing victim since her death through Atin's hand has an erotic flavor for her, whereas for Atin, it is the final revelation that he has fallen from his *dharma* (code of conduct) and *svabhava* (individual specificity). (186-87)

In other words the sacrifice of Ela does not follow from her consent to the structure of meaning in which it is located by Indranath's modern nationalism but from a privatized meaning, derived from her relationship with Atin.

Later, Rabindranath Tagore went to live on a house boat on the tributary system of the river Padma where he composed *Sonat Tari* (1894), *Chitrira* (1996) and *Katha Kahahi* (1900) that established him as a poet.

He was also establishing a reputation as an essayist, playwright, and his short stories reflecting the village life that he saw around him, earned him Considerable praise. "Life in the Country brought him in direct Contact with the soil of his land", maintains Aruna Roy in *Indian Literature*, "no great poet could remain silent at the sight at tyranny and oppression of humanity" (56). The Life in riverboat was the initiation in that established Rabindranath Tagore as poet of nature and humanity. Tagore proved himself "realistic in outlook", but in the final stage merged his grieves "into tranquility and found out eternal source of Joy":

[...] artist in him looked for newer Ideas and modes of expression. The poets imagination sight for firmer support in realistic observation. As a flowering creeper needs the firm base of tree to wind upwards..... requests his imaginative spirit take him to the material world. He seems to rebuke himself, a boy who has fled from his home and playing his flute sitting alone, in the meadow.... many be counted as his first entrance into the realm of realities. (qtd. in Roy 56)

Tagore's movement to Santiniketan, where he set up an experimental school in 1901, is a major leap in terms of his personal life and literary life. *Naivedya* (1901) and *Kheya* (1906) were published in this period, and his wife, son and a daughter died in the same period leaving the humanist inside him completely distraught.

His contributions earned him a rather misleading epitaph "the Bengali Shelley." Visva-Bharati was dedicated to emerging western and Indian philosophy and Education. He produced poems, novels, stories a history of India, textbooks, and treaties on pedagogy in his time with Sanitinetan.

Tagore's reputation as a writer was established in the United States and in England after the publication of *Gitanjali, Song Offerings*, which concerns on divine and human love. The poem were translated into English by the author himself. In the introduction from 1912 William Butler Yeats wrote: "These lyrics-which are in the original, many Indians tell me, are full of subtlety of rhythm, of untranslatable delicacies of color, of metrical invention-display in their thought a world that I have dreamed of all my life long." Tagore's poems also drew the attention of Ezra Pound, the most prominent of English modern poets, and subsequently secured Tagore the prestigious Nobel prize for Literature in 1913, becoming the first Asian to be awarded a Nobel prize. Ezra Pound visualized Rabindranath Tagore as "a man with no contradiction ... attuned with nature" (*Fortnightly*, March 1913). Pound has further elaborated the great humanity inside Tagore:

There is in him the stilled of nature. The poems do not seem to have been produced by storm or by ignition but seem to show the normal habit of his mind. He is at one with nature, and finds no contradictions. And this is the sharp contrast with the western mode. Where man must be shown attempting to master nature if we are to have "great drama". There seems in him the "Unity consciousness".

(Pound *Fortnightly Review* 1913)

However, Tagore also experimented with poetic forms and these works have lost much in translation into other languages. Tagore wrote his most works in Bengali, but

he often translated his poems into English. Many of his poems are actually songs, and inseparable from their music.

Much of Tagore's ideology come from the teaching of the Upanishads and from his own belief that God can be found through personal purity and service to others. He stressed the need for new world order based on transnational values and ideas, "the unity consciences": "The soil, in return for her service, keeps the tree tied to her... the sky asks nothing and leaves it free." Tagore was a supporter of Gandhi, but warned of the dangers of nationalistic thought. Unable to gain ideological support to his view, he retired into relative solitude.

Most of the philosophical values Tagore holds is the consequence of his immense travel of various civilizations and politics-Japan to Britain, and most of southeast Asia. On his journeys and lecture tours Tagore attempted to spread the ideal of uniting East and West.

It is Tagore's fascination towards peace and brotherhood that leaves him as a major part in India's social, political, and cultural movements, whose elegant prose including *Four Chapters* vigorously denounces the so-called inevitability of Armed Rebellion for independence. Here a common texture of independence is painted; a propagation that carries this spirit of '*Basudhaiva Kutumbakam,*' universal brotherhood. *Four Chapters* most ardently propels a conviction of peace and serves as an abode of peace for the independent India to come along with Gandhi. Tagore was predictably hostile to the communal sectarianism (such as a Hindu orthodoxy) that was antagonistic to Islamic, Christian, or Sikh perspectives. But even nationalism seems to him a suspect. Isaiah Berlin Summarizes Tagore's Complex Position on Indian nationalism well:

Tagore stood fast on the noosed carouse way, and did not betray his vision of the difficult truth. He condoned Romantic over attachment to the past, what he called the tying of Indian to a past "like a sacrificial grate tethered to a post", and he accused men who displayed it they seem to him reactionary not of throwing what true political freedom was, pointing out that it is from English thinkers and English books that the very nation of political liberty was derived.

(Berlin "Rabindranath Tagore and the Conscious of Nationality" 265)

The insights of Tagore's nationalism and freedom campaign can be traced through Ela and Atin in *Four Chapters* where the Master Indranath's conspicuous virility of prompting youths towards revolutionary involvements has been shattered down.

It is not only the consequence of wrong path Indranath and his bands took that leaves the story into the oblivion of Tragedy, but also a severe punishment for breaking away the two lover- souls apart. For Tagore if India would be free, it should not come at the cost of "communal violence", "widespread killing", and "politically organized armed indictments." Tagore's conditions was that it is one of he highest importance that people be able to live, and reason in freedom. His attitudes are best manifested in *Four Chapters*.

It is this belief toward politics and culture, nationalism and even internationalism, tradition and modernity, can call be seen in the Light of this belief. Ela, who seems to be the messenger of Tagore in *Four Chapters* begins with struggling hard against Indranath's temptation to get involved in armed rebellion: "These splendid boys are being sacrificed at, the alter of some blind, monstrous idol" (7). Most likely is that Tagore's own heart is going bereaved through these lines of Ela, "It's breaking may heart" (7).

Four Chapters (1934) is written against the backdrop of the pre-independence revolutionary terrorist movement in Bengal. An introduction to *Four Chapters* maintains Tagore's stance on revolutionary movement:

It [Four Chapter] denounced terrorism was a symbol of courage dedication, sacrifice and heroism..... the good of man, cannot be attained by the ruin of another. Ela, the heroine, makes others aware of the value of love and individuality and voices her moral anxieties against violence. The novel mystifies Tagore's claim that it is not a political novel but a love story. Here Tagore gives us one of the most impressive accounts of primitive, irresistible, passionate and erotic moments of star-crossed young lovers who are crushed under a to be ideology.

Tagore's realization of freedom, as ascribed in *Four Chapters* is the poesy that comes in self-realization : no wonder one has to wreck his life if he doesn't realize and works according to his heart's appeal.

Tagore, along with Gandhi, is the prophet of Indian Independence in the light of 'Ahimsa', a 'Vedantic benediction' that prohibits to torture or kill other for individual benefits. "A poet's poet" is a very rare epithet that Tagore won during and after his life time. "He is a marker of not only modern Indian mind and civilization", introduction for *Four Chapters* Creeps on, "Gandhi Called him the Great Sentinel."

The description of Rabindranath Tagore as "a Man among men", a "citizen of the world," "A Librated Spirit," and "A Modern Rishi" is a measure of his thoughts and contributions as invigorated in *Four Chapters* for whom Humanism was central to everything. Through *Four Chapters* Tagore has asked all of us to respect the "divine" and "poetic" cry of spirit, "*Manki Suno*".

The Saga of divinity, humanism, ahimsa, and non-violence will remain forever in the light of *Four Chapters* though the physical existence of white-bearded Rishi has passed away in 1941; through the researches like the current one we are upholstering the same message of universal brotherhood and liberation of souls.

This Research on Rabindranath Tagore's *Four Chapters* will simultaneously deal on various proclamations such as Non-violence, ahimsa, humanism in the light of different scholars' Critique of Tagore's wide-ranging vision. the Research intakes the task of sifting the emotional outpour of Ela, Attindra, Indranath, and other Characters residing under *Four chapters* in the same light of Tagorean vision in the following Chapters.

When it comes to *Four Chapters*, Tagore is the exponent of the humanitarian ethos through Ela's verbal break-through which appears to redeem all conventional notions of love, mother hood, nationalism and revolution.

The researcher is optimistic over the outcome of blending Vedantic philosophy with the spirit of words in the conclusion part which is obviously a daunting task to uphold-and equally enticing one.

II. The Upheavals of [Armed] Rebellion in India

The history of Indian Independence comes not through a single judgmental day but in a series of protest against different forms of imperialism, against British colonialism being obviously one of the most noteworthy amidst discussions. The Indian National movement owes in a great deal to the successful replacement of British imperialism where "State power was not seized in a single historical movement of revolution, but through prolonged popular struggle on the moral, political and Ideological Level" (Bipan Chandra "Introduction" *India's Struggle For Independence*).

Chandra's positivist introduction further ventures on the feature of Indian National Movement by asserting it as "one of the best examples of the creation of extremely wide movement with a common aim" in which "diverse political and ideological currents could co-oust" (14). As for the "diversities and tension all basic issues" did not hammered ongoing rejection of harsh imperialism, but instead this "diversity and atmosphere of freedom become a major source of its strength" (14).

"Despite the partition of India and accompanying communal holocaust", Chandra's conviction unfolds, "It did succeed in entailing secularism in the constitution of free India" (16). Bipan Chandra's survey of pre-independent India fetch us with a hindsight of a perfect form of movement:

It was never inward looking. Since the days of Raja Rammohan Roy, Indian leaders had developed a broad intentional outlook. Over the years, they evolved a policy of opposition to imperialism an a world. Wide scale and solidarity with anti-colonial movements in other parts of world. They established a principle that Indians should hate British

minimalism but not the British people. Consequently they are supported by a large number of English men, women and political groups... was thus a part of the legacy of the anti-imperialist struggle.

(16)

Chandra's work even mocks the frigidity that of "conservative Colonial administrators and imperialist school historians" because "they denied the existence of colonialism as an economic, political, social and cultural structure in India" (17). The so called Cambridge school "either do not see or vehemently deny" that India required the overthrow of colonialism.

In this initial phase of struggle, these middlemen saw "Indian struggle against imperialism as mock battle (mimic warfare'), a Darrehra dual between two hollow statues, locked in motiveless and simulated combat" (17). More than attaining to general population's requirements, the initial phase of Indian National movement served the interests of Elite groups:

[...] thus, the Elite groups, and their needs and interest, provide the origin as well as the driving force of the idea, ideology and movement of nationalism. These groups were selections formed under religious or caste identities and sometimes through political connections built around patronage. But, in each case, these groups had a narrow selfish interest in apposing British rule or each other. Nationalism, then, is seen primarily as mere ideology which these elite groups used to legitimate their narrow ambitions and to mobilize public support. (18)

Gradually, the history of independence moved to harbor the Common interest: "Indian politics began to be formed through the links of this patron-client chain... bigger leaders emerged who undertook to act as broker to link together" (19). Chandra

termed these second generation of brokers as "Sub-contractors" : "The chief political brokers were Gandhi, Nehru, and Patel ... their existential grievances such as war, inflation, disease, thought or depression...were cleverly used" (19).

Instead of dividing peoples these subcontractors formed a basis of what India had never been before,' basically the major three from of invasion-Sanskritic, Mugal and British-had kept India with fragmentation within cultures, religion and ideology,

The national movement also played a pivotal role in the historical process through which the Indian people got formed into a nation of or the people, National leaders from Dadhbai Naoraji, Surendranath and Nehru accepted that India was not yet a fully structured nation but a nation-in-the-making, and that one of the major objectives and functions of the movement was to promote the growing unity of Indian people through a Cammen struggle against colonialism. (23)

In other words, the national movement was seen both as a product of the process of "nation-in-the making" and as an "active agent of the process" : "this process nation-in-the -making was never counter used to the diverse regional, linguistic, and ethnic identities in India," Chandra, posits, "on the contrary the emergence of a national identity and the flowering of other narrower identities were seen as processes deriving strength from each other" (23).

Further the nationalist strategy alternated between phases of massive was struggle famished in "constructive works":

Organized around the promotion of Khadi, National Education, Hindu-Muslim Unity, the boycott of foreign cloth and liquor, the social enlistment of Horizons (low caustic untouchables) and tribal people and the struggle against unsociability-formed an important part of

nationalist strategy especially during its' constitutional phases. This strategy also involved participation in the colonial constitutional structure without falling prey to it or without getting co-opted by it. (25)

Indian history witnessed a party becoming a movement: "The Indian National congress included individuals and groups which subscribed to divergent political and ideological perspectives ... communists, socialists and constitutionalists like Satyamurthy and K.M. Munshi" (27). But still there were "other streams flowing into the selling river of India's freedom Struggle; The pre-congress peasant and tribal movement, the revolutionary terrorists, the gadar and home rule movements, the Akalia and Temple reform movements ..." (27).

But both of these torrent that ultimately swept away the colonizers' "form the militancy and self-sacrificing spirit of the masses, satyagraha as form of struggle began," Bipan Chandra's observation sets forth Indian national movement as a homogeneous entity besides the multiple facts, "As the mass movement the Indian national Movement was able to tap the diverse energies" (29).

The first major threat to British Raj in India come in 1857: "The city of Delhi had not yet work up when a band of sepoys from Mesut... set the toll house on fire and marched to the Red Fort ... followed by an excited crowd, at appeal to Bahadur Shaha II, the Mogul Emperor to become their leader" (31). Bipan chandra Puts it, "The Revolt at Mesut and the Capture of Delhi was a precursor to a wide spread inuring by the says and rebellion...." The image these words instigates probably would not suffice to explain the attempt of revolution in India.

The expansion of the spirit toward freedom is accumulated in the famous Swadeshi Movement Where the laborers organized strikes in foreign managed

concerns such as the Eastern, Indian Railway and Clive the Mills, etc. Pointing out the drawbacks of Swadeshi Movement Chandra explains, "The main drawback of (Swadeshi Movement) was that it was not able to garner the support of the mass of Muslims and especially of Muslim Peasantry" (132).

It is the vital cause why communal riots broke out in Bengal and "Mullahs and maulvis were pressed into service." The failure of Swadeshi Movement lies in its "lacking of an effective organization and party structure" (133). Nonetheless, "The Swadeshi Movement was only the first round in the national popular struggle against colonialism" (134).

The split in congress gave rise to Revolutionary Terrorism; "Almost at the same time [December 1907] revolutionary terrorism made its appearance in Bengal" (135). Sneaking into the sedative nature of politics around 1900s Bipan Chandra holds,

Their basic failure was that of not keeping pace with events. They couldn't see their own achievements which had made their politics obscure etc. They failed to meet the demands of the new stage of the national movement. Visible proof of this was their failure to attract the younger generation. (135-136)

The tussle in between extremists and moderates brought national movement into the Labyrinth of declination for the moderates were "indulging their own foolish beliefs" and "The government launched a massive attack on the extremists".

The end of 1907 brought another political trend to the fore. The impatient young men of Bengal took to the path of individual heroism and revolutionary terrorism. This was primarily because they could find no other way of expressing their patriotism, "it is the fact that they were led to the politics of the bomb by the

extremists' failure to give a positive lead to the people who had demanded self-sacrifice from earth... they had talked and written about direct action" (142-143).

Revolutionary terrorism in India was notably the advent of dissatisfaction over contemporary elite nationalist movement, it comes hard to believe that even great and visionary thinkers of the time were forming terrorist groups under their umbrella.

Because of the hot blood and immediate need to practical change they were more militants, young people were ready to sacrifice their lives, "with Aurobindo Ghose terrorist conception of revolution took root in Bengal." In 1904 V.D. Saravkar organized Abhinav Bharat as a secret society of revolutionaries. There were several newspapers that openly began to advocate revolutionary terrorism. Throwing light upon some of the miniature attempts of revolutionaries of the initial phase Bipan Chandra holds:

In 1907, An unsuccessful attempt was made on the life of Lieutenant governor of Bengal ... Prafulla and Khudiram Bose threw a bomb at a carriage which they believed was occupied by Kingsford, the unpopular Judge at Muzaffarpur. [...] he and Chaki entered the ranks of popular nationalist heroes... the Era of revolutionary terrorism had begun. Very soon secret societies of revolutionaries came up all over the country... their activities taking two forms the assassination of oppressive officials and informers and traitors from their own ranks and Dacoits to raise funds for purchase of arms... popularly known as Swadeshi Dacoits. (144)

The pungent mess of revolutionary terrorism got its severe blow that was to come through the history of India when Gandhi returned back from South Africa.

This concept of Ahimsa and non-violence-as is practiced by Gandhi- were practically followed because that was a kind of non-violent revolution that fosters less and less lives of people taking part in it. But before that let us take the saga of Bhagat Singh and Surya Sen in the Light of Bipan Chandra himself:

The Kakori case was a major set back to the revolutionaries of northern India. Younger men such as Bejoy Kumar Sinha, Shive Varma and Jaidev Kapur in U.P., Bhagat Singh, Bagwati Chran Vohra and Sukhdev in Punjab set out to recognize the HRA under the overall leadership of Chandrashekhar Azad. [...] adopted socialism as their official goal and changed the name of the party to the Hindustan Socialites Republican Association Army. (248-294)

But still young revolutionaries tend to carryout the past mistakes: "their instigated desire and passion for individual assassination." The leadership was moving away to mass politics, but Lala Rajput Rai's death promoted them the young revolutionaries to the 'Chapamar Andolan'.

They [the people of India] saw the murder of such popularity as an self-incurred malady to nation. Bhagat Singh and B.K.J. Dutt were asked to throw a bomb in the central Legislative assembly on 8 April, 1929 against the passage of the public safety Bill and the trade disputes Bill. The action didn't intend to take lives of people but only to 'make the deaf hear'.

This was also to "get arrested and to use the trial court as a forum for propaganda" so that "people would become familiar with their movement and ideology" (249). Bhagat Singh and B.K. Dutt were tried in the Assembly Bomb case. Later, Bhagat Singh, Sukhdev, Rajguru and teams of other revolution were tried in the series of famous conspiracy case.

Latar, Bhgat Singh, Sukhdev, Rajguru and others were tried in the series of famous conspiracy case. Everyday they entered the concretion shouting slogans like '*inquilab zindabad*', 'Down, Down with imperialism', 'Long live the proletariat and singing songs such as '*sarfaroosi tamanna ab hamare dil mein hai*'.

This way Bhagat Singh became the household name in the land. Peoples were frustrated when he was to be hanged on March, 1931. People shouted for fair and Confident environment under the jail and where 'they were treated as criminals'. "On 13th September... Satin Das, a frail young man with an Iron will, died," concludes Bipan Chanda upon shedding light over the then political turmoil over Indian lands, "large number of revolutionaries were convicted in the Lahore conspiracy case ... Bhagat Singh, Sukhdev, and Rajgur were sentenced to be hanged .. carried out on 23 March 1931" (250).

The Civil unrest resulted in actions of reorganized groups attempt to assassinate Chats Regrit, the hated police commissioner of Calcutta, by Gopinath Shah. Following the killing of another Englishman named Day by an 'error', the government came down with heavy hand. Leaders like Subash Chandra Bose and many other Congressmen were arrested.

Bipan Chandra here is more concerned on Surya Sen, a "brilliant and inspiring organizer":

"Possessed of immense personal courage, he was deeply human in his approach ... fond of saying 'humanism is a special virtue of a revolutionary' ... fond of poetry, being a great admirer of Rabindra Nath Tagore and Kazi Nazrul Islam. The revolutionary Saga of Bhagat Singh and Surya Sen inscribed the 'though unsuccessful' attempt to overcome British imperialism in India. What is modern India is the

passion infused by such divine spirits like Bhagat Singh and Surya Sen.(251)

Bipan Chandra seems really convinced on the legacy of martyrdom forwarded by these two revolutionary figures:

"Bhagat Singh also saw the importance of freeing people from the bondage of religion and superstition. To be revolutionary, he said, one required enough moral strength, but one also required criticism and independent thinking'. [...] Surya Sen's martyrdom marked an end to the prolonged saga of revolutionary terrorism in Bengal... made an abiding contribution to the national freedom movement. Their deep patriotism, courage and determination, and gestures of sacrifice, inspired the Indian people. They helped spread the nationalist consciousness in the land, and in northern India the sprouting of socialist consciences owed a lot to them. (258-259)

Though the saga of revolutionary terrorism marks the beginning of Indian National movement, it would not have been sufficient to bring a long deserved independence out of the long rooted colonial bondage.

Only because of these great martyrs and souls of India did the people relish the true independence in the age to begin, but was appropriated by Gandhi, the father of India. Nevertheless India's struggle for independence owes a great deal to the armed rebellion, but what has left India today with the trial of Bhagat Singh and Surya Sen is the 'struggle for emancipation' which has to witness" a struggle against narrow conception of religion and rebellion" (258).

III. Theoretical Modality

A. Oriental Humanism: *Ahimsa*, or Non-Violence

Though penetrating literally *Ahimsa*, non-violence, comes to mean something of political significance, the root of this seemingly political term can be traced back to vedantic philosophy-oriental Humanism. Humanism and non-violence are the twin pillars of Indian cultural heritage; the surface manifestation of humanistic element in Indian culture that comes from the teachings of Upanishads. Non-violence, is the spirit of sansakiritic tradition which as survived through all political upheavals in Indian subcontinent.

The essential aspiration of upanisads form the core of the politically indoctrinated terms Ahimsa and non-violence-To see the Lord of the world in this world, and the "universal soul" in individual soul." Banshi Dhar, a prominent critic of nineteenth century Indian Literature has found affinity of non-violence with humanistic credos of Upnisad:

[...] endowed with the right instinct for the humanistic element in Indian culture, Tagore found himself buoyed up by the teachings of Upanishads. In one of the his early hymns inspired by the Upanishads, he spoke of his aspirations" to see the lord of the world in this world, and the universal soul in the individual soul. The essential humanism of the upanisad form the core of Tagore's humanist credo. Indeed, Tagore's interpretation of India's spiral and Tradition testifies to his preference for the humanistic ant liberal elements in it ... a spirit and tradition of her own which has survived through ages. (qtd. in Dhar, 148)

Banshi Dhar's interpretation on Tagore's fundamental faith upon humanism, not to out-stead Gandhi as well, shed light over the lineage of humanism itself can be traced "with that storied pedigree of medieval Indian humanism" and Kabir, with whom he shared "his willing acceptance of the here and now" (148).

The Indian concept of *satya* (truth, being) has been attached to the practice of Ahimsa which Gandhi "attempted to formulate" as "instructive alternative" (333). "Gandhi focused on the importance of linking political theory to the practical task of defusing the loci of violence in society," maintains Malfred B. Steger in an article "Searching for *satya* through Ahimsa," Gandhi's challenges to western discourses of power, by raising the critical question of how political power can be conceptualized and practiced in non-violence ways" (*constellation* 13.3,333). The concept of non-violence is clearly "value laden" and "can hardly be disentangled from the normative ethical perspective of the user" (333).

Even the concept of beauty forms part of Ahimsa and the literary heritage of India. Aruna Ray's observation digs out the phantom of oriental "ideal of ultimate truth: she holds,

Beauty has been recognized as sine qua-non in the composition of literature. [...]. The literary heritage of India deals with ideal of ultimate beauty which is interwoven with the ideal of Satyam, Shiva and Sundaram. So the conception of Beauty or Sundaram is not the singular idea. Beauty is futile in the Indian eye if it doesn't terminate into ultimate truth ... (59)

The citation encapsulates the fundamental core of oriental (Indian) humanism. Though often termed as passive theory, vedantic philosophy is popular in its own right. The Advaita doctrine of the Vedanta philosophy accepts only the existence of

one Supreme Being and regards the whole universe as Maya or illusion-the outward appearance of which is only the reflection of the Absolute Being. So, as Mr. Ingalls holds, "the conception of beauty is basically subjective, creation of one's own mind... in this opinion objectivity is quite impossible, as the existence of worldly objects proved as illusion of Maya"(312).

In his words, "since the fashion in Indian philosophy in the classical period was for Monism, it will be apparent that the authors who were philosophically inclined it must have seemed that there was something unreal about beauty"(314). Such philosophical attitude goes farther when the modern poet thinks that the feminine beauty too, is not a creation of God only.

In finding the solution of our problem we shall have helped to solve the world problem as well. What India has been, the whole world is now. The whole world is becoming one country through scientific facility. And the moment is arriving when one must also find a basis of unity which is not political. If India can offer to the world her solution, it will be a contribution to humanity. There is only one history-the history of man. All national histories are merely chapters in the larger one, and we are content in India to suffer for such a great cause.

Each individual has his self-love. Therefore his brute instinct leads him to fight with others in the sole pursuit of his self-interest. But man has also higher instincts of sympathy and mutual help. The people who are lacking in this higher moral power and who therefore cannot combine in fellowship with one another must perish or live in a state of degradation.

Only those people have survived and achieved civilization who have this spirit of co-operation strong in them. So we find that from the beginning of history. Men had to choose between fighting with one another and combining, between fighting

with on another and combining, between serving their own interest or the common interest of all.

B. Gandhi and His Concept of Non-violence

Gandhi, a shy and mediocre as a student later happened to be the "greatest" freedom fighter, the innovator of non-violence, was born on 2 October 1969, at Porabander in the western coast of India. He was taking hardly any interest in outer activities. Grew up in an eclectic religious environment of family, he imbibed the values of righteous conduct from the air he breathed.

Gandhi left for England to train as a lawyer in 1888. But before his departure, he assured his mother of good conducts by taking three solemn promises that he would avoid wine, women, and meat. His early days were full of western influences in England buying himself in morning suit, a top hat, taking lessons in dancing like an English gentleman. Yet, this phase passed soon when he returned into the serious aspects of English life. Then he started to read widely about British and European law and method of political resistance that did not involve in any kind of violence.

Form the time Gandhi started his public life, he showed great concern for Hindu-Muslim unity and harmony. He had conception that everything would be meaningless until there was a religious harmony among different religious groups like Hindus, Muslims and Sikhs. Religion was a core agency for Gandhi who believed that it could only bring the people together. As the politics of Gandhi was saturated with religion and religious beliefs, most of the Indian masses appreciated Gandhi as an *avatar*. The aura of Gandhi was not only the outcome of his political sagacity but also the product of his saintly persona. For Gandhi, the notion of *ahimsa* represented not merely a political tactic but a moral way of life. Reading Indian traditions of non-violence through a lens colored by his western education, Gandhi considered ahimsa

a mode of being and action consistent with a deeper ontological truth that points to the unity of all being. Adding a Christian-tolstoyian notion of active love to his understanding of non-violence, Gandhi departed significantly from orthodox Hindu interpretations: "belief in non-violence is based on the assumption that human nature in its essence is one and therefore unfailingly responds to the advance of love" (qtd. in Mukherjee, 2).

Consequently, he identified two expressions of non-violence to our understanding of it:

In its negative form, it means not injuring any living being, whether by body or mind. I may not therefore hurt the person of any wrong-doer, or bear any ill will to him and so cause him mental suffering. This statement does not cover suffering caused to the wrong-doer by natural acts of mine which do not proceed from ill will. It, therefore, does not prevent me from withdrawing from his presence a child whom he, we shall imagine, is about to strike. Indeed the proper practice of ahimsa required me to withdraw the intended victim from the wrong-doer.

(Mukherjee, 95)

It was therefore most proper for the passive resisters of South Africa to have resisted the evil that the union government sought to do to them. They bore no ill will to it. They showed this by helping the government when it needed their help. Their resistance consisted of disobedience of the order of the government, even to the extent of suffering death at their hands. Ahimsa requires deliberate self-suffering, not a deliberate injuring of the supposed wrong-doer.

Emphasizing that non-violence contained the universal ethico - political imperative to treat human beings in all respects as ends in themselves - and that non -

violence action was therefore morally right in general. Gandhi proceeded on the fundamental premise that his political opponents, too, were worthy of the same love and good will as his allies.

In its positive form, ahimsa means the largest love, the greatest charity. If I am a follower of ahimsa, I must love my enemy. I must apply the same rule to the wrong-doer who is my enemy or a stranger to me, as I would to my wrong-doing father and son. This active ahimsa necessarily includes truth and fearlessness. A man the loved ounces; h does not fear or frighten him or her. The gift of life is the greatest of all gifts. A man who gives it in reality disarms all hostility. He has paved the way for an honorable understanding. And none who is himself subject of fear can bestow that gift. He must therefore be himself fearless. A man cannot then practice ahimsa and be a coward at the same time. The practice of ahimsa calls forth the greatest courage. It is this most soldierly of a soldier's virtues (qtd. in Mukherjee, 96)

This citation encapsulates not only Gandhi's lifelong conviction that love and ahimsa are interchangeable concepts, but also captures his willingness to extend the scope of non-violence beyond the physical dimension.

In this view, the phenomenon of violence was too limited to the cause of force to cause bodily injury or death, it also referred to more subtle psychological forms of harm embedded in words, images, and thoughts that usually underpin oppressive and exclusionary political practices, "not to hurt any living thing is no doubt a part of ahimsa.

But it is not its least expression, "the principle of ahimsa is hurt by every evil thought by undue haste, by living, by hatred, by wishing ill or anybody" (qtd. in Steger, 2). In fact, Gandhi went so far as to suggest that physical violence represents merely a reflection of a deeper layer conceptual violence : "our violence in word and deed is but a feeble echo of the surging violence of truth in us" (qtd. in Steger, 2).

Although he sometimes recognized limitations on the human capacity to live up to the ideal of perfect ahimsa, he nonetheless emphasized time and again that, "there was no remedy for the many ills of life save that of non-violence" (qtd. in Steger, 2). As Joan Bondurant observes with great charity, his writings and speeches are pervaded by an almost dogmatic elevation of non-violence as the supreme value and the only cognizable standard by which truthful action can be determined: " And that meaning of ahimsa took him into a realm much higher than simply non-killing (qtd. in Steger, 2).

Furthermore, Gandhi's broad understanding of non-violence had important ramifications for his ambitious nationalist project in that national liberation of India had to be pursued in words and deeds that were unencumbered by both physical and conceptual forms of violence. This does not mean that he should have been expected to remain politically passive and abstain from challenging the unjust structures of colonial dominations. Yet, in order to live up to his own high standards of non-violence, Gandhi's nationalism would have to employ both a language and a method of political resistance that did not involve the infliction of physical and psychological violence of friends and enemies alike: "Ahimsa really mean that you may not offend anybody, you may not harbor and uncharitable thought even in connection with one who may consider himself to be your enemy" (qtd. in Steger, 2-3).

Most importantly, it is this very emphasis on universal love as both the means and the end of all political activity that gives Gandhi's theory of non-violence its moral authority. At the same time however, it also limits the range of his political weapons to those "benign" methods involving discussion, persuasion, appeals, and various other forms of non-violence resistance. As Ronald Terchek puts it:

Gandhi wants to make it (love) universal not only in the sense that anyone is capable of loving and worthy of love but in the sense that any one can love everyone, including those who cause harm and suffering. With this move, Gandhi seeks to make love political as well as spiritual and moral. he believes that if love can be transported to the political terrain, new possibilities present themselves for openness and mutuality, form moving beyond particularities, and for non-violence discovering what the participants shared. (qtd. in Steger, 3)

Hence, the followers of this tradition of non-violence would be expected to eschew physical and psychological forms of violence even if it appears likely that such methods will result in the attainment of the desired political end. In their unwavering devotion to principle, rather than abandon their ethical ideas demanding the convertibility of means and end, non-violence activist might have to settle for the dire prospect that their efforts will never result in the seizure of political power.

Gandhi's perspective on power on as holding on to truth the practice of *ahimsa* challenges modern Western conceptualizations of power as "imposition on others" through the application of violence. Instead, he opted for a model favoring the idea of common people exercising power nonviolently through voluntary self-suffering and sacrifice for a cause they consider to be "just" according the standard of fulfillment of human needs. Gandhi parted not only with liberal and Marxist

conceptual models, but also with Foucauldian-Nietzschean view that transgression and resistance could ultimately not be separated from the violent exercise of power. In so doing, Gandhi attacked what Richard Rorty has identified as the core of traditional Western culture: the notion of searching for Truth by turning away from "solidarity" towards "objectivity." conversely, the Mahatma insisted on the importance of pursuing truth in the "thick" communal context. Seen through traditional Western lenses, Gandhi's firm rejection of the separation of means and ends represents perhaps the most accessible point of entry to survey the full extent of his challenge to our Western empirical-analytic "science of power".

From Gandhi's perspective, any model of power which merely reflects and reproduces preconceived categories of violence remains mired in Whitehead's "fallacy of misplaced concreteness." The positivist method of explaining power through a quantitative "measurement" of its properties- how it should apply methodologically to the collection of data.

Gandhi's challenge to Western discourses of power has served as an inspiration to other twentieth-century voices of nonviolence, such as Vaclav Havel, Aung San Suu Kyi, Petra Kelly, and, of course, Martin Luther King Jr., who eloquently restated the core of the Mahatma's insight: "One of the greatest problems of history is that the concepts of love and power are usually contrasted as polar opposites. Love is identified with a resignation of power and power with the denial of love ... What is needed is a realization that power without love is reckless and abusive and that love without power is sentimental and anemic." King's injunction to rethink the relationship between power and violence contain a strong imperative to spiritualize politics and politicize spirituality. Gandhi and his intellectual heirs have approached this hairy issue without abandoning the

enlightenment ideal of individual self-realization or falling prey to a naive utopianism. In our age of globalization, Gandh's view on power not only challenges Western political and social theorists to enlarge the narrow philosophical parameters of their intellectual tradition, but also to offer practical ways of addressing the forms of violence embodied in current forms of global inequality and open-ended warfare.

In this sense, Gandhi entered into the deep realm of non-violence in his pursuit of political goal. His main aim was not only to bring national freedom but to bring spiritual freedom as well. Therefore Gandhi took non-violence as a supreme means and cognizable standard by which truthful action can be determined.

IV. Denunciation of Armed Rebellion in *Four Chapters*

Postulating non-violence at the heart of revolution Rabindranath Tagore in *Four Chapters* acknowledges love's percolation among relationship as a means to attain true liberation of self, prior to revolutionary movements. prior to any movements. *Four Chapters* consists of a tale often inscribed as a "love story" rather than "political novel."

Written against the backdrop of the pre-independence revolutionary terrorist movement in Bengal, the novel denounces terrorism to assert that the good of man can not be attained by the ruin of another.

Chapter one comes with a opening scene from a Calcutta tea shop, run by Kanai Gupta, a retired sub-inspector of police. Tagore's projection of the tea shop serves as a prologue for devastating resolution --comparative privacy, a portion of the front room is partitioned off by a screen of tattered sacking" (1).

Had the purpose of dwellers into oblivion been noble, why was it necessary to form hideouts? The interlocutors in a cave separate themselves from the rest of community to campaign revolutionary terrorism. The time "nearly three in the afternoon" also forebodes the downfall of the participants: "this untimely hour" where Ela has been invited by Indranath to hold discussions must repay in night, or darkness.

Tagore plays with the characteristic features of Indranath, the master:

Indranath had spent many years in Europe, and had made a name for him self in scientific circles. He was qualified to held the highest positions. But, while in Europe, he had happened on a few rare occasions to meet an Indian political suspect ... secured a post of a teacher, but under a far less competent Superior. (2)

Indranath is typical of Tagore's Characters in that we can hardly distinguish whether the author is sympathetic or empathetic to him.

In showing the talents of Indranath, Tagore comes in accordance with the genius he has in hand. But Indranath's failure in adapting himself with society, and in fulfilling his attempts prepares a ground for the fail genius to enter into the labyrinth of revolutionary terrorism.

The line "he was transferred to a college in which there was no laboratory" (3) also reveals the lack of resources under British imperialism in the academic world of nineteenth century India. Indranath's fascination towards science (or logic) invigorates "dual encounters between east and west" and "politics and ethnics". It is this orientation in west that leaves Indranath with a greed for power but "the bitter realization at length dawned on Indranath that his own country ... hopeless for him to dream of rising to the height of his powers" (3). The stream takes the other way of outlet:

[...] In some fissure in the depths of this little institution of his, there lodged a seed of secret purpose, which spread its underground ramifications, across prison yards, far and wide through the country.

(3)

Ela, the heroine of Tagore's *Four Chapters* is an indomitable spirit whom astute Indranath found hard to convince, but all the shrewd to appeal her emotions. He says, "you women are of mother sex...get the title of Rai Bahadur"(5).

Tagore has placed Ela at the top of shrine, as mother Earth; most probably Tagore had the image of Kadambini, his brother's wife and a dear friend to him, while creating Ela and her dialogues. Tagore has portrayed Ela as always aware and conscious-by-heart character when she complains Indranath on his activities, "It's with

big words that you keep us deluded" (8). Ela protests against Indranath's decision to let one of the girl of the group Uma, but not to the boy Uma marry loved.

Indranath's fundamental belief is that love's Union decrease the efficiency of youths and this abates the revolutionary spirit Ela remains stoned at hearing Indranaths defense for his decision and gather her memories where she had first caught his eyes:

Ela was remembering the day five years ago, when, at a gathering at her uncle's house, she had first casually met Indranath. Overawing her natural reserve, she had begged him to give her some of his works to do [...]. He had said: 'the only promise i ask of you is never to become entangled in any social relationship. You are not for society, but for your country alone. (15)

The judicious Indranath used her to "kindle the glory that lights up the heart" of the "boys ... when you anoint their foreheads with the red Sandal-paste of initiation" (15). The true Indranath comes before Ela when he admits, "where sex works I put woman on a pedestal" (16).

Tagore has attempted to define the true abstraction of universal love in *Four Chapters*:

Love as much as you like. Only the incurably immature revel is calling their country "Mother". Our Country is not the Mother of senile infants. She is half God and half Goddess. Her fitting worship is in the coming together of man and women, but such union should not be enervated by imprisonment within the boat set up by society. (16)

Ela even asks Indranath to release Atin from the group as she loves him on her own right a mother, beloved, and wife. But the proposal is subsequently altered by Indranath.

That is where she feels truly guilty for joining the wrong camp: "one thing for sure, you have selected me by mistake," (19). In the midst of revolutionary terrorism in India, Tagore comes up with the idea of far-fetching vision of reconciliation. Tagore's attitude against British imperialism is not merely xenophobia, the hatred of foreigners; he equally praises the Britisher's sense of mortification which can be traced in Indranath's critique of colonizers:

I've travelled all over the continent of Europe, and also known the people of England I feel that the Britishers' are the greatest westerns. I don't say they never commit atrocities under the influence of greed or lust for power, but they cannot do so whole-heartedly. They are ashamed when they do it. Their worst fear is that they'll have to explain their conduct to their great man at home that's why I can not raise my anger against them to the pitch that will generate steam. (28)

Most probably Indranath's privileged stay at different cities of Europe bestowed him with special sympathy towards Britishers," ... but their better nature did not allow them to do it" (29).

He cannot come with total hatred against his enemies but instead comes with a sober criticism, "no doubt that manhood is deteriorating by the continued exercise of irresponsible power all over their empire, and in such deterioration are being sown the seeds of their own downfall" (29).

Nonetheless, the First Chapter of *Four Chapters* comes with a prelude foreboding the reckless smolder of revolutionary terrorism in shrewd vision of

Indranath, suspicion of Kanai Gupta and general indifference of Ela. Indranath's enmity with the colonizers is because of their "exploitation, killing our very soul within us" for which he tries to "arrest our manhood ... our first and last duty" (30).

Chapter two opens with description of Ela and her room where Tagore has his own projection of modern Indian woman: "purple sari of homespun ... bangles of red-lacquered conch shell, very young but her expression was one of grave maturity" (31). Ela is the novelist's own reflection of poetic mind, half woman and half goddess. The sudden entry of Atin at the time of darkness reminds of mid-summer nights romance, "burst into the room like a gust of wind" (32).

The ideal love-chat between Atin and Ela reveals the sacrifice of lover. In fact, the tunic is "The only one he has" though he used to be laden with "tunics large in number and varied in pattern" (33). Ela had been the missionary of nationalist volunteers and the speech she delivered then is what made Atin change his camp from a landlords spoiled son to a member of revolutionary movement.

Atin reflects back to the first day he had met with Ela's eyes and her mesmerizing word selection:

You said. "In this tear flooded day of disaster when so many of our country women lack even a single piece of cloth to cover their shame, the shame is theirs who keep themselves clothes in excess of their needs." I hadn't then courage to laugh openly ... when I laid at your feet a trunk filled with all my clothes, you clapped your hands in delight. (33)

Atin's narration of his past brings us to believe that *Four Chapters* is indeed a love Story: Why Atin joined revolutionary camp is not because of his spirit of liberating

India from the clutches of British imperialist, but of a sheer heart's need of clasping Ela together in his sweet embrace.

Atin is busy taking Ela "along the unlighted road to the yet unrealized" for Light can only show the reality" where he was "holding on to the remnants of ancestral fortune" (34). In the flow of Swadeshi Movement Ela had asked him, "why don't you wear Khadi?" (35).

Atin got "thrilled through and through ... struck like a sudden shaft of light" (35). Ela couldn't easily accept Atin's proposal to marry him since her "betrothal was to her country." And Atin "clasped both of Ela's hands in his own, and asked why she couldn't" (39).

What great definition of love has Tagore planned for Ela's dialogues," So destitute am I, I feel I have not enough to offer you" (39). Tagore has designed Ela to venture into the hearts of soul-mates:

'My life, indeed, would have been fulfilled, but what a trifle that is; you aren't like the others, but over so much above them. And it's because i kept my distance that I was privileged to see this wonderful greatness of yours. I'm mortally afraid even to think of swathing you around with my smallness, of brining you down to the pettiness which made up my little household. (43)

Tagore's narrative kindles the light that woman has within, which Ela comes to realize through Atin's dialogues: "the realm of Sweetness and "Light which has woman for it's centre may appear small on the surface, but within, its depth is immeasurable ... by no means a eage" (45).

For Tagore, love is instinctual and "barbarous" : "Its barbarity is for cutting a way through mountainous obstacles" (50). Atin says,

'So at last you are afraid ! then the victory is mine. In the depths of me i am a man, an impetuous barbarian. Had i not lost my opportunity, i'd have crushed you in my embrace, making your ribs ache : I'd not have given you the time to think-not left the breath in you to sob out a protest ... I'd have pitilessly dragged you along the road to my own fastness (50)

In the midst of love's chat Atin confronts the ruthlessness of violence, "a note written on red paper-a danger signal" (53). It said, "Don't stay any longer in Ela's house" (53). Atin's departure vigorously denounce the role of Armed rebellion in that his departure casts a shadow in the life of two loving souls.

The third chapter comes with the physical description of secluded retreat of Atin's where he has taken shelter to hid himself from security workforce. Kanai comes to expresse his feelings that" brother Indranath has deprived the country by entangling him in his band" (58). Batu, the mischievous single handed lover, had deceived the group by letting the police know about their hideouts and leaked some important information's as well. Tagore vividly portrays the moral exasperation inside Atin at the time of such crisis:

It was the inspiration of history working within him that had made Atin, like Bante, throw himself into the vortex of political revolt. But where was the truth, the velour, the glory in it? from the mire of masked robberies and murder into which the movement had progressively been drawn, no pillar of light would ever rise to illusive the pages of history. (61)

The melancholy that futile effort on Armed rebellion leaves Atin" With his God-given gifts destroyed" and he could" no see the perspect of fruition before him" (62)

which just brings the defeat of Soul. In the meantime Ela enters because she too couldn't resist the ideas of meeting Atin at final hour: "Threw herself on his breast, sobbing, Ontu, Ontu, I couldn't keep away any longer" (62).

Tagore has carved the situation in the colors of brown and black only to show the wreckage of two loving souls that is shattered by fake whim of revolution. Ela expresses, "my heart told me you were calling me and not to respond to your call would have suffocated me" (64). Ela breaks herself from the embrace of Ontu to dictate the so-called rules of master Indranath.

The embellishment where Atin has taken shelter could no longer liberate the country:

[...] I'll be never able to forgive myself for drawing you away from your way of living, uprooting you from your normal life ... why did you risk the degradation of ceasing to earn your own living? [...] we women cannot bear the idea of want. The little store that we lay up is not only for the needs of our living, but of our love as well. (68-69)

The citation delivers a message of universal love and motherhood that love becomes supreme to living. The scene is so moving that Atin's confession brings the outpour of Ela's heart that she "drew Atin's head to her breast and laid her own on his, passing her finger lightly through his hair" (70). Again Atin takes us back to the years where he "wandered about amongst the carters, from one buffalo shed to another" (73). He called them "brother, others uncle" but the transitoriness of these fake relationship where "they could see as well as I that these affectionate relations wouldn't stand wear" (74). Tagore has redefined patriotism in the lines to come:

[...] patriotic movement hurts me deeply [...] what you call a patriot, that I am not the patriotism of those who have no faith in that which is

above patriotism is like a crocodiles back used as a ferry to cross the river. Meanness, unfaithfulness, mutual mistrust, secret machination, plotting for leadership-sooner or later these drag them into the bottom.

(77)

Tagore opens fire against revolutionary terrorism in that "the life of the country can be saved by killing it's soul is the monstrously false doctrine that nationalist all over the world are bellowing forth stridently" (77) .

Once asked to be taken with Atin to the previous' life, Atin replies," there's no way out now, the arrow can miss the mark but cannot return to the quiver" (78) .

What a situation ! once involved in revolutionary terrorist camp you will lost your life and your self. Tagore close the third Chapter again in the separation of Ela and Atin but this time with a note of disillusionment quoting Ela," bring Atin back to me, she cried" (80) .

Bereaved and tormented, Ela desperately wants Atin back and Atin is back in the beginning of fourth chapter. But with what a prospect: "Atin looks awful and been seriously ill" (84). Atin sounds philosophical every time he is near his dear Elie:

Try to feel natural, Elie; Said Atin, 'as if nothing has happened, as if we're still in the chapter before the great war begins. Why, your hands are ice-cold, they're actually trembling ! let me warm them ! he took her hands in his own and pressed them to his heart. The faint sound of wedding music came to them from some distant house. (85)

Tagore, yes, denounces the futility of Armed Rebellion but on what a style, he has placed the happiness of human soul that comes from love at the pedestal and the political needs at a secondary level !

Looking at the room scene of *Chapter Four*. The reader does leave his desire for independence and wants to get Atin and Ela united. Tagore is pouring the nector of death that "it's the only certainly, the sea into which flow all the courses of life" into the embrace of immensity where he quotes four lines of Ibsen:

You remember those four lines of Ibsen?

'Upwards

Towards the peaks,

Toward's the Stars,

Towards to the vast Silence',

Ela with her hand pressed in Atin's Sat still in silence though. (87)

The couple have taken a flight of eternity which goes towards the vast silence crossing peaks and stars, that shows the triviality of revolutionary, nationalistic freedom affront of love. Atin again takes us back to his birthday where all people were enthusiastic of the success; but that bestowed nothing.

It seems as if Ontu wants to finish him-self before the caressing hands of Ellie, "Unimaginable good fortune come to my door and was turned away, unclaimed, never to return" (97) . Atin even wouldn't take the food: "Don't talk of food now, it takes man quite a long time to die for lack of it, otherwise India wouldn't have the land of the living" (95).

He even recalls his first kiss. Atin describes the arrogance of the so-called freedom fighters: "I've come down to the last songs of my degradation" (101):

Our Manmatha belonged to the same village and was a friendly terms with her. It was he who told her hoard and showed the way she made him out through his make and tried to plead with him. "Manu, my son, how could you have the heart?" they did not let her live to say any

more for the purposes of what we call the country's need. The need for murdering our own souls. That widows money passed through my hands to headquarters. (102).

Being disillusioned at the fake prospects of revolutionary terrorism, Tagore get Atin arrested but by the infidelity of the one of the member from same group-Bata.

Besides, Ella is sure to be arrested or put to death, what a tragedy "the same beloved brother, whom you've anointed with sandal-paste on each Brother's Day-that you're not fit to live any longer" (102). The last scene of *Four Chapters* comes with a propelling provocation that yields to sympathy, "kill me, Atin, kill me now ! she tore open the front of her blouse" (104).

She discards the request for sleep and wants to die awake," let our last kiss be eternal Ontu, my Ontu" (105). Far away came the thin sound of whistle probably Juxtaposed to get arrested to arrest the couple. Thus ends the pathetic love story. Tagore has executed a mastery of Juxtaposition to reveal the inner propensity of rebellion. Veena Das and Ashish Nandy puts the configuration of denunciation of Armed rebellion in *Four Chapters* as:

[...] the first chapter is in the form of a dialogue between Ela and Indranath in a cafe. Through the dialogue, it is established that Indranath takes pride in using his followers as instruments for furthering the cause against the British. He repeatedly uses the language of sacrifice and compares himself to Krishna, the charioteer of Arjun in the *Mahabharata*. [...] The second chapter establishes through dialogue the growing attraction between Ela and Atin. The frame is again spatial ... refusal to marry him. She has vowed to remain a celibate. This chapter ends with a command given to Atin about his

secret hide-out. In the third chapter Ela goes to his hide-out and sees the utter penury to which Atin has been reduced. The final chapter again shifts to Ela's house. The dialogue form makes the whole novel stand in an intermediate... the experiential reality of violence can be understood only through an intellectual discourse. (qtd. in Nandi 184-185)

The Four Chapters in *Four Chapters* paints the black and drowsy color of revolutionary terrorism, or Armed rebellion, at the cost of two promising people : Atin and Ela. But, nonetheless, Tagore has dismissed the freedom scaled through mutiny, and shows the path for eternal independence that comes in the death of loving soul together. The star of love shines in the west sky prompting humanity to love each other instead of destroying life of own and of other.

V. Conclusion

Rabindranath Tagore's *Four Chapters* comes with swift rejection of violence in that the use of violence always leads to the loss of self-Tagore's world view. If there is anything that moves the audience most in *Four Chapters* is unequivocally the work's juxtaposition of self and society-revolutionary terrorist camp for that matter. *Four chapters* specifically introduces and deals with the problem of violence in politics; against use of force as a political weapon, Freedom can be instead, through an exploration of the inner world of the novel (denounce) the loss of self in Atin, the young revolutionary, who is caught in the violence through which an ancient civilization responds to the oppressive system built up by an external power, that Tagore sought to grapple with the problem of violence.

Under the training of Indranath, Atin gradually loses his humanity. The sacrifice of Ela does not follow from her consent to the structure of meaning in which it is located by Indranath's modern nationalism but, from a privatized meaning, derived from her relationship with Atin. As Tagore prophesied, it was a fear some lie to have believed that the Life of the country would have been protected by destroying the country's Atma (soul).

Four Chapter resonates the language of the Vedic Rishis, of the Upanishadic seers and it sums up, in memorable accents, Tagore's 'religion of Man' and projects before us his vision of the glorious destiny of man'. He tirelessly pursued the ideal of Beauty, was to him also love, and Goodness and power. Tagore's was the patriotism of a humanist; human values were more to him than power values, the 'spirit of man' more than the power and the glory of the nation *Four Chapter*, through Indranath, asserts.

Tagore's dissatisfaction with the lifeless commercialized education of our time. Through the medium of Ela, the heroine of the novel who advocates for universal value of love and morality, Tagore explores the fact that independence can not be attained by ruining others. By foregrounding the love story amidst the great horrific situation of *pre Independence* India.

Tagore appeals for the denunciation of violent revolution which is a curse for the entire humanity. *Four chapters* is an emblem of Tagore's uncompromising respect for independence of an individual, and the State for that matter, that sets forth a concrete philosophy of liberation, a self-illuminating light to freedom.

Rabindranath Tagore, Brahmo philosopher and nationalist who was awarded the Nobel Prize for Literature, secured his place and interest in Art from his early childhood.

The structure of meaning is not located by Indranath's modern nationalism--- but the truth of four chapters comes from a privatized meaning, derived from Ela's relationship with Atin. A great sage like Rabindranath could no longer remain silent at the sight of tyranny and oppression of humanity. In *Four Chapters* Tagore's vitality as a humanist can be traced in his popularity in the West, mostly from Gitanjali;

The poem were translated into English by the author himself. But it earned prestige in the West for its propensity of articulation of peace and brotherhood. Even W.B. Yeats could not restrain himself from expressing Tagore his gratitude. In the introduction from 1912 William Butler Yeats wrote: "These lyrics-which are in the original, many Indians tell me, are full of subtlety." Ezra Pound has also delved into the poesy of Tagore.

Much of Tagore's ideology come from the teaching of the Upanishads and from his own belief that God can be found through personal purity and service to

others. He stressed the need for new world order based on transnational values and ideas, the "unity consciences" of rhythm, of untranslatable delicacies of color, of metrical invention-display in their thought a world that human beings have dreamed of all their life long. Tagore's poems also drew the attention of Ezra Pound, the most prominent of English modern poets. Tagore also experimented with poetic forms and these works have lost much in translation into other languages.

Four Chapters vigorously denounces the so-called inevitability of Armed Rebellion for independence. Here a common texture of independence is painted; a propagation that carries this spirit of '*Basudhaiva Kutumbakam*,' universal brotherhood. *Four Chapters* most ardently propels a conviction of peace and serves as an abode of peace for the independent India to come along with Gandhi. Tagore was predictably hostile to the communal sectarianism (such as a Hindu orthodoxy) that was antagonistic to Islamic, Christian, or Sikh perspectives.

Ela, who seems to be the messenger of Tagore in *Four Chapters* begins with struggling hard against Indranath's temptation to get involved in armed rebellion. After all, *Four Chapters* (1934) is written against the backdrop of the pre-independence revolutionary terrorist movement in Bengal.

Tagore, along with Gandhi, is the prophet of Indian Independence in the light of "Ahimsa", a 'Vedantic benediction' that prohibits to torture or kill other for individual benefits. Tagore has asked all of us to respect the "divine" and "poetic" cry of spirit, "*Manki Suno*". The Saga of divinity, humanism, ahimsa, and non-violence will remain forever in the light of *Four Chapter*. His work even mocks the frigidity that of "conservative Colonial administrators and imperialist school historians" because "they denied the existence of colonialism as an economic, political, social and

cultural structure in India." The so called Cambridge school "either do not see or vehemently deny" that India required the overthrow of colonialism

Tagore is even more critical of extremists of all origins: *Satyagraha* as form of struggle began against both of these extremist torrent (that ultimately delayed the colonizers' from pulling out) Rather, Tagore's resolution appeals to form the militancy of love, and self-sacrificing spirit of the masses. *Four Chapters convinces that* the tussle in between extremists and moderates brought national movement into the labyrinth of declination for the moderates were inclined to western way of living, ready to accept anglo-cultural tradition though they hated imperialism.

Tagore adheres to the concept of Ahimsa, or non-violence-as is practiced by Gandhi- is practically followed by Ela, the female protagonist of the novel because that was a kind of non-violent revolution that fosters less and less lives of people taking part in it. Though the saga of revolutionary terrorism manes the beginning of Indian National movement, it would not have been sufficient to bring a long deserved independence out of the long rooted colonial bondage. Non-violence, is the spirit of *Four Chapters* which, as one of the fundamentals of Sanskritic tradition, has survived through all political upheavals in Indian subcontinent.

Ela's outrage against the drawbacks of hide-and- attack rebellion in *Four Chapters* resonates Gandhi's challenges to western discourses of power, by raising the critical question of how political power can be conceptualized and practiced in non-violent ways.

Though often termed as passive theory, vedantic philosophy is popular in its own right. The ideals of *Four Chapters* celebrate the Advaita doctrine of the Vedanta philosophy which accepts only the existence of one Supreme Being and regards the

whole universe as Maya or illusion-the outward appearance of which is only the reflection of the Absolute Being.

Four chapters recognizes each individual's self-love. Therefore his brute instinct leads him to fight with others in the sole pursuit of his self-interest as does Ela in the novel. Ela holds that nothing comes prior to celebration of self.

Tagore's reading of history reveals his conviction that only those people have survived and achieved civilization who have this spirit of co-operation strong in them. For Tagore, as it is with Gandhi, the notion of *ahimsa* represented not merely a political tactic but a moral way of life. Reading Indian traditions of non-violence through a lens colored by his western education, Gandhi considered ahimsa as a mode of being and action consistent with a deeper ontological truth that points to the unity of all being.

Four Chapters comes with a principle that Ahimsa requires deliberate self-suffering, not a deliberate injuring of the supposed wrong-doer: the dominant characters, because of their inclination to this philosophy, are the eternal sufferers. Emphasizing that non-violence contains the universal ethos - political imperative to treat human beings in all respects as ends in themselves - and that non-violence action was therefore morally right in general Tagore establishes his lifelong conviction that love and ahimsa are interchangeable concepts, but also captures his willingness to extend the scope of non-violence beyond the physical dimension, in *Four Chapters*. Although he sometimes recognized limitations on the human capacity to live up to the ideal of perfect ahimsa, he nonetheless emphasized time and again that, "there was no remedy for the many ills of life save that of non-violence" (qtd. in Steger, 2). Love is identified with a resignation of power and power

with the denial of love ... What is needed is a realization that power without love is reckless and abusive.

Tagore's *Four Chapters* denounces violent movement of terrorism when revolutionary terrorism was a symbol of courage, dedication, sacrifice and heroism.

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