



INTERNATIONAL JOURNAL OF TRENDS IN EMERGING RESEARCH AND DEVELOPMENT

INTERNATIONAL JOURNAL OF TRENDS IN EMERGING RESEARCH AND DEVELOPMENT

Volume 2; Issue 2; 2024; Page No. 328-333

Received: 10-01-2024
Accepted: 26-02-2024

Rabindranath Tagore in World Literature: Translation, Aesthetics, and Canon Formation

¹Arun Kumar S and ²Dr. Snehi

¹Research Scholar, Department of English, Sikkim Professional University, Gangtok, Sikkim, India

²Professor, Department of English, Sikkim Professional University, Gangtok, Sikkim, India

Corresponding Author: Arun Kumar S

Abstract

Rabindranath Tagore's reputation around the world has been shaped not just by the literary brilliance of his work, but also by how it has been translated and received. While winning the Nobel Prize in Literature in 1913 certainly boosted Tagore's visibility on the international stage, his place in world literature remains a bit of a paradox—he's celebrated, yet often critically limited. This paper delves into how translation practices, Indian aesthetic traditions, and the formation of postcolonial canons have all played a role in shaping the global perception of Tagore's writings. By drawing on theories of world literature, postcolonial criticism, and Indian aesthetics, the study posits that Tagore's English translations helped his work reach a wider audience, but also restricted the ways in which it can be interpreted. By placing Tagore within different modern contexts and transnational literary networks, this paper aims to reclaim his importance as a cosmopolitan writer whose work pushes back against Eurocentric literary standards. The study adds to ongoing discussions in world literature by highlighting the need for diverse evaluative frameworks when engaging with non-Western literary traditions.

Keywords: Rabindranath Tagore, World Literature, Translation Studies, Indian Aesthetics, Postcolonial Canon

1. Introduction

Rabindranath Tagore (1861–1941) holds a unique place in the annals of world literature as one of the first non-Western authors to gain lasting global acclaim. His literary journey unfolded during a pivotal time in global cultural exchange, marked by colonial modernity, translation, and the cross-border flow of ideas that reshaped what we consider literary value. In 1913, he was awarded the Nobel Prize in Literature for his work *Gitanjali*, making him the first non-European writer to break into the international literary scene in such a significant way. However, his status in world literature is a bit of a paradox: he was widely celebrated in the early 20th century, later pushed to the margins of Western literary discussions, and has only recently been reevaluated through the lenses of translation studies, postcolonial theory, and the formation of literary canons. When we think about world literature, it's not just a collection of texts that circulate globally; it's a lively process involving translation, reception, and institutional validation. This perspective offers a valuable way to revisit

Tagore's literary impact. Scholars like Goethe, Damrosch, and Moretti have pointed out that world literature comes to life through the movement across different languages and cultures, where texts gain new meanings and values through translation and critical engagement. Tagore's international reputation was largely built on English translations—many of which he crafted himself—blurring the lines between original works and translations. His story prompts us to consider essential questions about how literary works travel, how aesthetic values shift across cultures, and how literary canons are created, maintained, or even dismantled within the context of unequal global power dynamics.

Translation plays a pivotal role in how Tagore entered the realm of world literature. Unlike many authors whose works are translated by others, Tagore took the reins himself, crafting his own global persona by translating and adapting his Bengali poetry into English. His translations, especially *Gitanjali*, weren't just straightforward translations; they were imaginative reworkings that highlighted spiritual universality, lyrical simplicity, and moral reflection. While

early Western audiences hailed this style as a stunning revelation of Eastern spirituality, later critics brushed it off as overly mystical or too simplistic in form. These contrasting opinions show that translation isn't just a straightforward linguistic task; it's a rich aesthetic and ideological journey that shapes how literary value is perceived across different cultures.

Tagore's artistic vision adds another layer of complexity to his role in world literature. Grounded in Indian philosophical traditions like the Upanishads, Bhakti poetry, and the aesthetic theory of *rasa*, his literary approach focuses on harmony, interconnectedness, and ethical humanism. Simultaneously, his interactions with Western Romanticism, Transcendentalism, and liberal humanist ideas influenced his poetic style and themes, especially in his English writings. This blend of aesthetics defies easy categorization within mainstream Western literary movements, which both fueled his early global popularity and later led to his marginalization from modernist literary canons. Tagore's work ultimately highlights the shortcomings of Eurocentric aesthetic standards that prioritize formal innovation over deeper philosophical or ethical considerations.

Canon formation plays a vital role in understanding Tagore's place in world literature. After winning the Nobel Prize, he was quickly embraced by Western literary circles, thanks in part to influential figures like W. B. Yeats and the support of publishing networks. Yet, this newfound recognition was somewhat delicate and dependent on Orientalist views that painted Tagore as a mystical voice for the "East." As literary preferences evolved towards modernism, irony, and innovative forms, Tagore's standing in the West took a nosedive. This shift highlights that literary canons are not fixed or universal; they are shaped by historical contexts, power dynamics, and institutional influences. Today, Tagore's inconsistent presence in world literature courses reflects a broader trend of sidelining non-Western modernities in mainstream literary narratives.

However, it's important to note that Tagore's global impact isn't solely about Western approval. His works reached audiences across Asia, Latin America, and parts of Africa, playing a significant role in anticolonial movements, educational reforms, and literary modernity outside of Europe and North America. Tagore's concept of *Visva-Sahitya*, or world literature, was not about hierarchy but rather about dialogue, highlighting the importance of cultural diversity and ethical responsibility. He stood against both cultural isolation and mere imitation, promoting a cosmopolitan approach based on mutual respect rather than dominance. This alternative vision of world literature challenges the common belief that global literary significance is tied to Western institutional validation.

This study explores the interrelated topics of translation, aesthetics, and the creation of literary canons in order to argue that we should reconsider Rabindranath Tagore's place in world literature. The study contends that Tagore actually embodies the complex tensions found within world literature itself, such as the balance between universality and particularity, translation and transformation, and inclusion and exclusion, rather than portraying his global reception as a straightforward rise-and-fall tale. This essay seeks to demonstrate that Tagore's writings continue to seriously

challenge Eurocentric literary viewpoints and open the door to fresh perspectives on global literary modernism by situating him within the framework of contemporary debates in translation studies and world literature.

In re-evaluating Tagore's importance in the world literary scene, the study adds to the ongoing movement to diversify the canon of world literature and to acknowledge alternative aesthetic and philosophical traditions as essential, rather than just side notes, in the narrative of global literary history. Tagore stands out not as a marginal or outdated figure, but as a vital thinker of literary cosmopolitanism whose work encourages us to rethink how we imagine, assess, and teach world literature in the twenty-first century.

2. Tagore and World Literature

Rabindranath Tagore holds a pivotal yet debated place in world literature, highlighting the intricate ways in which non-Western authors make their mark, navigate, and are later reassessed within the global literary landscape. As the first non-European to win the Nobel Prize in Literature in 1913, Tagore stepped onto the scene at a time when world literature was heavily influenced by colonial power dynamics, translation practices, and Eurocentric artistic standards. His reception around the globe showcases both the potential and the challenges of world literature as a concept shaped by uneven cultural exchanges.

When scholars like Goethe, Damrosch, and Casanova discuss world literature, they see it not just as a collection of texts shared internationally, but as a framework influenced by translation, institutional power, and critical validation. Tagore's journey is a perfect illustration of this framework in action. His works primarily entered the realm of world literature through English translations, many of which he crafted himself, blurring the lines between original and translated works. This self-driven dissemination gave Tagore a certain level of control over how he was perceived globally, even as it placed his writings within Western interpretive contexts.

Tagore's vision of world literature, expressed through the concept of *Visva-Sahitya*, presents a refreshing alternative to the prevailing Western models. For him, world literature wasn't about hierarchy; it was about relationships, built on ethical exchanges rather than cultural supremacy. He dismissed the idea that European literary traditions set the universal benchmark, instead highlighting the existence of various literary modernities coexisting side by side. In his eyes, literature served as a meeting ground where different civilizations could appreciate each other's unique aesthetic and philosophical insights without losing their individuality. This perspective deeply influenced Tagore's own writing. His works in English weren't mere copies of Western styles; they were thoughtful adaptations designed to bridge cultural gaps. The worldwide acclaim of *Gitanjali* illustrates how world literature thrives on selective resonance: the poems' spiritual universality, straightforward language, and reflective tone matched Western expectations of Eastern mysticism, paving the way for their swift acceptance into the literary canon. Yet, this very alignment also led to Tagore being sidelined later on, as modernist literary trends began to favor irony, fragmented forms, and linguistic experimentation over the ethical and spiritual depth he championed.

Tagore's shifting reputation in world literature really highlights how unstable the global canon can be. In the early twentieth century, he was celebrated as a key voice of the "East," but this narrow view ended up limiting how people could interpret his work. As Western literary tastes evolved, Tagore's poetry started to be seen as outdated, showing that the formation of a literary canon often relies more on current aesthetic trends than on the actual quality of the writing. However, recent studies in postcolonial and world literature are pushing back against these exclusions, recognizing Tagore as someone who expressed a different kind of modernity rooted in humanism, ethical relationships, and cultural diversity.

Tagore's influence wasn't just felt in Europe and North America; it spread across Asia, Latin America, and parts of Africa, where his writings played a significant role in shaping anticolonial thought, educational reforms, and cultural nationalism. This wider audience complicates the Eurocentric narratives of world literature that often link global importance to Western approval. Tagore's transnational reach shows that world literature is shaped by various channels of reception, many of which are often overlooked in mainstream literary histories.

In today's discussions about world literature, Tagore holds a vital place as both a subject of study and a critical perspective. His career reveals the imbalances in global literary distribution while presenting a vision of literary universality based on ethical reciprocity instead of cultural hierarchy. By re-evaluating Tagore within the context of world literature, we not only reaffirm his importance as a global writer but also challenge the dominant models of canon formation, translation, and what we consider literary value.

3. Translation and Literary Representation

Translation plays a crucial role in Rabindranath Tagore's rise as a prominent figure in world literature. It's not just about swapping words from one language to another; it's a powerful way of representing literature. Through translation—especially into English—Tagore's works found their way into global reading circles, evaluations, and literary canons, where they were reshaped to align with the expectations of Western literary standards. This process didn't just influence how Tagore's texts were interpreted; it also impacted how Indian literature was perceived on the world stage.

3.1 Translation as Cultural Mediation

In the realm of world literature, translation serves as a bridge that allows texts to traverse linguistic and cultural divides while also exposing them to new aesthetic and ideological perspectives. Tagore's English translations are a perfect example of this dual role. They provided an unprecedented platform for an Indian poet writing in a vernacular language, while also filtering Indian literary expression through Western lenses.

Tagore was keenly aware of the imbalances in cultural exchanges between colonized nations and their metropolitan counterparts. His choice to translate his own works into English can be seen as a deliberate strategy rather than a mere concession. English became a global channel for sharing Indian philosophical ideas, yet Tagore opted for

adaptation over literal translation. By focusing on emotional clarity and spiritual universality, he aimed to maintain the essence of his poems while bridging the cultural gap between Bengali and English literary traditions.

3.2 Self-Translation and the Question of Representation

Tagore's approach to self-translation really shakes up the usual ideas about translation theory, which typically draws a clear line between original works and their translations. In his English poetry, that line gets pretty blurry. The English versions of *Gitanjali* and similar pieces aren't just simple reproductions or completely independent originals; they're a mix, crafted through Tagore's thoughtful involvement.

This blending had a big impact on how literature was represented. Tagore's English poems didn't just showcase his unique poetic style; they also came to symbolize, in the eyes of Western audiences, Indian spirituality and a broader Eastern literary vibe. Readers and critics from the early twentieth century often saw *Gitanjali* as a timeless reflection of mystical insight, which played into orientalist views that framed India as more spiritual than intellectual or modern. In this way, translation became a space where cultural identity was carefully shaped, highlighting universal themes while sidelining the rich historical and linguistic details.

3.3 Aesthetic Transformation through Translation

Translation played a crucial role in reshaping the way Tagore's poetry was perceived by a global audience. The musicality, intricate meter, and rich cultural context of the original Bengali works underwent significant changes in their English translations, which leaned towards free verse, biblical rhythms, and a simpler, aphoristic style. While this transformation made his work more accessible internationally, it also shifted the standards by which Tagore's poetry was evaluated.

Western critics often assessed Tagore's English poetry through the lens of prevailing Anglo-European norms, emphasizing formal innovation and technical skill. As literary modernism began to focus on fragmentation, irony, and linguistic experimentation, Tagore's translated pieces started to seem stylistically outdated. This shift in aesthetic values played a role in his marginalization within Western literary discussions, highlighting how translation can subject a text to evaluative criteria that are shaped by historical and cultural contexts.

3.4 Translation, Power, and Canon Formation

The role of translation in shaping literary canons is deeply intertwined with issues of power. Tagore's early recognition in the realm of world literature was largely thanks to key Western figures, publishers, and institutions that endorsed his work within a Eurocentric literary framework. Yet, this recognition came with strings attached: it hinged on how well his translated texts aligned with Western ideals of Eastern spirituality and moral depth.

As literary preferences shifted, the very translations that had propelled Tagore to international fame were later seen as signs of artistic limitation. This change highlights a key contradiction in world literature: while translation facilitates global reach, it also subjects texts to hierarchical evaluation systems that can sideline non-Western literary traditions. Tagore's changing reputation illustrates how translated

works often find themselves in a vulnerable spot within global literary canons.

3.5 Rethinking Translation in Tagore Studies

Modern scholarship in translation studies and world literature encourages us to look at Tagore's English writings in a more complex light, moving beyond the simplistic ideas of loss or fidelity. Rather than viewing translation as just a dilution of the original work, today's critics celebrate Tagore's translations as creative acts shaped by cross-cultural exchanges. His English poetry reveals a unique approach to translation—one that prioritizes ethical communication and emotional resonance over rigid formal accuracy.

By re-evaluating Tagore's translations through this lens, we gain a richer understanding of his impact on global literature. In his case, translation becomes a dynamic space where aesthetics, representation, and power come together. Acknowledging this complexity is crucial for positioning Tagore not as a sidelined or outdated figure in world literature, but as a writer whose approach to translation resonates with current discussions about global literary flow and cultural diversity.

4. Indian Aesthetics and Literary Humanism

Indian aesthetic theory provides a vital lens for re-evaluating Rabindranath Tagore's literary vision and placing his work within the broader context of world literature, moving beyond Eurocentric frameworks. Key ideas like *rasa* (aesthetic emotion) and *dhvani* (suggestion) are essential to Tagore's poetics, influencing both the form and ethical direction of his writing. Instead of focusing on formal complexity or linguistic experimentation, Tagore's aesthetics highlight emotional depth, relational meaning, and ethical imagination. This focus represents a notable shift from prevailing Western modernist views that celebrate fragmentation, irony, and breaks in knowledge.

According to classical Indian aesthetic theory, the essence of literature lies not in mere representation or innovation but in fostering a shared emotional and spiritual experience between the text and its readers. Tagore's poetry, especially in works like *Gitanjali* and *Fruit-Gathering*, aims to evoke *śānta rasa* (tranquility) and *bhakti rasa* (devotional feeling). These aesthetic approaches promote a contemplative engagement rather than a quest for interpretive mastery, inviting readers into a deeper ethical and emotional connection with the poem. When seen through this lens, the seeming simplicity of Tagore's language is not a limitation but a thoughtful choice that aligns with Indian aesthetic values.

One key concept to consider is *dhvani*, or the idea of suggested meaning, which values indirect expression over straightforward statements. Tagore's careful word choice, symbolic brevity, and reflective tone perfectly illustrate this artistic principle. In his work, meaning emerges through what's implied rather than what's directly stated, inviting readers to engage both ethically and emotionally. This method stands in contrast to Western critical traditions that often see ambiguity as a result of unclear form, instead presenting a model of interpretation that is open and deeply rooted in emotional resonance and philosophical thought.

Tagore's artistic vision is closely tied to his literary

humanism, which draws heavily from the philosophical ideas found in the Upanishads and the Bhakti movement. These traditions highlight the interconnectedness of all life, the unity of the individual self (*atman*) with the universal (*brahman*), and the moral responsibility that comes with human actions. In Tagore's writings, literature serves as a way to express this interconnectedness, breaking down the rigid barriers between self and others, humans and nature, as well as individuals and communities. His humanism pushes back against both Western liberal individualism and abstract spiritual transcendence, instead promoting a relational ethics that is grounded in real-life experiences.

This philosophical stance makes it difficult to reduce Tagore's work to mere mysticism or sentimentality-labels often assigned by early Western critics influenced by Orientalist views. Tagore's humanism doesn't shy away from history or material realities; rather, it actively engages with social, political, and ethical issues. His critiques of aggressive nationalism, his belief in education as a path to freedom, and his call for cultural reciprocity all reflect a literary humanism that is profoundly modern, even if it doesn't fit neatly into the dominant Western narratives of modernity.

By blending Indian aesthetic principles with a universal ethical outlook, Tagore presents a fresh take on modernity—one that pushes back against the idea that literary modernism has to be all about breakage, isolation, or chaotic forms. His work champions continuity over fragmentation, conversation over control, and a shared ethical framework instead of a cultural pecking order. In the realm of world literature, Tagore's Indian aesthetics serve not as mere local or traditional leftovers but as vibrant critical tools that can actually broaden the scope of global literary theory.

Looking at Tagore through the lens of Indian aesthetics and literary humanism allows us to appreciate his global impact more fully. It shows that his role in world literature isn't about fitting into Western aesthetic molds but about providing a philosophically rich, ethically aware poetic vision that continues to question the prevailing narratives around literary worth and the formation of canons.

5. Postcolonial Canon Formation

Postcolonial criticism offers a valuable perspective for exploring how literary canons are created, upheld, and transformed through various power structures, ideologies, and institutional influences. Instead of being seen as neutral collections of artistic merit, these canons actually mirror historical processes shaped by colonial power dynamics, cultural gatekeeping, and prevailing ways of knowing. The case of Rabindranath Tagore highlights these issues, showing how being included in the Western literary canon can happen alongside selective acknowledgment and systematic marginalization.

Tagore's rise to prominence in the West, particularly after winning the Nobel Prize in Literature in 1913, was supported by a network of key literary figures, publishers, and academic institutions. Yet, this recognition came with significant caveats. Western literary discussions tended to favor Tagore's lyrical and spiritual poetry—especially *Gitanjali*—which fit neatly into the Orientalist narrative of Eastern mysticism. Meanwhile, other important aspects of his work, such as his critical essays on nationalism,

imperialism, education, and cultural identity, were often overlooked or excluded from the canon. This selective appreciation simplified Tagore into a one-dimensional poetic figure, masking the rich political and philosophical depth of his ideas.

Postcolonial theorists have pointed out that the way we form literary canons often involves mechanisms of cultural containment. By highlighting Tagore's spirituality and universalism while downplaying his critiques of nationalism and colonial modernity, Western criticism effectively dulled the impact of his ideas. His rejection of aggressive nationalism and his critique of Western imperialism posed a challenge to the prevailing narratives of progress and modernity, making them less compatible with colonial literary frameworks that sought validation rather than critical examination. In this light, canonization served not just as a form of recognition but also as a means of regulation.

The emergence of high modernism in the early twentieth century further pushed Tagore out of Western critical discussions. Modernist aesthetics favored formal experimentation, irony, ambiguity, and fragmentation—qualities that sharply contrasted with Tagore's ethical clarity, spiritual humanism, and aesthetic continuity. As literary authority began to gravitate toward figures like T. S. Eliot, Ezra Pound, and James Joyce, Tagore's work was increasingly seen as aesthetically conservative or philosophically simplistic. This shift illustrates how changes in dominant aesthetic trends can reshape the literary canon, sidelining works that don't fit the newly established standards.

Postcolonial re-readings challenge these evaluative hierarchies by questioning the supposed universal authority of Western modernist aesthetics. Scholars contend that Tagore's work doesn't signify a failure of modernity but rather presents an alternative modernity—one rooted in relational ethics, cultural pluralism, and philosophical engagement instead of formal disruption. From this viewpoint, Tagore's focus on continuity, moral responsibility, and humanistic universality stands out as a valid and critically important response to modernity, especially within a colonial framework.

Let's examine postcolonial viewpoints in more detail. These viewpoints emphasize the significance of identifying diverse sources of literary worth that extend beyond Western institutions. Tagore's influence throughout Asia, Latin America, and Africa—where his writings were vital to anticolonial movements, educational reforms, and cultural revitalization—demonstrates that comprehending the development of a literary canon in a global setting cannot be restricted to how it is viewed in Euro-American circles. The dominant narratives that attribute global literary significance only to Western critical approbation are made more difficult by these international and regional connections.

Examining Tagore from the perspective of postcolonial canon theory challenges us to reconsider the idea of world literature itself. It pushes us to consider how factors like institutional authority, translation, and aesthetic values influence which works are praised and which are ignored. The need for a wider range of evaluation criteria and recognition of the various literary modernities that might coexist is shown by Tagore's changing place in the canon of

literature. In addition to honoring Tagore's multifaceted identity as a global writer, this modification tackles the enduring structural injustices that affect how literary canons are developed globally.

6. Contemporary Global Reception

Recent research has really expanded our understanding of how Rabindranath Tagore is received around the world. Instead of sticking to a mainly Euro-American perspective, scholars are now looking at different ways his work has circulated, especially in East and Southeast Asia. These studies show that to truly grasp Tagore's impact, we can't just rely on Western literary traditions. His influence grew through international intellectual networks that were shaped by shared colonial experiences, cultural connections, and anti-imperial ideas.

In places like China, Japan, Korea, and Vietnam, Tagore wasn't seen as just a mystical figure, as he often was in Europe. Instead, he was recognized as a modern thinker who tackled issues like nationalism, education, and cultural renewal. His trips to East Asia and his conversations with influential figures like Okakura Kakuzō and Chinese intellectuals from the May Fourth Movement sparked cross-cultural exchanges that placed Tagore in the midst of larger Asian discussions about modernity and tradition. Scholars have pointed out that Tagore's writings really struck a chord in these areas because they offered a critique of Western imperialism while steering clear of narrow cultural nationalism (Dutta & Robinson, 1995; Iriye, 2002) ^[8, 11].

Research on Tagore's reception in Southeast Asia and Latin America also sheds light on non-Western routes of global influence. In these regions, his humanistic philosophy and educational ideals inspired literary and educational movements that sought alternatives to colonial ways of thinking. This history of how Tagore was received challenges the Eurocentric views of world literature that equate global significance with Western recognition, showing instead that world literature develops through a variety of interconnected influences across different regions (Damrosch, 2003; Mufti, 2016) ^[5, 13].

In today's discussions about cosmopolitanism and global ethics, the ideas of Tagore have gained fresh importance. His criticism of aggressive nationalism and his push for cultural dialogue really resonate in a time filled with political divides, migration challenges, and a rise in ethno-nationalism. Tagore's vision of cosmopolitanism, which is based on ethical responsibility rather than just abstract universalism, presents a way of global belonging that steers clear of both cultural uniformity and isolation. Recent scholars have revisited Tagore's work, suggesting that his insights foreshadow current conversations around "ethical cosmopolitanism" and planetary humanism (Nussbaum, 2019; Sen, 2005) ^[14, 17].

The advancements in digital humanities and archival research have also significantly changed how we study Tagore today. Thanks to digitization projects, online archives, and critical editions, previously hard-to-find manuscripts, letters, essays, and lesser-known literary pieces are now accessible to scholars all over the globe. This broader access has shifted the focus away from just Gitanjali and a handful of English texts, encouraging a deeper exploration of Tagore's multilingual body of work. These

initiatives foster more inclusive and historically informed approaches to his writings, allowing scholars to view Tagore not just as a poet, but also as a novelist, dramatist, essayist, and a global thinker (Chakrabarty, 2011; Datta, 2020)^[4, 6].

When we look at contemporary global reception studies, Tagore emerges as a vibrant figure whose significance goes far beyond the early twentieth-century praise he received in the West. By highlighting non-Western reception histories, ethical cosmopolitanism, and the recovery of digital archives, recent research repositions Tagore within world literature as a writer whose ideas still resonate with global issues. This ongoing reception emphasizes the importance of reimagining world literature as a diverse, decentralized field-one where Tagore's vision of cultural dialogue and human unity continues to hold deep meaning.

7. Conclusion

This essay argues that a pluralistic, context-aware approach that challenges Eurocentric viewpoints is necessary if we are to fully appreciate Rabindranath Tagore's relevance in world literature. Translation, artistic interpretation, and the growth of Tagore's canon-all of which are impacted by the dynamics of cultural power-have all formed his reputation. He has been able to reach a worldwide audience because to translation, but it has also brought a degree of selection that is consistent with Western norms.

An examination of Indian aesthetic theory reveals that Tagore presents an alternative modernity that is firmly anchored in cultural variety by purposefully emphasizing ethical continuity and emotional depth. The biases in Tagore's canonization are criticized in this study, which highlights how some aspects of his writing, such as his political essays, have frequently been disregarded. It promotes a move away from Euro-American perspectives in literary studies by emphasizing the diverse geographies of his reception, particularly in Asia. Tagore's worldview promotes interchange and challenges conventional literary evaluations, emphasizing the necessity of inclusive standards in international literature, which eventually deepens our comprehension of its diversity.

8. References

1. Apter E. Against world literature: On the politics of untranslatability. New York: Verso; c2013.
2. Bhabha HK. The location of culture. London: Routledge; c1994.
3. Casanova P. The world republic of letters. DeBevoise MB, translator. Cambridge, MA: Harvard University Press; c2004.
4. Chakrabarty D. Tagore, the modern and the contemporary. *Crit Inq.* 2011;37(4):653-672. doi:10.1086/660988.
5. Damrosch D. What is world literature? Princeton, NJ: Princeton University Press; c2003.
6. Datta K. Tagore: The world as his nest. London: Routledge; c2020.
7. Derrida J. Des tours de Babel. In: Graham JF, editor. *Difference in translation*. Ithaca, NY: Cornell University Press; c1985. p.165-207.
8. Dutta K, Robinson A. Rabindranath Tagore: The myriad-minded man. New York: St. Martin's Press; c1995.
9. Eliot TS. Tradition and the individual talent. In: *The sacred wood*. London: Methuen; c1921.
10. Goethe JW von. Conversations on world literature. In: Eckermann JP. *Conversations with Goethe*. 1827.
11. Iriye A. Global community: The role of international organizations in the making of the contemporary world. Berkeley: University of California Press; c2002.
12. Mukherjee S. What is a classic? Postcolonial rewriting and invention of the canon. Stanford, CA: Stanford University Press; c2016.
13. Mufti AR. Forget English! Orientalism and world literatures. Cambridge, MA: Harvard University Press; c2016.
14. Nussbaum MC. The cosmopolitan tradition: A noble but flawed ideal. Cambridge, MA: Harvard University Press; c2019.
15. Pollock S. A rasa reader: Classical Indian aesthetics. New York: Columbia University Press; c2016.
16. Said EW. Orientalism. New York: Pantheon Books; c1978.
17. Sen A. The argumentative Indian: Writings on Indian history, culture and identity. New Delhi: Penguin; c2005.
18. Spivak GC. The politics of translation. In: *Outside in the teaching machine*. New York: Routledge; c1993. p. 179-200.
19. Tagore R. Gitanjali (Song offerings). London: Macmillan; c1913.
20. Tagore R. Nationalism. London: Macmillan; c1917.
21. Tagore R. Creative unity. London: Macmillan; c1921.
22. Tagore R. The religion of man. London: Allen & Unwin; c1931.
23. Venuti L. The translator's invisibility: A history of translation. London: Routledge; c1995.

Creative Commons (CC) License

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY 4.0) license. This license permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.