The renaissance movement, although it started earlier in Europe, but in India, the wave of renaissance movement started in the 19th Century after the annexation of Bengal by the British Govt. The revival of art and letters in Europe was started from 14th Century to 16th Century. The renaissance of Europe was based on the culture of dead tutonic and dead language Greek and Latin. But in India it was based on re-establishment of culture which was under declaration when British Govt. Annexed Bengal then the people of Bengal were intimated with the woks of words Worth, Scott, Shelley and Colridge of England, who spread the renaissance movement through their literary works. The citadel of renaissance movement was Calcutta. The historian says "Such renaissance has not been seen anywhere else in the world's history."¹

In the field of art and literature in the eighteen Century no talented Poet appeared in Bengal. During this period some Poets were born who imitated the ancient Poets with their poetic diction. To tell the truth from this point of view only the poetic credit goes to Bhārat Chandra, the Poet of Ananda Mānagal Kabya.

Veisnava Padabali lost his main stream. Some Poets compiled the Veisnabe Padabali composed by earlier Veisnava Poets in the 16th Century. Some tried to imitate the earlier poets. But none of them could make their mark. And the professional versifier traversed the literary field, still they have got no poetic imagination. Some less talented poets composed some poems orally who moved from door to door and earned money by singing such poems. They were recognised as 'Kabliwala' or Poetaster. Extempore songs in the form of Questions and answers were in vogue. No poetical elements or emotion was found in their songs to slaked the audiences.

Early part of the 19th Century was the age of Poet Iswar Gupta. He was the editor of 'Saṅbāḷa Pravākar a Bengali Journal, where he published his poems. He was a poet of less talent, but he was a satirist. He was not well versed with English literature. So he fail to understand the value of renaissance. He did not support the female education nor widow marriages. Although he wrote some patriotic poems. Poet Gupta failed to give any message to his readers, followers may to Bengal as a whole.

It was Raja Ram Mohan Ray who could foresee the future and realised the light flashed by the continental writers and European civilisations. He mixed with the English Society and learned English very well. He applied Scientific thoughts to reform the
reform the Indian Society. So he might be called the Pioneer of social reformer. He fought against the 'Sati-Din Prithâ' and other such kinds of practices which were deep rooted in Indian society and offered legal support. Again he might be entitled as "Morning star of Reformation" as the Jan Wililip in Europe called so. He embraced the said new light but never lost his originality and identity. Even he said to the world abroad, "come to India. She is still the hostess, broken though she be plundered though she be by every kind of foreign exploitation, including your own exploitation, You people of the West. You are now the Less Welcome within the borders of my home."  

It is cleared from his view that his deeds were accordance to his words. So he has been ascribed as the modern maker of Bengal and India. On the other hand, he is the father of Bengali 'Prose'.

Then in successive waves came Maharshi Debendra Nath Tagore, Iwar Chandra Vidyasagar, Michel Madhusudan Datta, Girish Chandra, Dwijendra Nath Tagore, Jyotirmindra Nath Tagore, Nabam Chandra Sen, Dinabandhu Mitra, Bankim Chandra, Hem Chandra and others.

Although Maharshi Debendra Nath Tagore was an ardent follower of Rur Mohan's Brahman Dharma but ultimately he left Ram Mohan and pronounced new Brahman Dharma, based upon the Upanisadic Principles.

He was also influenced by Hafez a renowned Sufi Poet. Rabindra Nath also influenced by Hafez through his father Devendranath Nath.

Devendranath's literary works are neglected for his spiritual and revolutionary deeds. His Ādīmatva Vidya (1352), 'Brahmadharma Grantha (1350)' Braham Sharmer mat O Bhīvās (1360) etc. are great contribution to the Bengali literature.

Iswar Chandra Vidyasagar (1820-1891) who had a strong efficiency in Sanskrit as well as in English, wrote 'Śakuntala' and 'Śitār Benabās' which are influenced by Kalidasa and Bhatabhuy respectively. His 'Ādīmati Hīlās', is the translation of Shakespeare 'Comedy of Errors'.

One of the talented figure in Bengal was Michel Madhusudan Dutta who had a great intimacy with English Society. He supported the western style of drama, because it has 'stem realities of life, lofty passion and heroism of sentiment. For the first time he introduced the Blankverse in Bengali literature. Though he was Christian by religion yet he had a great love for Indian mythology.1

He was an author of Kātyā, Mahākātyā, Patrakātyā, Drama and forces. His Neḥmaṇḍ Bāhā Kātyā made him immortal. He is the real author of Bengali drama 'Sharmista' was the real drama in Bengali literature. He has first introduced, the 'Blank verse' and Sonnet in Bengali Language. Assamese Poet Bholanath Das, Ramakanta Choudhury and Hem Chandra Goswami adored him.

1. "As a Jolly Christian Youth, I don't care a Pin's head for Hinduism, I love the great mythology of our Ancestors"—Michel Madhusudan.

Chanda 0 Alamkan-Dr. Ajaj Kumar Chakraborty, M.A. D.Phil. 1980. P. 199.
Hea Chandra was a disciple of Nisal Madhusudan Datta and was influenced by Shakespeare greatly. His 'Malini Basanta' and 'Romeo Juliet' are the imitation of Shakespeare's 'Tempest' and Romeo Juliet respectively. He is noted for his Britta Sangbar Mahakalya.

Poet Nabin Chandra's contribution to the Bengali literature is innumerable. The idea of Romanticism and Lyricism are flashed on his Poems. His Raibatak, Kurukshetra and Prabhas a new Mahabharata was based upon the Mahabharata of Bedayas.

Bankim Chandra brought a new light in the history of the Bengali language and literature. He was the first novelist of Bengal. Durgesmandini was his first Publication. His "Kopal Kundal" is famous work. He wrote historical, semi-historical and social novel. No doubt he was a romantic writer. He could not forsake romanticism even in social novel- vis-a-vis, "Rende Nataram". This song gave a great impetus to the movement of Indian independence. Besides, Novels, he wrote many valuable treatise Kamalā Kanta Dapta, 'Vividha Prabanda', 'Krishna Charit'. All these are his remarkable works. Rishi Sree Aurobinda estimated Bankim as follows- "Earlier Bankim was a Poet and stylin later Bankim was a Seer and nation builder."

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Rajanikanta Bordoloi, a famous novelist and Sahityarathi Lakshminath Bezbaroa was inspired by Bankim Chandra to a great extent.

Girish Chandra was a noteworthy Dramatist and actor of Bengal. He wrote more than eighty dramas. But most of his dramas famous works are Sirajuddulla, Pratulla, Jana. He wrote many farces and operas. He tried to follow Shakespeare in writing dramas. But he was not successful in his attempt.

Jyotirindra Nath Tagore was the elder brother of Rabindra Nath. He was a poet, dramatist, composer and musician, Rabindra Nath's indebtedness to Jyotirindra Nath is enormous. He wrote several Dramas and farces.

In quick succession many novelists and dramatists like Sanjib Chandra Chatterjee, Taraknath Gangopadhyaya, Ramesh Chandra Datta, Manochan Bose, Hansraj Asmit Lal, Dwijendra Lal Roy, Kabirod Prasad Vidyanidhla flourished in Bengal. All these writers more or less gave same sort of inspirations to the writers of the then Assam.

Dwijendra Nath Tagore was the eldest brother of Rabindra Nath, published a magazine 'Bharati' in the year 1877. Dwijendra Nath translated 'Maghduta' from origia of Kalidasa. His 'Swapna Prayana' an allegorical poem may be compared with 'Faerie Quane' and 'Pilgrim's Progress' written...
written by Spencer and Bunyan respectively. Besides those mentioned noted writers there were many other people who contributed in Bengal in every sphere. Rabindranath in later ages said in his 'Bharat-Tirtha-

Pascime āji khuli āche dmār
Setā ha' te sabe āne upahār
Dibe ār nibe milābe milībe
Jābe nā fire

Ri Bhāratar mahāmānab

Sāgar tāre

(The door of the west has also been opened and they bring presents from there, they will give and they will take, they will unite and be united and will never go away in the ocean shore of great Humanity of Bharata or India). The view of Rabindranath is amply justified.

Part V

Lyricalism; Romanticism; Classicism:

No doubt the Vaisnava Padabalis are romantic lyrics, but it lacks in one respect. The Vaisnava lyrical Poetry written on the love of Krisna and Radha. Here we do not find the individual emotion of the Padakartās (the poem composer). The matter was extremely limited and there was little scope for exposition of the poets individual emotions & some of the

Contd....
written the earlier flashed some emotional lights here and there. Subsequent padakartas moved the beaten track.

In the later part of the 17th Century & Eighteenth Centuries the Vaishnava Padakartas lost the Central theme & they took Radha & Krishna as a garb in writing love poems.

Lyricism means songs which are fitted to be sung to the lyre. "Lyric poetry in the original meaning of the term, was poetry composed to be sung with the accompaniment of lyre or larp. Lyre is an instrument – Bina. The word 'Lyre' is Latin origin means an instrument like Bina in India. The term lyric in applied mostly in case of love songs but not always a Lyric is a short Poem containing one sentiment art one thought or describing one situation." There are many different analyses of lyric as such the lyric of love, the lyric of patriotism, the lyric of religious emotion etc. "Lyric poetry for instance may assume a parentemic tone giving rise to an intermediate form which may be called didactic; or again a Poem which is on the whole deductive may rise in parts into a lyric strain."

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1. History of Bengali Literature, by, Dwarkanath Sekhar, 1891 P. 333
2. An introduction to the study of literature by, William Henry Hudson - P. 96
3. Asamiya Sahityar Alok Radhe- Nabin Chandra Sanyal, 1968 PP. 103-4

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In the truest sense, prior to Rabindra Nath, as a lyric poet Biharilal Chakraborty excels all others in spirit and in forms. Biharilal had an imaginative sensibility which is found in his lyrics. The poem 'Banga Sundari' bears the first impression of Chakraborty's romantic lyricism. Still he is in hesitation and could not express what he thought. He was over flooded with emotion but something is hidden in his expression. So he was termed as "Bhorer Pakhi" (the bird of dawn). His great admirer Akshay Kumar Boral said:

"Asechale Sudhu gahite Prabhati
Na futika Uga na Pohate rati
Adhar aloke tenu mohe gathi
Kuhirela dhere dhire
Chumai ghor, Prani bhahi 'rapna bani
Ghumila Parsa fire". (He is the bird of dawn. And is singing a sweet tune, which is not clear to all, as the people are in drowsy mood and moved their body to the other side of the bed). Like the bird of dawn whose songs are indistinct or incomprehensible, the Poems of Biharilal also very Subjunctive to realise. It is Saradā Mangal Kātyā influenced Rabindra Nath.

Biharilal is the real romantic and mystic poet. Prior to Rabindra Nath Romanticism something mysterious. The poet what wants to speak is not clear like broad day light, it is veiled.

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Romanticism, mysticism and classicism have got no separate identity. They are connected with each other. According to Stadel, "Romanticism is at any time of the day; classicism the art of the day before." Mysticism is reflected through the romanticism and classicism. So it is one of the part of romanticism. A Romantic Poet may become mystic, even he is also become classic Poet. Because romanticism is nothing but re-modification of classicism on the other hand mysticism is one of the characteristic of Romanticism which deals with Philosophical truth. Mahakabi Kalidasa at a time was Romantic, mystic, and classic. Regarding Kalidasa's Kumarsamvada Dr. C. Kunhan Raja says- "The realistic presentation of nature is illuminated with the romantic glow of the supernatural. All contrasts are brought within an harmonious unit of art. Here is combined beauty with a deep philosophy." Kalidasa's description of nature and love affairs in his poems is based on extraordinary imaginative power, so it is possible to him to accept three different qualities to be exposed through his Poetry. Michael Madhusudan Datta in his Meghnadbadh Babya was at a time lyric, romantic and classic.

1. 'Ramayana Bda' - Page 4 Dr. Mahendra Bora- 1976.

Contd... 28.
classic. 'Nagmubadh Kabya' is an epic written with European technique after imitating the epics like Homer, Virgil, Dante and Milton. The Pattern of the diction is classical but the lyrical tendency became more frequent to the progress of the story. He has succeeded to create a romantic picture and partake in this epic.

Now, what is meant by Romanticism? It has no proper definition one of the modern critic explained it so- "The word 'Romantic' has come to mean so many things that, by itself, it means nothing. It has ceased to perform the function of a verbal sign." Different critics of west had given different definition about romanticism. According to some it is renaissance of wonder, some opined that it is an addition of strangeness of beauty, other section of the critics viewed, it is extraordinary development of imaginative sensibility. Romanticism in a nut shell can be described pertaining to or resembling romance, fictitious, extravagant, wild and fantastic in thought. Compton Reket one of the famous writer in History of English literature had mention three main characteristic of Romanticism -

1. Sense of mystery,
2. Exuberant intellectual curiosity,
3. Instinct for elemental simplicities of life.

A Romantic Poet like a spider weaves a web, but he cannot flash any truth. Coweb is mysterious and spider himself lies concealed with its own creation. A romantic Poet also concealed the Poetic truth by creating more emotion which are extravagance. But the mystic poet ultimately expresses a secret meaning hidden from the eyes of the ordinary readers. Because he is always conscious with the response of his conscience with a view to give a Philosophical justification. So, according to Godwin "Mysticism is based on the proposition that behind the visible world exists the world invisible with its power or Powers and that by the inducement of a certain attitude of mind and emotions interpretation may be achieved that is direct communism with God or the Gods...... or that which is divine." Classics books are whole and complete. There is a mythological or Historical fact with its origin and it is seen without making any colour by the writers or the Poets. In this reference the view of Hudson is justified here. He says "for a classic may be simply defined as a book which has stood the test of time and by its stability and performance, and the universality and persistency of its appeal, has given unmistakable assurance of immortal life".¹ Its every path are clear and visible on the other hand fall of grandeur. There is no romance to be exteriored or mystic to be concealed from the origin fact.

¹ An Introduction to the study of literature P. 308 by W.H. Hudson.
But the description of nature or lone affairs are combinely and co-ordinally make a beautiful composition.

Auroreobic said that Romanticism and mysticism are disease but classicism is a healthy one and free from any disease.

To speak the truth Bihari Lal was great Romantic as well as mystic Poet in Pre- Rabindra Yuga. His greatest contribution is "Saradamangal."

In the preface poet Bihari Lal himself stated that he was almost mad for the separations - due to the death of his wife (Patnivirah); Bandhu Biraha, & Sarasvati Biraha, and wrote Saradamangal Kabya. So we find that some times his wife became Sarasvati again Sarasvati appeared as his wife and the wife of Dwijendra Nath Tagore who was a Patron of poet also as Sarasvati. The central theme of his 'Sarada' was immigred. And definite truth was not revealed.

His Sarada appeared before him with various attribution which sometimes became God of learning, sometimes become God of beauty and some times become God of fate and nature. But he had no clear conception on Sarada only he feels the Cosmic Power by the image of Sarada a God conceived.
The spiritual deliberation on women is very scarce among the Poets in the World. In western country Plato was the only man who had worship the women. The Vaishnavians and also the Saktas were worship the woman as the supreme power of creation. In this respect Bihari Lal's Sāradā is successful Phenomenon to be used as Goddes, which shows a real picture of his poetic imagination. Women are always beautiful than man. Why they are so beautiful? In reply to this question Sridhar Swami, the version maker of Srimad Bhāgabat Said - "It would be very lower creation if we analyse the woman on basis of flesh and blood. Yet they are beautiful so why that it is the expression of eternal beauty." Bihari Lal in his Sāradā Mangal has reflected such beauty of the universe—

Yotir Prabhā maya Bīswa Bimohini Rājā
Ke tumī labhā ya latā murti Madhurīma
Mridu Mridu Hāsi Hāsi Bīlāo Amrit Rāsi
Āloy Kerecha Ālo Prermer Pratimā.

( who are you with a fantastic beauty of statue in the midst of cosmopolitan continuity of light. You do lighting and are distributing the neether (Amrit) by laughing with a gentle motion). So words−worth said - "A certain colouring of imagination on whereby ordinary things should be to the mind in an unusual way."

Contd.... 38.
Blharilal attributes an extraordinary beauty on his Sarada with a divine thought.

Rabindra Nath was influenced by Blharilal and his Sarada Mangal Kālya which inspired him too, to make an image like 'Jiban Devata' a life God head in his poetical world. Regarding the Jiban Devata of Rabindra Nath Dr. Suniti Kumar Chatterjee said - "Rabindra Nath's Jiban Devata has been conceived as a Goddess like woman who is still human and who seems to be personal and intimate and at the same time she is transcendent; and she has become like a new form of the Indian उषा and Urvasi, and Srī and Usā and of the Greek Aphrodite and Artemis. She is the ever-woman like, 'the eternal Feminine of Goethe, who draws as upwards (Das Ewig-Weib- Lichte Zicht has hins)'.

However the above are not the direct influence upon Rabindra Nath; though he was well acquaintance to the world literature. From the very childhood he had began to follow Blharilal and also he admits himself a disciple of him. Before the begining of writings of 'Bālmikir Pratīva' he offered his salutation to Swaraswati (the Goddess of Swaying) as the salutation to Sarada of Biharilal. There is a great similarity between the two Poets in this respect—not only in idea but in the sentences and vocabularies also remarkable.


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Biharilal writes-

Eso mā ṛgar sans tīnāpāni chandrānane
Rāṅgā charan dukhāṇi Rāēkho Ḍriday Kamaṇe.

And

Eso mā Karunārāni O'Bidhu badanbhāṇi
Hari Hari Ākhi Bhari Hari go ābār,
Śune se udār katha Ḍurāk mener Rāṭāhā
eśo Ādarini Rāṇī Samkhā Āmēr.

The prayer of Rabindranath in his Balmikir Pratīvā is-

Hridaye rāēkho go Devi caran tomar
Eso mā karunā Rāṇī O'Bidhu badanbhāṇi
Hari Hari Ākhi Bhari Hari go ābār,
Eso Ādarini Rāṇī Samkhā Āmēr

Mridu Mridu ḍhāti ḍhāti, Bilāo Amrī
Ālay Kārese Ālō Snehār Pratimā
Tumi go Ḍhānayalotā murtī madhamā.

Biharilal's stanza in 3rd cantō of Saradāsaṅgal is Synonymous to Rabindra Nath a- Mridu Mridu ḍhāti ḍhāti ................. Madhamā.

From this point of view we can justify that Rabindra Nath was deeply influenced by Saradā and such inspiration imposed him to think with his imaginative power and create a devinely Soul like Sarada of Biharilal in latter part of his life. So Rabindra Nath's

Contd.... 33
so Rabindra Nath's Jiben Devata is a Phantasmagory in nature. He could not give clear interpretation about Jiben Devata. But she is identifiable with God who is the cosmic Power and deals with the life and death of men.

Dr. Sasibhusan Das Gupta has Justified that Sarada is the well spreaded inspiration of all poetic meditation of Rabindra Nath. "He became seasons gradually regarding the endless transcendent from the erra of 'Mānasī'. The Poet himself had prayed as Surdas the cosmic Goddess of beauty in Surdas's Prārthana". He wants to direct as unlimited one the universal beauty of Goddess which is scattered part by part in the outside of the world with his imaginative eyes. The poet wants to send his messenger of clouds to his beloved whom he entitled as "Kāmnār Mānasadhās Alakār mājā" (the Salvation from all desirousness in the midst of heaven). 'Saundarya Adisristi' (the first creation of beauty) etc. I have seen this cosmic beauty with beauty Queen of mind (Mānas Sundari) in his 'Sonārtori.' And in the dawn of life the Queen of mind beauty was the playing friend. And in the spring time of youth she had met the poet as his Goddess of life. The, Mahārani (Queen) of the pose 'Avendan' in "Chitra" is cognate to Saradā. . . . . . .

The Poet shows the beauty queen of Sarada by the 'Jyotanārātre' Purnima etc. Contd. . . . 34
By the Sadhana Sarada is saluted as the Goddess of his verse. In Urvashi though the rays of cosmic beauty is scattered hither and thither yet it has been flourished the partial identification of Sarada with full woman beauty. And we can see in the Poem of 'Bidesi' that Sarada has been shown as mysterious statue of Mayamaya in internal world who moved all by its mirage and avoiding it's own acquaintance.1

Regarding Urvashi an English reviewer has commented. "Urvashi is the most perfect and unalloyed worship of beauty in world literature."2

PART VI.

Objective of Thesis: The Objective of the thesis is to attempt perhaps for the first time to make a detailed study of both the poet vis., Rabindra Nath and Maliniubala Devi. Some Assamese critics partly discussed the subject matter. But they did not made any comprehensive studies regarding the same. And it is for the first time, the present thesis writer tried to do so in a very humble way.

1. Biharilal Chakraborty; Sarada Mangal Sadhar Assan, Alok Roy
   1372 Shravan - P.58-59.