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TAGORE'S HUMANISM REIMAGINED: BRIDGING VEDANTA AND EXISTENTIALISM IN AN AGE OF CRISIS

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Introduction:

In the shadow of global upheavals, Zygmunt Bauman calls us in a "age of uncertainty," where social links and communal security erode, causing existential dread (Bauman, 2007). The relentless march of climate disruption forces humanity to choose: "Allow climate disruption to change everything about our world, or change pretty much everything about our economy to avoid that fate" (Klein, 2014, p. 4). This ecological collapse, coupled with geopolitical splits like the Ukraine-Gaza conflict that uprooted millions and weakened international alliances by October 2025, shows the fragility of modern humanism. These crises are severe ruptures in our shared human narrative, causing alienation, moral paralysis, and a pervasive sense of absurdity that mimics 20th-century philosophical issues. In this turbulence, Rabindranath Tagore's humanistic vision, known for its lyrical universality, offers an underexplored salve, asking a fresh reimagination to unite old wisdom with contemporary current needs. Contemporary philosophical debate on humanism is divided, with Eastern and Western traditions compartmentalized and unable to handle the hybrid threats of our polycrisis. The anthropocentric hubris of Enlightenment rationalism-based Western humanism, which prioritizes individual autonomy over relational harmony, has been blamed for environmental catastrophe. Eastern philosophies like Vedanta, which emphasize monistic unity, risk being rejected as esoteric relics in a secular age of materialist skepticism. Scholars have long noted the potential synergies between these paradigms—Tagore wove Vedantic interconnectedness into his globalist ethos—but few studies synthesize Tagore's humanism with Existentialism's confrontation of absurdity to create a crisis navigation praxis. In her comparative analysis, Mitali Bose notes that Tagore sees humanity as "inherently divine and integrally connected to the universal spirit," while Sartre says "existence precedes essence," emphasizing radical freedom in a godless void (Bose, 2025, p. 47). The polarity, though illuminating, highlights the untapped potential for dialogue. Existentialist reframings that could infuse spiritual depth with ethical agency amid ecological and social disintegration are rarely found in Tagore's Upanishadic influences (Dutta & Robinson, 1995). Humanism adrift—poignant in principle but anemic in practice—leaves researchers and activists without

a solid framework to heal self, society, and cosmos in our dangerous day.

This paper proposes reimagining Tagore's humanism by bridging Vedanta's ontological unity and Existentialism's imperative of authentic self-creation to create a resilient philosophical praxis that transforms passive empathy into active solidarity that can counter crisis absurdities. In Sadhana, Tagore states, "Man can destroy and plunder, earn and accumulate, invent and discover, but he is great because his soul comprehends all" (Tagore, 1913, p. 78), a Vedantic affirmation of Brahman as the indwelling essence that dissolves egoistic barriers that resonates with Albert Camus's defiant humanism in the face of meaninglessness. Camus, struggling with the "unreasonable silence of the world," encourages us to resist by seeing the ludicrous and finding worth in revolt rather than divine decree (Camus, 1955, p. 28). Tagore's redesigned humanism blends Vedanta's call to understand inherent connection with Existentialism's need for responsible freedom to create a dynamic ethic of "creative unity," where personal authenticity drives societal healing. As Bose explains, this synthesis affirms humanity's "immense capacity to engage in rational deliberations... with that power, he has the freedom to structure his Being and existence" (Bose, 2025, p. 52), countering Bauman's liquid modernity alienation. Reviving Tagore's framework helps us navigate crisis through a renewed covenant of interdependence, echoing his Nationalism plea: "Man's history cannot be shown as separate from the rest of his world" (Tagore, 1917, p. 10).

The paper follows a hermeneutic path to develop this argument. The first portion examines Tagore's Vedantic underpinnings, using Gitanjali and The Religion of Man to explain his monistic ontology of relational wholeness and how it confronts modern fragmentation's dualisms. The second portion contrasts Sartre's extreme freedom and Camus's ludicrous insurrection against Tagore's spiritual humanism, finding unexpected similarities in their rejection of determinism and stress on human action. The final segment bridges the gap by presenting a synthetic "existential Vedanta" that merges authenticity and unity and tests it against contemporary crises using ecofeminism and decolonial praxis. Finally, Tagore's redesigned humanism is recommended for resilient futures in global ethics. This roadmap revives Tagore's legacy and calls for philosophical reinvention in an age when, as Sartre warns, "man is condemned to be free" (Sartre, 2007, p. 29); free to choose unity over isolation.

Tagore's Humanism: Features and Stakes

Born into a famous Bengali Brahmo Samaj family in Calcutta in 1861, Rabindranath Tagore was the youngest of fourteen children. He embodied the intellectual ferment of colonial India, where reformist faith met growing nationalism and global humanism. Tagore learned literature, music, and philosophy at home in a progressive environment. His father, Debendranath, was a leading figure in the Brahmo Samaj, a monotheistic movement that emphasized rational devotion. Tagore was exposed to Upanishadic texts and Western Romanticism at a young age, which influenced his work as a poet, novelist, playwright, composer, and teacher. He tried studying in England for a short time but failed, so he went back to France to take care of family farms. While there, he wrote lyrical works that criticized social injustices based on what he saw in farming. He made his vision of a complete education clear when he started Visva-Bharati University in Santiniketan in 1921. This university combined Eastern contemplative traditions with Western scientific research to help people understand each other better. After winning the Nobel Prize in Literature in 1913 for Gitanjali, Tagore turned down his knighthood in 1919 to protest the Amritsar Massacre. He went from being a passionate patriot to a deep cosmopolitan who rejected nationalism in favor of the idea that all people are the same. Tagore is known as Bengal's bard, but he was also a philosopher whose humanity tries to find a balance between the limited self and the infinite relationships between people. This is an even more important goal in our broken present.

Tagore wrote many important works that explain his humanism. These include Gitanjali (1910), a collection of devotional songs that offer direct conversations with God through nature's rhythms; Sadhana: The Realisation of Life (1913), a philosophical work that explains spiritual practice as the meaning of life; Personality (1917), a set of lectures that look at human nature as a creative force; and The Religion of Man (1931), his Hibbert Lectures that say religion is an inner harmony rather than a set of dogmatic beliefs. Along with pieces like those in Nationalism (1917), these books and others like them weave a tapestry in which humanism doesn't just appear as a secular idea, but as a mix of different worldviews that brings beauty, spiritual unity, and moral practice into people's lives. Tagore used the word "humanism" to mean a deep belief in the divine potential of all people. It goes beyond anthropocentric individualism to accept a relational ontology in which the self finds its fullness through connection with the universe, other people, and the infinite. According to D. N. Sarma, this is not dry rationalism but a lively, joyful ethic based on the "inter-personal relationship" of "I and thou" that grows into a "intrapersonal epiphany" of "I am thou,"

showing that man is both limited and limitless (Sarma, 2012, p. 58). Tagore's humanism shows up in the creative surplus in people—an emotional overflow that goes beyond just surviving—which flows into art, music, and poems as links between the inner vision and the outside world. This is where beauty isn't just for decoration; it reveals truth and turns discord into harmony. Tagore said, "Reality reveals itself in the emotional and imaginative background of our mind... In art we express the delight of this unity by which the world is realized as humanly significant" (Sarma, 2012, p. 57).

In Gitanjali's verses, the finite form pulses with infinite rhythm, which echoes this aesthetic dimension that turns people from passive observers to co-creators. These verses fight modern alienation by saying that "the human mind reveals the meaning and significance of things" (Sharma, 2023, p. 362). Spiritually, it uses Vedantic monism to say that man is "earth's child but heaven's heir," having a "Universal" or "Divine" surplus that wants mukti, which is freedom through unity with Brahman. It humanizes the divine as Jivan Devata, God-in-man who shows up in everyday life instead of faraway transcendence (Sharma, 2023, pp. 361–362). "The idea of the humanity of our God, or the divinity of man, the Eternal, is the main subject of this book," Tagore writes in The Religion of Man. This shows that "man apart from God is empty and God apart from man is abstraction" (Sharma, 2023, p. 363). As Sarma says, this humanism values selfless service and empathy as natural results of spiritual insight. It rejects ascetic withdrawal in favour of active love that breaks down egoistic barriers and promotes global solidarity. It aligns the will with "universal reason" through "freedom in action," where morality separates the "desired" (selfish) from the "desirable" (harmonious), leading to a civilization "judged by its expression of love for humanity" (Sarma, 2012, pp. 61, 63). "In love the sense of difference is obliterated and the human soul fulfils its purpose in perfection, transcending the limits of itself and reaching across the threshold of the infinite" (Sarma, 2012, p. 59), which is how Tagore put this into words. Tagore's humanism is a bet on humanity's ability to turn loneliness into unity and meaninglessness into beauty through the artistic spark, spiritual depth, and moral fire that connects us to the All. This bet is made in a time of crisis.

Vedanta in Tagore: Continuities and Transformations

The intellectual foundation of Rabindranath Tagore's humanism is based on Vedanta, especially the Upanishadic branch of Advaita non-dualism. In this view, the human spirit

appears as a small reflection of the infinite whole. Tagore takes inspiration from the ancient seers' view of reality as an undivided plenum. He uses these ideas to create a new way of thinking about important Vedantic ideas. For example, he sees Brahman as the infinite, formless essence (Sat-Chit-Ananda: being, consciousness, bliss); Atman as the indwelling self that is identical to Brahman; Maya as the veiling power that creates illusory plurality; and Moksha as freedom through the dissolution of egoic ignorance (avidya). But he takes these ideas and turns them into a lively, relational ethic that celebrates life's many expressions. In Tagore's writings, the idea of interconnectedness is similar to the Upanishadic mahavakya "Tat Tvam Asi" (Thou art That), which affirms humanity's inherent divinity in the midst of worldly change. As Bablu Hossain explains, Tagore holds on to Advaita's "non-dual unity of Atman and Brahman," seeing freedom not as an escape into transcendence but as a peaceful immersion in creation, where "pain stems from ignorance of Atman-Brahman unity" (Hossain, 2023, p. 51). Tagore changed things, though, by making these esoterica more accessible to everyone: Instead of following Shankara's strict jnana yoga of meditating alone, he adds aesthetic and moral energy to Vedanta. This makes Moksha a "complete involvement in life" through love, art, and social bonds. This counters Maya's delusion not by giving up everything, but by creatively affirming the world's sacred immanence (Hossain, 2023, p. 4). This new way of thinking about Jivan Devata, the "living God within," is a major breakthrough. It connects Vedanta's abstract Brahman with a personal, indwelling divinity that shows up in human relationships. This creates a humanism where spiritual awakening leads to moral action instead of withdrawal.

Tagore's work is full of textual proof that shines a bright light on these shifts and continuity. Tagore turns Vedanta's idea of the unity of Atman and Brahman into a humanistic practice in Sadhana: The Realization of Life. He says, "The infinite personality of Man comprehends the Universe." As Hossain (2023, p. 5) says, "There cannot be anything ultimate other than Man himself." This is a direct echo of Upanishadic monism, which turns abstract ontology into an energizing vision of human potential. In this vision, self-realization breaks down egoistic barriers to reveal "harmony between the self and the world" through love and beauty (Tagore, 1913, p. 18). Tagore wrote, "Reality reveals itself in the emotional and imaginative background of our mind... In art we express the delight of this unity by which the world is realized as humanly significant" (Tagore, 1913, p. 45). This is where Maya's veil lifts, not in monastic silence but in the "delight of this unity" that can be seen through his art.

In Gitanjali, the collection of poems that won him the Nobel Prize, there are passages that describe Moksha as a joyful surrender to the rhythm of the universe, which is very different from Vedanta's calm equilibrium: "In this playhouse of infinite forms I have had my play and here have I caught sight of him who is formless." Tagore wrote in Poem 99 in 1910, "My whole body and my limbs have thrilled with his touch who is beyond touch; and if the end comes here, let it come— let this be my parting word." This reading changes everything because it turns Advaita's transcendence into an immanent embrace.

In The Religion of Man, Mausumi Bose goes into more detail about this development. Tagore's Upanishadic humanism is shown as a "religion of man" that combines spiritual expressions with timeless ethics: "Man has reached the most perfect expression within himself in his own body." The most important thing, though, is that man has also reached this state in a body that is more subtle than his physical body. His many-cell body is born and dies, but his many- personality Humanity lives on (Tagore, 1931, p. 9; Bose, 2023, p. 3), pointing out that there is continuity in eternal unity that can be turned into collective immortality through social and artistic work. This goes against Vedanta's idea of individuals merging for a "cosmic salvation" where "humanity is necessary for perfecting the Divine truth" (Tagore, 1917, p. 80; Bose, 2023, p. 4). D. N. Sarma agrees that Tagore's Vedantic humanism "blossoms into an intra-personal epiphany of 'I am thou,' revealing man's dual status as finite yet boundless," making the infinite more human for a world in crisis (Sarma, 2012, p. 58). Tagore's Vedanta is not a fixed inheritance; it is a living change that takes old non-dualism and turns it into a humanism strong enough to fill existential gaps. In this way, the soul's search for Brahman becomes humanity's promise to the troubled world.

Existential Resonances: Freedom, Responsibility, Authenticity

The existentialist tradition, led by thinkers like Jean-Paul Sartre and Albert Camus, takes a harsh look at human nature. They say that freedom is an ontological curse, responsibility is an unavoidable verdict, and authenticity is a precarious revolt against the seductions of inauthenticity. These ideas are typical of a philosophy that grew out of the absurd horrors of World War II. When you put these ideas on top of Rabindranath Tagore's humanism, you can see interesting similarities, like how they both value human choice over fate, but also big differences, like how Tagore used relationships and art to bring happiness and unity to existentialism's dark loneliness and pain. While Sartre and Camus dwell on the

sickness of making choices alone in a godless void, Tagore refracts freedom through Vedantic interconnectedness, turning existential dread into a harmonious dance of creative becoming. This tension not only shows the limits of Western existentialism's atomism, but it also points the way toward a bridged humanism that can handle today's crises of alienation and moral drift. Existentialists see freedom as the dizzying vertigo of complete autonomy. Sartre's famous quote, "Man is condemned to be free," sums up existence as a radical openness, where "existence precedes essence," forcing each person to define themselves without a divine blueprint or cosmic comfort (Existentialism is a Humanism, Sartre, 1946/2007, p. 29). This is emphasized by Camus in the absurd conflict, in which people's need for meaning clashes irreconcilably with a silent universe, calling for the defiant creation of value through revolt (The Myth of Sisyphus, Camus, 1942/1955, p. 54). Tagore agrees with Sartre that human freedom is a gift from God and rejects the shackles of colonialism and society that stifle the soul's creative surge. Mitali Bose notes that in her comparative lens, both Tagore and Sartre see "Man as an active seeker of spiritual truth [Tagore] or as the Creator of his meaning [Sartre]," showing that they both dislike passivity (Bose, 2025, p. 52). However, there are big differences. Tagore's freedom doesn't come from being alone in the world; instead, it comes from being in balance with the universe, where freedom grows through art and love, not through painful isolation. Sartre's idea of burdensome freedom is met by Tagore's vision of freedom as "disinterested works in science and philosophy," where "Man achieves his true self not in rebellion against the world but through harmony with it" (Tagore, 1913, p. 17; Bose, 2025, p. 48), turning angst into the "delight of unity" that existentialism's gaze that lacks a void miss.

Tagore's relational symphony of "I and thou" dissolving into universal embrace is very different from this aesthetic focus on freedom as happy co-creation with the infinite. This is very different from Camus's Sisyphian toil, where revolt finds meaning in defiant solitude. As existentialism's strict counterpart to freedom, responsibility means taking full responsibility for the choices you make that shape not only your own essence but also the archetype of humanity. If you don't want to be responsible, Sartre uses the phrase "bad faith" to describe when you lie to yourself about not having any power (Being and Nothingness, 1943/1956, p. 87). Camus applies this to ethical revolt, saying that real life requires a clear understanding of the absurd, building community from individual pain without any higher anchors. Tagore agrees with this moral imperative and says that responsibility comes from realizing oneness

with all beings, which makes one-selfless service necessary: "Man is not merely free but responsible, not because of the social contract but because of the inner realization of oneness with all" (Bose, 2025, p. 49), which is similar to Sartre's idea that "in the exercise of choice, one also chooses for all humanity" (Bose, 2025, p. 50). Tagore wrote about the hypocrisies of colonial nationalism and Sartre wrote about the bourgeoisie's ease of living that take away real freedom. But Tagore's differences are based on relational aesthetics rather than angst-filled solitude: his responsibility is guided by an inborn divine spark, showing itself in compassionate action like the empathetic bonds in Gitanjali (Poem 11), where "service to humanity is true worship," and "harmonious love" fights ego through it, as opposed to Sartre's "heavy burden" of making choices without guidance in a universe that doesn't care (Tagore, 1910; Bose, 2025, p. 50). R. Patil explains that Tagore's ethos frees people from "adversities and challenges pertinent to human life" through inclusive virtue, not existentialism's single ethical forge amid nausea (Patil, 2018, p. 45), putting more emphasis on healing the group than on hurting individuals.

Authenticity, the psychological compass, requires a firm acceptance of one's disorientation—Sartre's "being-for-itself" facing the "Look" of others, Camus's clear rejection of suicidal metaphysics—which leads to a life of determined self-fashioning in the face of absurdity. Tagore agrees with Sartre that there should be a "authentic life based on inner realization" instead of "objectifying roles" (Bose, 2025, p. 52). He criticizes false structures like colonial mimicry and dogmatic nationalism that silence the soul's true voice. "Man is nothing else but what he makes of himself" (Tagore, 1931, p. 59; Sartre, 1946/2007, p. 22) is a phrase that echoes Tagore's call to find the "eternal truth" beyond savagery in The Religion of Man. But Tagore's relational and aesthetic response to angst makes the gap bigger: authenticity doesn't come from defiance on your own, but from creative unity with the divine and the community, where "a man's individuality is not his highest truth; there is that in him which is universal," giving birth to joy-filled expression over existential dread (Tagore, 1913, p. 50; Bose, 2025, p. 51). Adam Kirsch says that Tagore's poetic transcendence and Camus's ridiculous hero, who rejects hope in favour of stoic endurance, are at odds with each other. For Tagore, "life meant confinement in subjectivity, while death was liberation into the free play of being," which turns Camus's revolt on its head by expressing the infinite through finite forms (Gitanjali, Poem 99; Kirsch, 2011, p. 112). Tagore's peaceful "I am thou" realization versus existentialism's painful isolation paves the way for a new way of thinking: by combining Vedantic relationality with

existential agency, Tagore's humanism turns angst into ethical aesthetics, filling the void with creative solidarity for our troubled time.

Bridging: A Synthesis and Practical Ethic

By combining Tagore's humanism with existentialist ideas, we get a "relational existentialism"—a practical ethic where Vedanta's idea of oneness (Atman-Brahman) meets Sartrean and Camus's ideas of freedom to create authentic agency not alone but through interdependent co-creation, turning crisis-induced absurdity into purposeful, aesthetic solidarity. This humanism shows up in real life as a dynamic practice: people who have realized their divine essence through Upanishadic realization take on existential responsibility by rejecting bad faith's solipsism in favour of moral actions that make the communal beautiful, like art, dialogue, and service as a revolt against fragmentation that builds resilience in a way that personal authenticity enhances group harmony. Mitali Bose connects Tagore and Sartre by saying that both see humanity as "a becoming, a project, a pilgrimage toward truth." She says that freedom is not based on void-staring angst, but on Tagore's "active seeker of spiritual truth," which leads to an ethic of "rational deliberations" that drive social and environmental repair (Bose, 2025, p. 52). This combination avoids both Vedanta's potential quietism and existentialism's despair by using "creative unity" as a moral compass: authenticity grows in relationships, responsibility grows in aesthetic rebellion, and freedom grows in the joyful dissolution of ego into the All. This gives people the tools to deal with multiple crises with defiant empathy instead of heroic solitude.

When it comes to environmental issues, this ethic drives climate and community care as a protest against anthropocentric Maya—the false veil of separation that supports extraction— reimagined through existential sincerity that makes Vedantic interdependence real in localized practice. Take a look at community-led restoration in bioregions that are at risk, like India's Sundarbans mangroves, which have been damaged by cyclones and rising sea levels. In these areas, Tagorean humanism promotes "rural reconstruction" as an authentic way of living: villagers, who represent Jivan Devata's indwelling divinity, co-create with nature through seed banks, afforestation songs, and shared stories that make resilience look beautiful, going against Camus's absurd toil with Tagore's harmonious union. "Everything has this dualism of māyā and satyam, appearance and truth," says Mustafa Kirca. He encourages action by saying, "Man must realize the wholeness of his existence... for the

perennial supply of his food is outside their walls." This turns climate despair into Vedantic-existential care that heals ecosystems through compassionate, creative interdependence (Kirca, 2023, p. 8). In Tagore's spirituality, "the integration of man and nature and God," Nandini Das takes this a step further by talking about deep ecology. She says that in order to be moral, we need to try "traditional village-based society" experiments that fight industrial alienation and promote real freedom in ecological communion while facing existential threat (Das, 2015, p. 142). This synthesis creates not passive reverence but active, relational revolt in times of crisis. It creates communities that are co-authors of cosmic rhythm and where authenticity heals the gap between self and land.

In social and political areas, the synthesis supports pluralism and opposition to authoritarianism as an existential stand for Vedantic universality. In these areas, freedom's burden shows up as ethical pluralism: rejecting Sartre's nausea in favour of Tagore's "I am thou" epiphany to break down oppressive hierarchies through dialogueic solidarity. Picture resistance in polarized societies like India today or global populisms, where authoritarian nationalism forces people to be ridiculously uniform. Tagore's ethics call for "cosmopolitan humanism"—poetic assemblies, multicultural festivals, and nonviolent satyagraha that celebrate diversity and find authenticity in defying the spirit of conquest as a group. In Nationalism, Tagore says, "The truth is that the spirit of conflict and conquest is at the origin and in the center of Western nationalism; its basis is not social co-operation." This criticism, when combined with Camus's revolt, supports pluralistic practice: people find meaning through compassionate coalitions, breaking down egoic barriers to affirm shared Brahman in the midst of tyranny's void (Tagore, 1917, p. 15). Drawing on Tagore, Amartya Sen says this is "humanity's triumph over parochial patriotism," and he says, "I will never let patriotism triumph over humanity as long as I live." Sen calls for moral action that connects existential choice with universal love to protect pluralistic democracies from authoritarian drift (Sen, 2005, p. 86). In this way, the synthesis doesn't call for protests that happen in isolation, but for protests that happen in real relationships. For example, artistic forums and interfaith dialogues can be seen as Camus-style rebellions that are united in a way that honours the infinite in every finite voice, protecting societies from the cruel pressures of power. Instead of being an abstract idea, this bridged humanism is a living moral code for our time. It's a call to use existential freedom in Vedantic harmony, turning crisis's absurdity into creative covenants that heal the broken world, as Bose concludes, reaffirming "the dignity and potential

of Man... as a pilgrimage toward truth" (Bose, 2025, p. 52).

Conclusion:

This paper has reimagined Rabindranath Tagore's humanism as a luminous philosophical nexus by combining Vedanta's monistic ontology—where Atman dissolves into Brahman's infinite unity—and Existentialism's radical imperatives of freedom, responsibility, and authenticity to create a relational ethic ready to confront our polycrisis. Our excavation of Tagore's core texts alongside Sartre's atheistic self-creation and Camus's defiant revolt showed how this bridging transforms passive spiritual empathy into active, aesthetic solidarity, where individual agency propels harmonious co-creation amid ecological rupture and socio-political fragmentation. In her comparative exegesis, Mitali Bose describes humanity as a "dynamic 'project' or 'pilgrimage toward truth,' rejecting determinism to affirm dignity through rational deliberation and ethical engagement. Tagore's infusion of divine interconnectedness elevates Sartre's anguished freedom into a joyful covenant of "I am thou" (Bose, 2025, p. 52). This work revives Tagore as a pioneer whose "spiritual humanism" challenges existential vacuum with Vedantic plenitude, providing researchers with a hermeneutic model to navigate global philosophy's dualisms.

In an era where "a new understanding of Humanism is very relevant and conducive to the holistic growth of Mankind" amid divergent social systems and upheavals, this reimagined humanism provides a blueprint for resilient ethics across disciplines (Bose, 2023, p. 12). Ecologically, it stimulates relational restoration—communities aestheticizing interdependence to mend climate fissures, mirroring Tagore's vision that "from grass to Man, wherever in the world my mind becomes indifferent, there my spirituality is limited" (Bose, 2023, p. 10). It supports pluralism against authoritarianism by combining Tagore's cosmopolitan plea: "I will never allow patriotism to triumph over humanity as long as I live" (Tagore, as cited in Bose, 2025, p. 50) with Sartrean authenticity to empower defiant coalitions that dissolve egoic barriers for collective flourishing. This synthesis opposes anthropocentric humanism's hubris by suggesting a "cosmic salvation" where self merges with social self, as Tagore says: "Humanity is necessary for perfecting the Divine truth" (Tagore, 1917, p. 80; Bose, 2023, p. 8). To mend the schisms of liquid modernity and create a renaissance of empathic world-making, activists and policymakers must bet on humanity's divinity and combine meditative unity with existential insurrection. Empirical studies could quantify how Tagorean aesthetics

improve resilience in climate-vulnerable areas, or comparative analyses could examine how existential anguish intersects Vedantic harmony in postcolonial praxis. Neuroscience studies of meditative authenticity; mapping brain responses to Tagore's "delight of unity" against Sartrean angst; promise to ground spiritual claims in empirical rigor, while global south perspectives could adapt this humanism to indigenous ontologies to counter Eurocentric existentialism Sarvepalli Radhakrishnan writes, "he gives in a human God, dismisses with contempt the concept of world illusions, praises action overmuch and promises fullness of life to the human soul" (Radhakrishnan, 1918, p. 22), encouraging scholars to continue Tagore's reimagined humanism to guide our beleaguered yet boundless era.

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