The Mind as a Creator: Tagore, Trauma, and the Truth in Healing

Contemporary psychology defines trauma as a lasting emotional or cognitive response to distressing events, yet it rarely acknowledges how trauma transforms the self's fundamental relationship with reality. Drawing on Rabindranath Tagore's essay The World of Personality, this paper applies his relational model of perception to recast trauma not only as a psychological wound, but as a disruption of the ontological and aesthetic exchange between inner awareness and outer existence. With Tagore's philosophy and the broader Indian, spiritual understanding of human psychology, reality is no longer fixed or objective, but co-created with the personality of the perceiving self. When trauma occurs, this creative dialogue may stagnate, dimming one's perception and engagement with life. Consequently, healing can be understood as a fundamentally relational and holistic process, where the self's relationship and communion is restored to find the ultimate truth and beauty in existence. This theoretical reframing challenges the WEIRD model of trauma-treatment and invites a cross-cultural dialogue, bridging philosophy, art, and clinical practice.

Keywords: *Trauma; Relational ontology; Tagorean philosophy; Rabindrik Psychotherapy; Post-traumatic growth.*

Introduction

According to DSM-5 Diagnostic Criteria, trauma can be defined as an exposure to actual or threatened death, violent, or sexually disturbing experiences, all causing lasting negative impact on one's mental and physical health (American Psychiatric Association, 2013). The primary focus of trauma-treatment is repairing the internal wounds caused by such events, like cognitive reprocessing, emotional dysregulation, or memory fragmentation (Wilde, 2021). Within this framework, the external world is assumed to be fixed, objective, and separate from the individual. Thus, it remains outside the scope of healing, creating a breach between the internal and the external. If left unaddressed, this separation may build a sense of loss, isolation, and distrust.

Rabindranath Tagore, a polymath of the Bengali Renaissance period and the first Asian to receive The Nobel Prize in any category, explores this idea in *The World of Personality*, published within a series of his essays and lectures called *Personality* (Tagore, 1917, pp. 55–97). According to Tagore, the individual is not a passive recipient of outside experiences, but an active co-creator of their reality; serving as a consumer and an interpreter of the full spectrum of human experiences. Throughout various essays in *Personality*, Tagore uses the term *Jagat,* meaning "the moving one" for *the world*, further emphasizing the ever-evolving and relational nature of reality and its relationship with the self. On this premise, trauma is no longer just an internal psychological wound, but a fracture in one's relationship with the world, stagnating the pace, nature, and beauty of its development (Banerjee, 2021).

This paper argues that Rabindranath Tagore's *The World of Personality*

redefines the Western understanding of trauma and its clinical implications for healing (Tagore, 1917). More specifically, it can reframe traumatic experience as an ontological and aesthetic disruption that alters one's mental state internally as well as externally, in their co-creative relationship with the world. This is especially related to growing cultural individualism and social isolation, where the gap between the self and the world is not only a symptom of trauma, but a condition of modern life (Das, 2025).

This research paper, situated at the intersection of cross-cultural psychology and Indian philosophical thought, primarily draws on Tagorean literature and humanism with the addition of Eastern spiritual frameworks and Western clinical studies. It offers a holistic view on post-traumatic healing beyond the WEIRD (Western, Educated, Industrialized, Rich, and Democratic) paradigms that dominate contemporary psychology practices (Henrich et al., 2010). This paper does not seek to invalidate the latter, but rather to expand it through a broader, interdisciplinary and intercultural dialogue.

Organized into four sections, the paper begins by contrasting mainstream understandings of trauma with Tagore's relational ontology, reviewing existing trauma studies and therapeutic approaches. This synthesis includes Tagore's philosophy and spiritual insights as well as Rabindrik Psychotherapy, exemplifying an emerging pathway to holistic recovery. Having established the scholarly foundation, section three is a discussion on how traumatic experiences can trap the self in a fragmented relationship with the world. The discussion explores how genuine healing is not a restoration of the pre-traumatic self but a transformation towards a more complete and relational existence. The final section serves as a conclusion, calling for a more inclusive discourse between Eastern and Western psychological frameworks and therapeutic practices in the study and treatment of trauma.

Literature Review

The Relational World

Contemporary psychology is increasingly challenging the assumption that reality is passive, fixed, or objective for all individuals. Instead, it is taking on the idea of a fluid and dynamic exchange of information between the observer and their environment, through which truth and meaning are co-constructed (Călinescu, 2025). One of the earliest authors of this perspective is Rabindranath Tagore, who described the complete human experience as the one that situates consciousness within a broader "web of life," drawing meaning from interaction, relational unity, and creativity (Banerjee, 2021). As Tagore argued, humans possess a unique "surplus" or "excess," known as *atirikta,* which reflects their creative capacity, allowing transcendence from a purely biological existence into a spiritually and artistically developed one (Skorokhodova, 2025). Through this lens, Tagore portrayed people not merely as observers of reality but as active architects and contributors to the ongoing formation of it. As he stated, in a series of essays,

Towards Universal Man, the agency of an individual as a creator is to "serve as a vehicle of culture" or "mirror of the anguish of their era" (Rabindranath Tagore, 1961, pp. 231-252). This creative and cultural agency serves as a fundamental function for situating the individual within a shared narrative – transforming their subjective experience into collective meaning and anchoring the self within a broader relational and existential web. For Tagore, it is precisely this integration – in art, meaning-making, or communal life – that constitutes the fullest expression of selfhood.

Post-classical sciences echo Tagore's relational ontology, as well. For example, quantum mechanics' concepts such as wave-particle duality, superposition, and entanglement, challenge the idea that objects exist with pre-determined physical states (Călinescu, 2025). Within this framework, the act of observation in itself influences the physical system, a phenomenon commonly referred to as the "observer effect." This suggests that the observer is not entirely separate from the phenomena being observed, inviting a direct reconsideration of the relationship between inner consciousness and outer reality. Truth may, therefore, be viewed as multidimensional, encompassing intellectual, emotional, social, and vibrational cores, rather than existing as a singular and purely objective construct (Călinescu, 2025). This idea strongly aligns with Tagore's vision of a "complete human being," who recognizes their unity with the world and understands their surroundings through subjective and relational observation (Kumar, 2017).

Tagore's relational ontology parallels the constructivist approach in political science, which emphasizes that individuals can interpret and develop reality through their cognitive, emotional, historical, or cultural frameworks, all leading to "the world of our making" (Lowndes et al., 2017). The psychological concept of "the looking-glass self" – first articulated by Cooley (1902) and since developed across sociological and psychological traditions – suggests that identity and reality are fundamentally shaped by external perception and societal roles. Humans have a habit of internalizing the beliefs others hold about them, creating either an empowering or disturbing self-fullfilling prophecy for their subjective worldview. Whether it's the psyche's way of confirming its own idea of the truth, "the observer effect" in quantum mechanics, or relational ontology of Tagore's philosophy, the conclusion remains the same – the world is fundamentally multifaceted, fluid, and interactive with its inhabitants.

Defining Trauma: From A Psychological Injury to Ontological Collapse

Clinical psychology, particularly within DSM-based diagnostic frameworks, defines trauma as a severe disruption in memory processing, emotional regulation, and psychological functioning, following deeply distressing, or life-threatening events (Bajpai, 2025). This definition reflects the evolution of diagnostic categories, from the initial concept of "gross stress reaction" in psychiatric manuals to Post-Traumatic, as well as the Complex Post-Traumatic Stress Disorders in ICD-11 and DSM-5. Overall, the consensus is that prolonged stressors, such as abuse, displacement, or war, can profoundly disrupt self-identity, interpersonal communication, and openness towards new experiences (Zoromba et al., 2024). As

the majority of negative effects caused by trauma are assumed to be internal, the mainstream therapeutic approaches naturally focus on internal solutions as well. Cognitive Behavioral Therapy (CBT), developed by Dr. Aaron Beck, focuses on modifying maladaptive thought patterns while the psychoanalytic approach, pioneered by Sigmund Freud, explores conflicts between the conscious and the unconscious through techniques such as free association or dream analysis (Dutta & Dey Tapader, 2025).

More recent research and theory suggest that trauma extends beyond these internal psychological symptoms, disrupting the very foundation of human experience, such as assumptions about temporality, intersubjectivity, or predictability of reality (Wilde, 2021). Biological research supports this argument too. Studies in epigenetics demonstrate that chronic psychological stress can produce lasting changes in gene expression (Mazzoni et al., 2025). Mechanisms like DNA methylation in the brain regions associated with memory and emotional processing, such as the hippocampus, can directly impair the nervous system. These changes, in turn, can also affect the integration of traumatic experiences into one's autobiographical memory, causing an incoherent sense of identity or narrative continuity (Wilde, 2021).

Beyond the individual perception and sensory experiences, what counts as traumatic is further defined by the broader social and cultural backgrounds; shared meanings, norms, and historical conditions all influence how traumatic events are interpreted. This encompasses the "socio-political layer" of the self, emphasizing the collective-generational implications of trauma (Wilde, 2020). Anthropological research supports this idea with "collective aphasia," a phenomenon where communities respond to catastrophic historical events through silence or suppression of shared narratives (Das, 2024). For instance, in the aftermath of the 1945 Partition in India, the majority of survivors avoided verbalizing their experiences as a defense-mechanism against a "collapse of [their] moral universe". Literary representations of trauma also illustrate this ontological disruption. For example, in Saadat Hasan Manto's short story *Toba Tek Singh*, the trauma of displacement becomes so absolute that the boundaries between personal identity and geography dissolve (Das, 2025). This culminates in the protagonist's death in a "no-man's land" that symbolizes the ultimate rejection of arbitrary political, social, or cultural identities.

From a developmental perspective, traumatic events can lead to the construction of a "false self," a form of protective facade, designed for meeting the expectations of a given context (Winnicott, 1965). Examples of this phenomenon may include: "The Hero" – A child who prematurely becomes cheerful or strong to save a depressed parent, burying their own needs and fears as a consequence. "The Perfectionist," who adopts rigid behavioral patterns to avoid being disappointed or abandoned. And "The Schizoid Retreat," who dissociates from overwhelming feelings and memories to survive a "timeless, objectless, and selfless nightmare of pain." While these defense-mechanisms enable survival, they frequently result in long-term feelings of emptiness, alienation, or inauthenticity (Winnicott, 1965). A clinical case study of Olivia from the book *A Relational Perspective on Psychological Trauma*, illustrates how one may even achieve high professional

success and social recognition while overcoming a "chronic sense of emptiness" or feeling "fundamentally flawed and unloved" (Athanasiadou-Lewis, 2019). Olivia's identity, built on compliance and perfectionism, rather than authenticity, disrupted the creative dialogue between the self and the world that Tagore theorized in *The World of Personality* – leaving her relational engagement with existence fragmented and stagnant (Tagore, 1917).

As a final point, trauma may also manifest itself through behavioral patterns where unresolved conflicts are unintentionally repeated. Freud described this phenomenon as "repetition compulsion," when individuals re-enact traumatic experiences in an attempt to gain mastery or closure of the situation (Freud, 1920). During this process, one acts as if the traumatic experience is still present, replacing a sense of potential safety or an opportunity for growth, with an anticipation of threat. Contemporary psychological approaches view these patterns as attempts of *failing* to restore coherence and harmony within one's identity and relationships. Trauma, then, fractures not only the internal state but also the self's capacity to engage meaningfully with the external world – its present relationships and future possibilities alike. The question that follows is not whether healing is needed, but what form must it take. An emerging psychotherapy, combining all of the above-mentioned practices with Tagorean understanding of relativity can meaningfully answer this inquiry.

Holistic Healing Practices – Rabindrik Psychotherapy

Rabindrik Psychotherapy (RPT), is a performing arts-based therapeutic model developed by Dr. Debdulal Dutta Roy at The Indian Statistical Institute (ISI) in July of 2018. Inspired by Tagore's literary, musical, and artistic legacy, RPT integrates aesthetic expression with psychological well-being, aiming to restore harmony with the broader flow of human consciousness (Dutta & Dey-Tapader, 2025). This framework defines the latter as an "unbounded, free-floating wave of awareness," similar to how it was portrayed in Tagore's poetry collection *Shyamoli* from his older creative period (Tagore, 2022). The RPT model views psychological distress, including trauma, as a form of "turbulence," where an accumulation of negative emotions can create a state of disequilibrium or discomfort. Consequently, achieving a healed psychological state requires "laminar flow," characterized by emotional balance, pleasantness of mood, and internal stability (Dutta & Dey-Tapader, 2025).

Central to RPT is the concept of Layer Dynamics, which identifies three interconnected levels of awareness (Mitra, 2025). The first layer, *Murta,* represents the structural and sensory dimension of experience, where individuals perceive the external world through direct and physical means. The second layer, *Raag*, corresponds to the emotional dimension with feelings, attachments, and affective responses. And the third layer, *Saraswat*, represents the deepest, innermost state of total harmony of the self and the surrounding world. Trauma survivors often become trapped within the *Murta* and *Raag* layers, reacting through sensory triggers and being overwhelmed by emotional turbulence, without ever reaching the *Saraswat* state of awareness (Mitra, 2025).

To facilitate the transition between the three layers, the RPT model employs

"buoyant flow," described as an upward movement of suppressed emotions and desires with creative engagement (Mitra, 2025). Positive metaphors or mental imagery, all drawn from Tagore's dances, songs, dramas, and paintings, provide a safe space for expressing and transforming internal emotional states. Music plays a particularly central role here. The body of songs composed by Tagore, *Rabindra Sangeet*, is frequently used as an auto-suggestive symbol of reconstructing cognition. Tagore's collection of *Geetobitan*, functions similarly to the latter, with patients selecting and interpreting songs that resonate with their internal conflicts. Through these musical discussions, patients gain insight into their unresolved emotional struggles and reconstruct the "disease semantics" that shape their internal, cognitive narratives (Mitra, 2025). By combining vocalization, rhythmic movement, and musical engagement with Tagorean compositions, even the individuals experiencing severe conditions, such as obsessive-compulsive disorder (OCD) or neurotic depression, show significant improvement in shifting their consciousness from the emotional dimension of *Raag* to the harmonious *Saraswat* layers.

Rabindrik Psychotherapy strongly connects to the Post-Traumatic Growth (PTG) framework, developed by Tedeschi and Calhoun (1996), which proposes that individuals can experience profound positive transformation following adversity – not despite suffering, but through meaningful engagement with it (Banerjee, 2021). With this combined approach, healing is not as simple as returning to the pre-traumatic state, but as transformation to a more complete form of existence. To illustrate, an individual who has experienced a significant failure or loss may, through creative and relational engagement, develop a deeper sense of purpose, expanded empathy, and renewed connection with others. This is what RPT identifies as hallmarks of growth and what Tagore would recognize as the awakening of one's role as *Viswakarma*, a universal worker whose fundamental responsibility is the act of creation (Kumar, 2017). This process of transformation is essential for reaching *Milan* (concord) and *Samanjaysya* (harmony), and connecting with the "spirit of life," the unity of all forms of existence that mark the self's fullest realization (Banerjee, 2021).

Taken together, Rabindrik Psychotherapy proposes a holistic pathway to healing, in which aesthetic expression, spiritual reflection, and relational awareness converge (Skorokhodova, 2025). Individuals are encouraged to reinterpret their own psychological and existential boundaries – the perceived limits of self, identity, and belonging that trauma often rigidifies – not as fixed barriers that separate the self from others, but as permeable thresholds through which meaning, empathy, and relational exchange can flow. In practice, this may involve open expression of internal suffering with performing arts therapy, or everyday encounters that restore a sense of shared humanity. Through this process, the boundary between the self and the world becomes not a wall, but a meeting point. Recovery, therefore, develops from an integration of individual suffering into the collective understanding of human existence, echoing Tagore's vision of a "one world" (Kumar, 2017).

As a whole, the existing literature shows that the world's relational nature and engagement with the self can be fractured by traumatic experiences in various ways. Dominant Western frameworks, particularly those rooted in DSM-based models of

PTSD, tend to locate both trauma and recovery within the individual – positioning the suffering self as the primary side of diagnosis and symptom reduction. While clinically valuable, this approach risks leaving the individual relationally isolated, measuring recovery by the diminishment of internal symptoms rather than by the restoration of one's communion with the world and others. Tagore's relational ontology offers a fundamentally different horizon where healing is no longer a return to the pre-traumatic baseline, but an expansive reintegration – of the self and the world, of the individual suffering and collective human experience. The following section will explore how applying this relational framework reveals the deeper, holistic truth underneath recovery from traumatic experiences.

Discussion

The Paradox of Stars: A Tagorean Perspective on Trauma

The stars are standing still in the night sky, but only for those who are too far from them. Scientists would argue that as one gets closer, the stars will be actively moving. This paradox is how Tagore's *The World of Personality*, one of the many lectures delivered in the U.S., begins to observe the conflict between scientific reasoning and personal, relational model of truth. According to Tagore's poetic understanding, the claim that stars are "rushing about" only proves that the observer is "too near them" (Tagore, 1917, pp. 55–60). He supports this by noting scientific inconsistencies from the past, such as the "too-near view" of the Earth being flat, which was later corrected by a more "distant perspective" to find the complete truth.

To resolve the paradox, Tagore concludes by stating that the apparent stillness and the measured movement of stars are not contradictory, but rather master truths of dialectic logic. If seen from a far distance, the stars do appear like "chains of diamonds hanging on the neck of some goddess silence," remaining truly unmoved. However, if astronomy "plucks out individual stars" and examines them from the lens of mathematics, they are found to be moving (Tagore, 1917, pp. 61–69). Choosing one side to criticize the other only hurts the ability of understanding both perspectives, as well as the higher meaning. Here, Tagore cites the *Ishopanishad*, a key scripture of the Vedanta sub-schools of Hinduism, "It moves. It moves not. It is distant. It is near" (Śaṅkarācārya & Shukla, 1999, verses 3–8). The stars, therefore, are only one example of the dialectic logic of perception. The key takeaway is that the stars are both still and moving, depending on where *the individual* stands upon perception. This reinforces the idea that the world is neither objective or separate, but rather a direct reflection of the individual's personality. Moreover, as Tagore states, such relational understanding of the world is like a poem or a work of art – an expression of one's personality – implemented through a "silent meeting of a soul with soul" (Tagore, 1917, pp. 77–97). In light of this, trauma could also have an effect on an individual's meaning of existence and their perception of external reality.

With the mind serving as the principal element of creation, actively engaging the self with the world in given time and space, the effect of a traumatic experience would not just be a collection of symptoms but rather a fundamental dislocation of the mind's principal role in the process of co-creation. Mapping the duality of

Tagore's paradox of the stars onto the contemporary debate between biomedical and relational models of trauma could highlight two sets of truths. On the one hand, the scientific "near view" of trauma may focus on the specific biological or cognitive markers, such as hormonal imbalance, memory fragmentation, or PTSD symptom clusters (Mazzoni et al., 2025). Although this would be true, Tagore argues that substituting laws for personality causes the world to "crumble into abstractions" where things become "nothing at all" (Tagore, 1917, pp. 55-97). On the other hand, the "distant view" can perceive trauma as an ontological rupture, shattering an individual's "horizon of possibilities" and "habitual confidence" in a safe world (Wilde, 2020).

Consider, for instance, a survivor of prolonged relational trauma who can no longer experience intimacy as anything other than a precursor to harm. Their perceptual world has narrowed to a single, repeating meaning, stripping relationships of their complexity and potential for growth. As Tagore and other constructivist philosophers point out, if the "world is what we perceive it to be," then the traumatized mind becomes a fractured instrument of creation (Lowndes et al., 2017). This is precisely what such a survivor illustrates: reality itself is no longer co-created but compulsively pre-interpreted, turning the dynamic exchange between the self and the world into a fixed and defensive script. Additionally, if one's perception comes from the "central creative power" of personality, the reality itself – a meeting point where "infinite becomes finite"– would also come to be inconsistent and fragmented (Tagore, 1917, pp. 55-97). This connection between the dialectic view of traumatic experiences suggests a fundamental rupture between the mind as the creator and the world as an active, relational force. Additionally, it connects to a larger issue of what *disappears* when an individual becomes stuck in a "too-near view" of their pain, as well as what their full recovery from trauma should entail.

Dimming the Light: The Loss of Beauty and Meaning from Trauma

The damage inflicted by trauma extends far beyond cognitive or emotional symptoms, reaching the individual's capacity for experiencing life's aesthetic dimension. The beauty of the world fades; the sun may be shining, the flowers – blooming, and the people – full of humor and energy – can be beaming around. But the person who has experienced trauma unconsciously and uncontrollably fails to notice any of it. In phenomenological terms, this is not merely a psychological injury, but a "shattering of existence itself," where the world ceases to be beautiful, and instead becomes a source of pervasive threat (Wilde, 2021). This is also where the development of a "false self" begins, with adaptations such as the Hero, the Perfectionist, or the Schizoid Retreat (Athanasiadou-Lewis, 2019). These adaptations function not only as psychological defense mechanisms, but also as deeper survival strategies in a world that failed aesthetically and destroyed the sense of personal agency for one's own reality. New and fruitful experiences may come, but as the creative dialogue between the self and the world stagnates more and more, the individual stops "pouring itself" into new expressions and enters a "gloom of the sunless space" (Tagore, 1917, p. 87). The world is no longer a personal gift, but

instead, as Tagore would put it, a "stupendous deception" or "an unimaginable shadow of nothingness."

This aesthetic loss can expand to a collective and cultural dimension, as well. When a society experiences a historical catastrophe, the trauma is not just an event-based wound but a "vivisection" of the collective heart (Das, 2024). Consequently, the shared ethical frameworks and human connections – what Tagore calls the "web of life" – can be violently severed. In response, the traumatized society may experience "collective aphasia," a state of silence used as a psychological shield against memories that can be too daunting to vocalize. This is especially true for societies that never received acknowledgement of their status as 'victims' for the experienced loss. For instance, when the 1947 Partition survivors faced "whataboutism" from across the border, the validity of their narratives and the need for cultural expression was completely silenced (Das, 2024). Moreover, if in a healthy society, life moves in a "rhythm of relationship" that is beautiful and dynamic rather than merely utilitarian, trauma can stall this rhythm and force the people into a state of "inner exile." Consequently, members of the society may begin to experience a severed cultural identity and lose sight of possibilities for the future.

Understanding this collective dimension of trauma is vital because clinical diagnostic models, such as DSM-5 or ICD-11, mainly focus on individual cases. These models are inherently products of WEIRD epistemology, built on assumptions of individualism, cognitive primacy, and internalized suffering of human experiences (Henrich et al., 2010). Thus, missing the impact of systematic violence, historical catastrophes, or mass displacement that define shared identities of entire communities (Wilde, 2020). As a result, phenomena like "collective aphasia" can be misinterpreted as cognitive deficits, rather than socio-cultural survival strategies (Zoromba et al., 2024). The experience of indigenous communities subjected to generational displacement offers a telling illustration – their communal silencing of the traumatic memory is often pathologized by Western clinical frameworks as 'avoidance' or 'emotional blunting,' when it, in fact, represents a collectively negotiated form of protective and meaning-making mechanism. Healing this collective wound requires a shift toward "one world" thinking, a Tagorean ideal where the "problems of people become part and parcel of the whole mankind" (Banerjee, 2021). This perspective also moves beyond the "near view" of shared trauma to a "distant view" that recognizes the foundational interconnectedness of human life (Kumar, 2017).

The clinical implications on this shift are profound: if trauma is understood as an ontological and aesthetic wound that destroys one's capacity for appreciating beauty, meaning, and creative engagement, then purely cognitive or pharmacological treatments will always remain incomplete (Zoromba et al., 2024). For that reason, aesthetic therapies like Rabindrik Psychotherapy (RPT) are not merely supplementary or alternative. Their approach would address the impact of trauma at its core by targeting the shattered relationship between the self and existence (Mitra, 2025).

From Restoration to Transformation: Reimagining Trauma Treatment

Those who simply cope with their trauma remain within the symptom-management stage. They effectively use coping strategies to regulate their emotions, maintain a positive self-esteem, and improve functioning in their daily life. Although this is part of the recovery process, it is too focused on returning the individual to the pre-traumatic baseline of being "normal" (Zoromba et al., 2024). The symptoms can disappear with biomedical or psychoanalytic interventions – such as pharmacotherapy or structured behavioral approaches like CBT and EMDR – but the traumatized individual may nonetheless remain trapped in a detached and flat perspective of their own history (Wilde, 2021). On the other hand, genuine recovery can lead to Post-Traumatic Growth (PTG), a process of personal transformation where an individual emerges into a more complete and relationally grounded existence (Bajpai, 2025). This transformation is not uniform – it manifests differently across personal and cultural contexts – but it commonly involves a heightened sense of priorities, deeper and more intentional relationships, and a revised understanding of one's morality. Drawing on Tagore's philosophy, this level of healing is what brings the "round and continuous" idea of the world forward (Tagore, 1961, p. 58). It enables the individual to move past the fragmented "chapters" of their pain and perceive the broader master truth of existence. In essence, this shifts post-traumatic healing from managing to *mending* the process. It does not disqualify the power of traditional clinical practices, but it does initiate an outlet of growth that can enable the individual to reconnect into their creative and engaged self.

Rabindrik Psychotherapy (RPT) offers precisely this kind of mending rather than managing, and its therapeutic logic is inseparable from Tagore's understanding of the mind as an active, creative force. If conventional therapeutic approaches address the surface of trauma, RPT targets what lies beneath, offering aesthetic and spiritual pathways for restoring the relationship between the self and the world. Through Tagore's literary imagery, RPT works as a performing arts therapy that addresses emotional distress through real-time, object-oriented, and auto-suggestive methods (Mitra, 2025). By facilitating a transition from the structural *Murta* layer of sensory experiences, to the *Saraswat* layer of total harmony and equilibrium, RPT gradually reopens the patient's capacity for co-creation (Dutta & Dey-Tapader, 2025). This process is further strengthened by fostering sets of positive values in patients, such as self-awakening, serenity, bravery, and enlightenment (Mitra, 2025). With performing arts therapy techniques, the patient releases unresolved feelings and learns self-regulation, but the clinically distinctive aspect of RPT begins specifically during the metaphysical stage of mind-body connection. In this moment, the patient does not only recover from their traumatic experience, but reactivates the capacity to find beauty in existence and believe in the personal power of constructing their world.

From this perspective, post-traumatic growth is not a return into the previous world the individual inhabited, but a *rebirth* of the mind as a creator. After experiencing what Tagore describes as a "gloom of sunless space," the healed self carries something it did not have before – the knowledge that the world can be lost

and reclaimed. For this reason, genuine healing produces not only psychological resilience, but also depth, which moves the individual into a more grounded, relational, and creatively alive existence.

This paper does not claim that Tagorean philosophy resolves all questions about trauma treatment. The argument that trauma leads to an ontological and aesthetic rupture is mainly grounded in philosophical reasoning and cross-disciplinary synthesis rather than measurable outcomes. Therefore, the theoretical contribution offered here does not allow empirically falsifiable claims. Although this is not an unusual position for theoretical scholarship, it does create a gap between what the paper proposes and what clinical practitioners can immediately implement. Furthermore, RPT remains in the early stages of development, concentrated in culturally significant areas of Indian and Bengali regions, creating a serious challenge in translating the approach to other parts of the world, or integrating it into the mainstream diagnostic models. Nevertheless, these limitations are not reasons to dismiss the framework, but invitations for future empirical and cross-cultural research on trauma and holistic healing practices.

Conclusion

In summary, this paper has argued that Rabindranath Tagore's relational ontology, drawn from *The World of Personality*, offers a distinctive and clinically relevant framework for understanding trauma – not solely as a psychological wound, but as rupture in the self's co-creative relationship with the world. When trauma occurs, the mind's capacity to actively participate in constructing reality is fractured, narrowing one's perception, severing relational bonds, and dimming the sense of beauty or meaning in existence. Purely cognitive or biomedical interventions, however, no matter how effective their symptom reduction may be, cannot fully address this deeper ontological loss. What Tagore's philosophy suggests to the dialogue is measuring health and well-being not only by the absence of symptoms, but by the quality of the self's engagement with life. Rabindrik Psychotherapy translates this philosophical insight into practice, offering a model of healing oriented towards wholeness rather than baseline functioning. Future research must determine how this restoration succeeds across cultural contexts and whether its outcomes can be empirically validated. However, the broader contribution of this paper is the argument that Tagore's vision of a relational, creative self is not a philosophical curiosity confined in the Indian literary or cultural traditions. It is a framework that speaks to something universal in humanity – the need not to just survive, but to find, on the other side of suffering, a world worth creating again.

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