

A Luminous Quest: Exploring the Symbolism of Light across Tagore's Literary Canon

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Abstract

Rabindranath Tagore's boundless creative genius extends from the enchanting verses of Gitanjali to the captivating canvas of his paintings. Amidst the pastiche of his literary works, a diverse array of symbolism and imagery converge, each adding to the brilliance of his poetic mastery. This paper specifically delves into Tagore's vision of light and darkness as a dynamic and transformative force. While Tagore's metaphor of light often emblematises human existence and spirituality, radiating joy and liberation, the darkness metaphor reflects his subversion of Eurocentric construct of the Orient. The paper analyses and probes into each of these themes, drawing parallels with the influence of Indian Samkhya Philosophy, Upanishads, and Vedic treatises in Tagore's use of the metaphor of light. Furthermore, the discussion ventures into how Tagore's metaphor of light invokes the Western idea of Enlightenment, embracing rationalism and critiquing the institutionalisation of religion. Moreover, an association is drawn here among Tagore, Milton, and Nietzsche, all of whom build thought-provoking and intriguing narratives around the metaphor of light in their works. Contradictory to the idea of Western Enlightenment, this paper further delves into the complexities of colonialism, imperialism, and cultural clash through Tagore's intricate use of the light and darkness metaphor. Moreover, the ideas of quantum mechanics also have a unique place in the context of Tagore's works. From the phenomenon of Vacuum fluctuation to John Wheeler's concept of a "participatory universe", Tagore's profound use of the light metaphor serves as a bridge between artistic expression and scientific inquiry. Thus, the paper aims to study and comprehend Tagore's use of light as a metaphor in his works, exploring the intersections between literature, philosophy, and science. Thus, this research seeks to shed light on the profound connections between art and knowledge, contributing to a deeper understanding of Tagore's literary genius.

Keywords: Rabindranath Tagore, Light Metaphor, Darkness, Spirituality, Institutionalised Religion, Enlightenment, Quantum Mechanics.

Introduction

In the vast realm of literature, the metaphor of light has consistently shone across cultures and epochs as a multi-faceted symbol, illuminating the human experience and spiritual quest. Just as light dispels darkness and gloom, the metaphor, too, holds a transformative power, unearthing the nuances of human emotions, faith, and liberation. Similarly, Nobel laureate Rabindranath Tagore's poetry

achieves a degree of transcendence and enlightenment through its abundant usage of symbolism and metaphors. With lyrical brilliance and musical mastery as his allies, Tagore could express the theme of liberation, addressing the divine gracefully. Subsequently, within the expanse of Tagore's poetic corpus and philosophical inquiries, a notable predilection emerges for employing the metaphor of light. This symbol, deftly interwoven throughout his verses,

embraces liberation, enlightenment, and spirituality in all its forms. Like the first rays of dawn illuminating the world, Tagore's nuanced understanding of light and darkness evokes a sense of awakening, beckoning readers to embark on a transformative journey of self-discovery and spiritual realisation. Certain verses from Tagore's oeuvre of poetry employ the profound meaning of light, which is liberating, enlightening and spiritual in many ways. His prolific use of the light metaphor in his poems, songs and philosophical endeavours reveals his profound understanding and exploration of human existence and spirituality.

The research methodology for the investigation into Rabindranath Tagore's utilisation of light as a metaphor in his literary works encompasses several key components. It commences with an extensive literature review to establish the context and identify gaps in existing scholarship. Primary and secondary sources are then meticulously collected, with a focus on Tagore's literary works, critical essays, biographies, and commentaries. Subsequently, a detailed content analysis is conducted to identify and categorise instances of light and darkness metaphors, considering their thematic and contextual significance. A comparative analysis is employed to discern the distinctive features of Tagore's treatment of the light metaphor in comparison to other renowned authors like Milton and Nietzsche. The study draws on philosophical and theoretical frameworks from Indian Samkhya Philosophy, Upanishads, and Vedic treatises, as well as Western Enlightenment ideas to underpin the analysis. The historical context of colonialism, imperialism, and cultural clash is explored to illuminate Tagore's subversion of Eurocentric constructs. Furthermore, scientific connections are investigated, linking Tagore's metaphors to concepts in quantum mechanics. An interdisciplinary approach is integral, harmonising literature, philosophy, and science. Thematic

analysis is structured to cover the spiritual, philosophical, critical, and scientific dimensions of Tagore's metaphoric usage. The research concludes by summarising findings, discussing implications, and emphasising the interconnectedness of art, knowledge, and culture. All sources are meticulously cited and referenced throughout the study, creating a comprehensive exploration of Tagore's use of light as a metaphor.

The Philosophical Depths of Tagore's metaphor of light

Throughout his literary journey, Tagore consistently and eloquently uses the light metaphor, beyond mere poetic ornamentation. There are various ways to interpret this multi-dimensional emblem since often light embodies connotations linked to wisdom, consciousness, victory, divinity, spirituality, liberation, and transcendence. Regarding Tagore's metaphorical use of light, one may find its roots in ancient sacred scriptures of various religions.

It is extensively recorded that Rabindranath Tagore drew inspiration from the Upanishads, ancient Indian scriptures that hold deep philosophical insights. In Brihadaranyaka Upanishad, sage Yajnavalkya has posed the question "What is the light that illuminates a person, the light that awakens and impels him to perform all that he does?". ("Upanishads") In response, Yajnavalkya expounds on the concept of the Self, which he refers to as the "light of all lights", "The Self is the pure awareness that shines as the light within the heart, surrounded by the senses. It is this Self that is one with the Sole Reality, the Brahman". ("Upanishads")

Within Tagore's literary oeuvre, a resonant parallel unveils itself, encapsulated in his evocative lines, "চোখের আলোয় দেখেছিলেম চোখের বাহিরে।...এখন তোমার আপন আলোয় তোমায় চাহি রে॥" ("In the radiance of my eyes, I beheld a gleam

beyond...now I seek you in your own resplendent glow”) (Tagore *Gitabitan* 110). In these verses, the poet eloquently affirms the notion of an unblemished and authentic self, pursuing the Absolute, a realisation achieved through heightened self-awareness and consciousness.

Tagore's poetic expression correlates the metaphysical and the existential, propelling the reader on a radical journey of self-discovery. The verse opens with the poet's introspection, how the realm of worldly experiences is encapsulated within the brilliance of his own eyes. Here, although the light of consciousness illuminates, it renders the ephemeral reflection of deeper truths yet to be fully grasped.

However, the second part of the verse heralds a transformative shift. The poet, having traversed the shores of self-contemplation, now seeks to transcend the limited boundaries of the self. In this pursuit, his gaze is no longer confined within his own radiance, instead, longs to encounter the absolute in its own light. This transition echoes the quest and eventual actualisation of man's unity and communion with the greater cosmos.

Interestingly, this may be related to the concept of “noumenon” from Kantian philosophy (Gopal). According to Immanuel Kant's bifurcation of reality into “noumenon”, the thing-in-itself and “phenomenon”, the thing as it is perceived, the Western philosophy designates the present world to be the “phenomenon”, a constructed reality. Kant's philosophy assumes actual reality or “noumenon” as beyond human comprehension. In this regard, Tagore's proclamation “এখন তোমার আপন আলোয় তোমায় চাহি রে” (“now I seek you in your own resplendent glow”) sounds like an audacious desire of accomplishing the impossible. The statement appears as a yearning to advance beyond the sensory-cognitive realm of “phenomenon”, and access the “noumenon”, the essential truth that transcends the capacity of human cognition.

This can be related back to the previously mentioned Upanishadic idea of Brahman, the Absolute Reality. While Upanishads refer to Brahman as the incomprehensible, limitless totality of “being-ness”, in Kantian terminology one may interpret it as the “noumenal” entity onto which the “phenomenal” is illusively built (Maharaj). In his verse, “...কোণের প্রদীপ মিলায় শিখা জ্যোতিসমুদ্রেই” (“...The corner lamp's light submerges in the vast luminous tide”), Tagore articulates the union of these two realms (Tagore *Gitabitan* 142). The “phenomenal” building blocks, represented by the modest corner lamp's light, converge and merge into the grandeur and infinity of the “luminous tide” symbolising the expansive and ineffable nature of the “noumenal” Brahman.

Thus, in fervent prayer, Tagore invokes “আগুনের পরশমণি ছেঁয়াও প্রাণে...নিশিদিন আলোক-শিখা জ্বলুক গানে॥” (“May the sacred fire ignite my soul...Let the light blaze in my songs evermore”) (Tagore *Gitabitan* 94). The poet here encapsulates his longing to be imbued with the divine light, fuelling his creative spirit and infusing his poetry with transformative power. It also designates the human soul as a vessel through which the divine light flows, illuminating one to radiate with brilliance and wisdom. The enduring allure of Tagore's use of light lies in its universality and profound relevance to the human condition. It continues to inspire individuals to embrace enlightenment and strive for transcendence from ignorance and limitations.

The use of fire imagery in the song could potentially be linked to the ancient Indian Samkhya school, where fire is regarded as one of the five fundamental elements alongside ether, water, air, and earth (Davies 20). This imagery signifies more than just a physical force; it encompasses metaphysical concepts such as transformation, purification, and enlightenment (Davies 113). In the song's poetic landscape, the

reference to the "sacred fire" delicately embracing the soul expresses a yearning for spiritual awakening and illumination. Tagore's plea to the Divine, to raise his mortal form as a luminous lamp ignited within the divine sanctuary, serves as an entreaty for an internal metamorphosis.

Just as light dispels darkness, Tagore envisions a path of enlightenment that dispels the ignorance and limitations of human consciousness, paving the way for spiritual liberation and transcendence. This further resonates the timeless Vedic mantra, "Asato Ma Sad Gamaya, Tamaso Ma Jyotir Gamaya, Mrityor Ma Amritam Gamaya" ("Lead us from ignorance to truth, lead us from darkness to light, lead us from death to deathlessness") ("Tamaso Ma Jyotirgamaya" ("तमसो मा ज्योतिर्गमय")) (Krishnananda 111). The plea to be led from ignorance to truth, from darkness to light in the Vedic mantra aligns with Tagore's desire to free the self from mortal limitations and illusions.

The idea of Enlightenment through Tagore's metaphor of light

The quest for freedom from mortal limitations finds its echo in the 18th century, during the Enlightenment, or the Age of Reason. It showcased the "continued rise of the idea of independent reason which surpasses all forms of superstition...and dogmatism, especially religious and other arguments from authority" (Rockmore 699). In the context of the Enlightenment, Tagore wrote about the importance of individual freedom and the need to break free from societal constraints, which echoes his ideals regarding Brahmoism. Through the metaphor of light, he emphasised the power of reason and critical thinking in challenging traditional beliefs and promoting progress.

This iconoclasm is found in Tagore's Verse 4, in *Gitanjali*. He writes, "knowing that thou art that truth which has kindled the light of reason in my

mind" (Tagore *Gitanjali* 22). This line reflects his belief in the transformative power of reason, as he acknowledges that it is through this truth that the light of reason has been ignited within him. By recognizing oneself as a vessel for truth and reason, Tagore encourages individuals to question and challenge traditional beliefs, paving the way for progress and personal growth.

Furthermore, in the Verse 3, Tagore employs the metaphor of light with the statement, "The light of thy music illumines the world". (Tagore *Gitanjali* 21) Tagore's idea of 'light' is similar to Descartes's concept of "natural light". Descartes, a prominent philosopher and mathematician of the seventeenth century, posited the existence of an innate faculty called "natural light" or "lumen naturale" which serves as a source of infallible knowledge and intuitive understanding (Hatfield). Similarly, Tagore's application of light as a metaphor implies an illuminating force that transcends "stony obstacles" (Tagore *Gitanjali* 21), which can be seen as emblematic of institutionalised religion.

Just as the Enlightenment promoted reason and critical thought, through his practice of Brahmoism, Tagore aimed to build religious views on reason rather than blind faith. His critique of institutionalised religion becomes exemplified in *Gitanjali* (Garden of Songs). One such song that exemplifies this critique is "তোমার পূজার ছলে তোমায় ভুলেই থাকি" (In the guise of worshipping you, I remain lost) (Tagore *Gitanjali* 61). In this song, Tagore poignantly questions the true essence of religious worship and rituals. He suggests that the external facade of religious practices often leads people to forget the actual purpose behind such devotions. The opening lines translate to "Under the illusion of worshipping you, I lose sight of your true essence". Here, consistent with Brahmoism's principles, Tagore points out the irony that individuals may engage in religious

worship with elaborate rituals, yet lose sight of the true spiritual connection with the divine.

The following lines, “বুঝতে নারি কখন তুমি দাও-যে ফাঁকি” (“It's hard to understand when you play tricks”) (Tagore *Gitan* 61), express the idea that genuine understanding of the divine remains elusive when individuals engage in religious practices merely for show, devoid of sincere devotion and comprehension. Tagore further emphasises this critique by using vivid imagery, such as “ফুলের মালা দীপের আলো ধূপের ধোঁওয়ার...” (“Garland of flowers, light of the lamp, smoke of the incense...”) (Tagore *Gitan* 61), as he depicts offerings typically associated with religious ceremonies. Here the light from the earthen lamp reflects the Kantian “phenomenal” understanding of the world, which is constructed out of the parochial religious mindset.

Hence, the light metaphor frequently appears in the works of Tagore, critiquing the superficialisation of religion and calling for a more profound, introspective approach that weaves the spiritual enlightenment of Tagore with the ideals of Brahmoism and Western Enlightenment in a common thread.

The metaphor of light in Tagore, Milton and Nietzsche

In the Western literary tradition, perhaps the most ardent voice of enlightenment can be found in the monumental *Paradise Lost*. Here Milton invokes the “Celestial light”, both in Book I and III, in an earnest plea for divine guidance. Milton urges the holy light to “what in me is dark illumine, what is low raise and support” (Milton 19) which centuries later finds reiteration in Tagore, “আরো আলো আরো আলো এই নয়নে, প্রভু, ঢালো।” (“More light, more light in these eyes, O Lord, cast it forth”) (Tagore *Gitan* 50). In a poignant reflection of Milton's invocation, Tagore yearns for a greater luminance to eliminate the shadows

of ignorance and elevate his spirit towards a higher understanding.

Notably, it is this classical wisdom and perception that Nietzsche's philosophical work *The Gay Science* explores, using the light metaphor. Nietzsche compares the ancient and modern experience of death and laments how differently man stood “illuminated by a light radiated back on it from death and its significance...All experiences shone differently because a god glowed from them” (Nietzsche 131). It highlights the shift in perception over time as Nietzsche believed, the “ancient humanity” influenced by the light, saw life imbued by the divine significance of death which in turn infused their existence with profound meaning.

In this context, Tagore's perspective offers a parallel view that aligns with the ancient wisdom Nietzsche reminisces about. Tagore writes “Death is not extinguishing the light; it is only putting out the lamp because the dawn has come” echoing the ancient insight of continuity and transformation. The metaphor of the lamp and dawn is especially profound in its treatment of illumination and its relation to death. The extinguished lamp, symbolising death, is simultaneously tied to the arrival of the dawn, representing the emergence of a new light. This suggests that even in the face of death, there exists an enduring essence, the inner light or soul, that continues its journey beyond mortal boundaries.

Hence, Tagore's poetic view on the cyclical nature of existence, renewal and transformation mirrors the ancient understanding celebrated by Nietzsche. While Nietzsche mournfully traverses the historical and cultural dimensions of human perception emblematised by the metaphor of light, Tagore reminds us that the eternal light still lives on, offering solace and reassurance.

The Alchemy of Light and Darkness in Tagore's Works

Besides the idea of Enlightenment, the usage of light metaphor also subtly engages within the broader dimension of colonialism and imperialism, with the historical undercurrents of Western perceptions of the East.

During the age of European colonial expansion, Western powers often portrayed themselves as bringers of civilization, enlightenment, and progress to the so-called “dark” and “uncivilised” regions of the world. A Postcolonial criticism of this Eurocentric view of the East as a monolithic and exoticised image can be traced in Tagore's works, which may be analysed in the context of the light metaphor. For instance, the composition “আমার আঁধার ভালো, আলোর কাছে বিকিয়ে দেবে আপনাকে সে ॥...অবুঝ শিশু মায়ের ঘরে সহজ মনে বিহার করে, অভিমानी জ্ঞানী তোমার বাহির দ্বারে ঠেকে এসে ॥” (“My darkness is precious, it shall submerge in the light's embrace... The naive child revels within the mother's dwelling space, While the wise, steeped in pride, stays beyond your door's grace”) (Tagore *Gitabitan* 87) shows how Tagore extols the virtues of darkness, presenting it as capable of yielding to and eventually embodying light. One may perceive this as Tagore's subversion of the Eurocentric notion of light. Further, the poet introduces a compelling perspective by describing a “naive child” who freely explores divinity, while the knowledgeable one stands at the threshold. This contrast underscores that the Orient, symbolised by the child of naivety and ignorance, possesses a certain freedom and innocence which the West lacks. The knowledgeable one, representing the West, remains limited to the entrance, suggesting their vain pursuit of enlightenment.

Subsequently, Tagore often employed the idea of darkness as a means to perceive truth and wisdom in his works. His use of darkness as a metaphor

further brings attention to the cultural and colonial complexities linked to the concept of light.

In the line “দিন অবসান হল” (The Day Has Ended), Tagore speaks about the end of the day and the arrival of darkness. He presents the idea that in the quiet darkness of the night, when the clamour of the day has subsided, one can find solace and a deeper connection with oneself. In the line “অন্ধকারের বুকের কাছে নিত্য-আলোর আসন আছে” (In the proximity of darkness, there's a constant presence of light) (Tagore *Gitabitan* 238), darkness symbolises introspection and inner truth. By embracing the night, that is the darkness, Tagore suggests that one can see and understand the truths hidden within, challenging the Eurocentric notion that light is the only path to knowledge.

In the poem “আগমন” (Arrival), Tagore uses the arrival of “আঁধার ঘরের রাজা” (The King of the dark room) (Tagore *Kheya* 23) as a symbol of self-discovery and the search for inner truth. Tagore portrays the night as a time when the veil of illusion is lifted, allowing individuals to confront their inner demons and doubts. This challenges the Eurocentric idea that enlightenment is always associated with the illumination of the external world.

Thus, Tagore's use of darkness as a means to discover truth in his works is deeply rooted in his philosophy of introspection and spiritual exploration. By doing this he challenges the Eurocentric dichotomy of light and darkness.

Similarly, in the play “The King of the Dark Chamber,” the thematic exploration of darkness and its connection to discovering truth aligns with the philosophical underpinnings of Tagore's works. The story revolves around the character Sudarshana, the wife of the King, who questions the need for a dark room. When Sudarshana asks, “But why should this room be kept dark?”,

Surangama the servant replies, “Because otherwise you would know neither light nor darkness” (Eldred et al.). This dialogue holds significant philosophical implications. Keeping the room dark represents the necessity of introspection and spiritual exploration. In this context, darkness symbolises the inner journey one must undertake to discover deeper truths about oneself and the world.

Moreover, the Queen inquires, “why need he have made this chamber of darkness specially for me?” Surangama responds, “You can meet others in the lighted rooms: but only in this dark room can you meet your lord” (Eldred et al.). In this context, “lord” represents not just the King but also symbolises the universal deity, often seen as the wellspring of enlightenment and wisdom. Tagore suggests that this profound insight can solely be attained in the obscurity of this chamber, in darkness.

A similar monarchic figure shrouded in darkness appears in *Red Oleanders* as well, where within the recesses of the obscure and dark cavern, dwells the Raja, symbolising an alternative facet of the metaphor of darkness. In this context, one can draw a parallel between the oppressive dominion of British colonialism and Raja's authoritarian and repressive regime, where Ananda Lal observes, “Yakshapuri breaks natural rhythm and tempts men with gold; fear intimidation on the one hand, and power, organisation and totalitarianism on the other...” (Lal 51).

Raja ruthlessly exploits the populace, employing labourers and compensating them minimally, diminishing their very existence. In essence, Raja's portrayal underscores Tagore's denouncement of Western rule and political dominance over India, achieved at the expense of its people, as symbolised by the ominous darkness wielded by Raja.

In conclusion, Rabindranath Tagore's intricate use of the metaphor of light and darkness in his works goes beyond a mere exploration of enlightenment; it delves into the profound complexities of colonialism, imperialism, and the clash of cultural perceptions between the East and the West. Throughout his writings, challenging Eurocentrism, the metaphor of light and darkness appears as a nuanced phenomenon through which the intricate dynamics of power and resistance may be examined.

Tagore's Illuminating Metaphor in the Context of Quantum Mechanics

These complexities regarding light and darkness professed by Tagore may also be correlated to the concept of quantum mechanics, particularly the idea of vacuum fluctuation. According to quantum physicists, vacuum or quantum fluctuation indicates the temporary appearance of energetic particles in an otherwise empty or dark space, meaning that “space” is never absolutely empty - it is always filled with virtual particles.

On a similar note, Tagore's verse explores that within the core of apparent darkness, there exists an inherent potential to emerge and illuminate, as he writes, “অন্ধকারের উৎস হতে উৎসারিত আলো সেই তো তোমার আলো!” (“From darkness emerges the radiance of light, Indeed, that light is yours”). Challenging the conventional dichotomy between light and darkness, Tagore presents light as an all-pervasive phenomenon that emanates even from emptiness. In correlating Tagore's philosophy with the quantum theory of fluctuation, one may recognise the similarity between light's emergence from darkness in Tagore's view, and the emergence of particles and energy from the “empty” vacuum. It underscores the idea that the apparent dichotomies between light and darkness, and emptiness and energy, are not as rigid as they might seem.

Additionally, both views highlight the dynamic and ever-changing nature of the universe. The fluctuations in the vacuum constantly give rise to new possibilities and transformations, while Tagore's idea of light emerging from darkness implies an inherent potential for creation within perceived obscurity.

Furthermore, one of quantum mechanics' revolutionary theories, Heisenberg's view that "reality doesn't exist until observed" (Higgins) can be perceived in Tagore's works, especially in the poem "আমি" ("I"). The poem begins with "আমারই চেতনার রঙে পান্না হল সবুজ, / চুনি উঠল রাঙা হয়ে" ("My consciousness has coloured the emeralds green / And the rubies red") (Tagore Shyamali 6). These lines exert how an emerald and a ruby come into existence, infused with the essence of green and red through the depths of his consciousness. Both Heisenberg's and Tagore's emphasis on the act of observation is also complementary to Stanley Fish's reader-response theory, particularly his concept of "interpretive communities" ("The Authority of Interpretive Communities" pp. 331-332). Fish theorises that while meaning isn't an inherent textual quality, the experiences, beliefs, and cultural context of the reader contribute to his creation of meaning. This idea of interpretation being relative to its context is similar to the idea of reality in quantum mechanics, where the observer and his circumstantial setting together decide the reality.

The notion of contextually-driven interpretation holds significant relevance in understanding Tagore's metaphors, as they manage to convey universal ideas, despite being essentially Bengali narratives. While Tagore's cultural milieu might seem limited in significance to those unfamiliar with its nuances, it is ultimately the celebration of human consciousness, which is central to Tagore's themes, that prevails and unites various interpretive communities.

Thus, when Tagore writes, "আমি চোখ মেললুম আকাশে/ জ্বলে উঠল আলো/ পূবে পশ্চিমে" ("I opened my eyes towards the sky/ and the East and the West was illuminated") (Tagore Shyamali 6), there appears an interplay between meaning and its materialisation, the latter being dependent upon and relative to one's realisation and enlightenment. The act of opening his eyes signifies a shift in consciousness as if he is becoming aware of a higher truth or a deeper reality. Tagore further reinforces "...নয়নের দৃষ্টি হতে ঘুচেবে কালো, যেখানে পড়বে সেথায় দেখবে আলো" ("May the darkness descend from gaze, may light ascend wherever it transpires") (Tagore *Gitabitan* 94). These lines unequivocally assert that the phenomenon of light is not merely an external occurrence but the manifestation of one's innate capacity to observe and transcend beyond ordinary consciousness.

As the poet seems to be constructing reality through his own consciousness, years later, physicist John Wheeler would reaffirm this by conceptualising the theory of "participatory universe", that reality is co-created by the observer and the observed, and no phenomenon can actualise until it is registered or recorded by an observer (Nesteruk 8). Thus, poetry and physics integrate, woven together by the shared exploration of light and truth.

Conclusion

Within the intricate weave of literature and philosophy, Rabindranath Tagore's depiction of light and darkness radiate brilliantly. Both these ideas are nuanced as they reflect varied and profound connotations underscoring his profound insight into human existence. These metaphors can be interpreted as and related to concepts ranging from liberation, spiritual awareness, colonialism, understanding of the Universe and the Truth.

His deep comprehension of both human existence and spirituality, rooted in ancient Indian texts, is evident in his utilisation of the light metaphor, which echoes the timeless sagacity found in the Upanishads and Samkhya Philosophy. Additionally, Tagore's examination of light within the framework of Western notions of Enlightenment defies the confines of established religious norms, instead exalting the potency of logic and discerning thought.

Moreover, the connections established among Tagore, Milton, and Nietzsche underscore the all-encompassing nature of the light metaphor in elucidating the human journey across different societies and eras. Tagore's lyrical lines, reminiscent of age-old insights, provide comfort and direction, underscoring the enduring and metamorphic influence of light, even when confronted by shadows and mortality. Even beyond Enlightenment, Tagore's use of the metaphor of light and darkness may be read to explore the intricacies of colonialism and imperialism, challenging Eurocentrism and highlighting power dynamics.

Finally, the integration of quantum mechanics into the discourse unveils captivating resemblances between Tagore's light metaphor and contemporary scientific exploration. The ideas of vacuum fluctuation and the role of observation in quantum mechanics closely mirror Tagore's concept of light emerging from obscurity through self-awareness and conscious perception.

Thus, this study delves into the intersections of literature, philosophy, and science by examining Tagore's employment of the light metaphor in his writings. Tagore's boundless creative genius continues to inspire readers to embark on a transformative journey of self-discovery, spiritual realisation, and a deeper understanding of the human condition. In doing so, Tagore's legacy as a poetic luminary continues to shine brightly,

guiding one through the complexities of existence and spirituality.

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