CHAPTER 4

THE INFINITE AMIDST THE FINITE:
FROM 'SMARAN' TO 'GEETALI'

During the third phase of the poet's perception of womanhood, the romantic mind of the poet, although composes the poems on various pleasant themes but his behaviour in the conjugal life of the poet was an ideal one. After the death of his wife, Rabindranath penned the poetic collection named 'Smaran'. Their conjugal life enclosed in the familial circle absorbs a number of personal moments of happiness - sorrow - love - emotions and sentiments - yet an iota of the poet's memories leaves a deep imprint on the poet's life and is regarded as individualistic. In this way, the image of the ladylove and the suave benignant feminine of the domesticity belonging to an individual in particular, transforms into the universal image of the suave benignant feminine very close to the heart of each and every male in the world.

In the light of the death of his wife, the poet rediscovers his departed wife with a novel viewpoint. This conjugal relation which was but a private one, manifests now as a new impersonal. It was a transitory one that, of late has turned into a peripetual bond. Through the death of his wife, the poet feels the bliss of the everlasting reunion with his ladylove. This love for his beloved is regarded in his life as an imperishable one. The bereavement and the shock of estrangement have been dissolved in the absolute bliss attained by the poet. He has lost his wife but has cherished her memories forever. The poet's wife has left for her heavenly abode and the estranged poet has to remain awake in solitude. The poet's wife used to embellish
herself with flowers and the poet desires to floriate his loving heart as if to please her departed soul. Now it appears that the heartfelt love for his departed wife has transformed him from a devoted lover to a serene and useful worshippes of the idol of that divine love.

In fact, when the close ones remains by the side of a person, the vital importance of that close relative cannot be realized. The poet could not realize the vital importance of his wife when she was alive. Her death has enabled the poet to realize the importance of her mortal existence and thus to rediscover his loving self.

The poet's wife was a very shy person and after her death, the poet glorifies her magnanimity that is far beyond the womanly trait of her shyness and abashment -

“লজ্জার অতীত আজি মৃত্ত্বুতে হয়েছ মহিয়াসী”

Despite the obscured attitude of the poet towards the womankind, his heartfelt love dedicated to his departed wife has been memorably reflected in the poetic collection titled 'Smaran'. Throughout his life, the poet could never forget the charm of the cosy abode created at home by the heartfelt love and affection of his caring wife. This expression is revealed by the poet in the poem 'Sandhyadeep'.

“নানা দিক হতে
নানা দর্প নানা চেষ্টা সন্ধ্যার আলোতে
এক গৃহে ফিরে যদি নাহি রাখে স্বির
একটি প্রেমের পায়ে শ্রান্ত নতুনির।”

The collection titled 'Smaran', a tribute to the departed wife of the poet and is enriched by the universal appeal of the human feelings and the bereavement of the husband. Another poem titled 'Ramani'
When the wife of the poet had parted from her husband forever, lightening the encumbrance of the domesticity woven of the moments of weal and woe of the twenty year long conjugal life, then the suave, quiet and composed image of the conjugal love effloresces in the contemplation of the poet. [The poet's wife] Resorted to the lotus feet of the Supreme self of the Universe has turned today as the "Benignant Goddess of the poet's graceful domesticity who appears as the 'Benignant Goddess of the whole Universe' - transcending the mundane limit." 4

As long as the poet's wife remained the 'benignant Goddess of the poet's domesticity', so long she had perfectly carried out the domestic chores and shouldered the encumbrances of the household - though she used to keep herself overshadowed by her duties and responsibilities. The poet, however, failed to realize her separate identity as an individual and her homemaking skill was taken for granted. But, subsequent to the death of his wife, the poet perceives the consummation of her individuality at every moment of his estrangement, and that makes him give the vent to his feelings -

"হে কল্যাণী, গেলে যদি, গেলে মের আগে,
মের লাগি কোথাও কি দুটি গ্রাহক করে
রাজিবে পাতিয়া শখ্যা চিরসম্প্রদায়ী তরে?" 5
Thus the poet, enclosed by the affliction of estrangement, longs for the reunion with his loving wife. He casts a fond gaze to his loving better-half. Once his wife showered her heartfelt love on her husband (i.e., the poet) that went unheeded. But, at present, her desire has been absorbed in the poet's desire, and the poet unleashes his felings in the poem -

“তোমার সে ভালো-লাগা মোর চোখে আঁকি
আমার নয়নে তব দৃষ্টি গোছ রাখি।

তুমি করিতেছ ভোগ মোর মনে ধাকি
আমার তারায় তব মুখ্যদৃষ্টি আঁকি।”

Obviously the form of this reunion is a novel one. His wife has long been remained the benign Goddess of grace and wealth and remained the life-companion of the poet in every aspect of beauty - love - pleasantness - rendering love etc. Today, her mortal image has become extinct, but her incorporeal and subtle image has been vivified in the poetical as well as lyrical compositions penned by the poet -

“তুমি, ওগো কল্যাণরাপিলী,
মরণেরে করেছ মদন।”

The poet's wife who once remained as the feminine grace incarnate in the poet's life, has now become the virtue of speech incarnate or the Goddess of Speech. The gracious love of the poet towards his departed wife has been embodied with a universal dimension and this universal image of love has been consumated in the heart of the poet as the perfect blend of 'Lakshmi' (i.e., the suave benignant feminine grace incarnate) and 'Saraswati' (i.e.,
the virtue of speech and expression incarnate). The overwhelmed poet says -

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“হে লক্ষ্মী, তোমার আজি নাই অস্ত্রপুর।
সরস্বতীরূপ আজি ধরেছ মধুর,
দাঁড়ায়েছ সংগীতের শতদশদলে।
মানসসরসী আজি তব পদতলে
নিঘিলের প্রতিবিষ্টে রজিছে তোমায়।
চিত্তের সৌন্দর্য তব বাধা নাই পায় -
সে আজি বিষ্ণুর মাঝে মিশিছে পুলকে
সকল আনন্দে আর সকল আলোকে
সকল মঙ্গল-সাথে। তোমার কষ্ণে
কোমল কল্যাণপ্রভা করেছে অর্পণ
সকল সতীর করে। সেহাতুর হিয়া
নিধিল নারীর চিত্তে গিয়েছে গলিয়া।
সেই বিখ্যাতি তব আমারি অত্রে
লক্ষ্মী-সরস্বতী-রূপে পুর্বপুরপ ধরে।”
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The view of the poet about his loving companion of life has been reflected to large extent in the collection 'Smaran' in question.

Therefore, it is quite obvious that the individual form that has transcended the boundary of mortal world, has not been extinct at all - rather it has disseminated its identity in the beauty of the whole universe and every moment emerged in newer and brighter forms in the eyes of the poet. It may be said that the memory of the near and dear ones has been dissolved in the universal beauty and disseminated throughout the universe. As the poet puts it -
The poet lost her wife in her death, and vivified herself as the more perfect, self-luminous entity. He contemplated her in the state of the composed and compact intermingling of the universe and the Supreme Self (Lord of the Universe). This contemplation is effulgent in the perception of life transcending the limit of death. The poet realizes that ambrosial touch of her love characterized by her identity and individuality has now been disseminated in the whole universe with the touch of the philosopher's stone of inevitable Death.

In this context, the pleasant company of his wife is regarded by the poet as 'the ambrosial touch'. In fact, this word, 'ambrosial touch' reflects the suave and graceful love of the poet for his departed wife. This graceful and benignant image of love reflects the propitious attitude of the poet towards the womankind as a whole. As the poet puts it -

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“নবীন নির্মল মূর্তি; অজি তুমি, সত্তী,
ধরিয়াছ অনিন্দিত সতীত্বের জোতি,
..............................................
মৌর পুরুষের প্রাণ গিয়াছে বিধারি
নিত্য তাহে মিলি গিয়া মৃত্যুশীল নারী”
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Therefore, we may regard the collection 'Smaran' not only as the tribute to the memory of the poet's wife, but also as the candid confession of the poets' heartfelt and indistinct love.
Rabindranath was a motherless child who had to part forever from his mother since his childhood. He was unfortunate enough to be deprived of his mother's affection. Naturally, in his subconscious mind, he longed for the fulfillment of the unsatisfied desire of being fondly caressed by the mother. And hence subsequent to the death of his wife, he could well identify himself with the motherless children - because his younger daughter named Meera was only ten years old while the younger son Shami was only eight when the poet's wife, Mrinalini Devi had expired. In his widowered state, the motherless children were regarded as the absolute solace for the bereaved and grief-stricken poet. At that time, his ailing son Shamindranath was also at death's door. Being a philoprogenitive father, Rabindranath used to compose poems to cheer up Shami when the latter was in his death-bed. In this way, the poetic collection titled 'Shishu' was penned by the poet.

When the poet's wife expired, it so happened that the poet visualized the reflection of the same solitariness of his lonely childhood in the bereavement of the motherless children. Thus, the poems of 'Shishu' bears the imprint of the reminiscences of the event of losing the mother for the second time - i.e., identifying the bereavement of the motherless poet with that of his own children after the death of his wife. "There are three male protagonists in this collection - the 'Shishu' (i.e., the child) his father and his mother. We feel the direct presence of both the mother and the child; although the father mostly remains behind the curtain."

The poems of the collection 'Shishu' is the outcome of the
individual experience of the individual life of Rabindranath. In
the reflection of the multifaceted relation of the affectionate parents
with their child, the poet reveals his profound depth in Child-
Psychology. In the poem 'Janmakatha' the suave yet mysterious
bond of love spun between the mother and the son has been depicted
with great dexterity. The marvel of the child birth is no less wondrous
to the child than to the doting mother. The innocent query of the
child to his mother is expressed by the poet -

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ালেম আমি কোথা থেকে,
কোনখানে দুই কুড়িয়ে পেলি আমারে।
মা শুনে কয় হেসে কেঁদে
খোকারে তার রুকে বেঁধে -
'ইচ্ছা হয়ে ছিল মনের মাঝারে।'
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From time immemorial, the aforesaid question is innocently
asked by all the children to their mother. The view of the poet
regarding his realization that the child is the consummation of
the long-cherished motherly desire of the affectionate mother -
introduces us to the eternal grace of motherhood.

The poem 'Khela' is a poem of motherly philoprogenitiveness.
The cutely dressed up little kid is seen playing with his doting
mother just the way the cute Lord Krishna in his childhood with
mother Yashoda when the mother dressed him up for going to the
grazing ground for tending cows. When the giggling child comes
forward with tottering footsteps to embrace the mother, it makes
the proud mother smile with sublime satisfaction. The mother's life
pivots on the child and the child is the apple of her eye. The doting
mother says
The divine presence of the Mother of the Universe is perceived with the loving heart of every mother and that every child is the fountain-head of pure and innocent bliss - is the central idea of the aforesaid poem.

In the poem 'Khokaa' reflects the motherlike doting trait within the poet's inner self. The boy child (termed as 'Khokaa') rises from his incomplete sleep whenever his mother goes to fetch a pitcherful of water from a nearly pond. Then the doting mother lulls to sleep. We may notice the image of an affectionate mother in this poem.

Again, in the poem 'Bichaar' the mother disciplines her naughty child only to chasten and rectify him, but the tender and affectionate self of the mother continues to prick herself -
This feeling is common to every mother in the world since the child has been developed within herself and the child is also considered another entity of the mother - both bearing a close resemblance to each other.

The vastness of the tender and feminine emotions such as the kindness, affection, love, compassion, fondness, etc. is manifested and brought to fruition centering upon the child. A mother is esteemed as an ideal woman in India where the first and last word about a woman is but the motherly trait alone. In this country, even the supreme self may be venerably addressed as the 'Mother Incarnate'. The Indian Sannyasins reverentially addresses each and every woman or even a little girl-child as 'Mother'. The woman devotedly preserves her chastity only to bear a child. When a woman is in the family way, she has to take severe pains in every aspect before giving birth to an immaculate child - yet she is ready to ignore all the pains happily and gladly. When the mother delivers her child, she feels blessed with a divine satisfaction. Thus, the loving mother of a new born baby also tends to love herself anew. The poet is expressive of this novel feeling of love -

"খোকা থাকে জগৎ-মায়ের
অন্তঃপুরে -
..............................
মা যে আসেন খোকার সঙ্গে
করতে খেলা
খোকার জন্যে করেন সৃষ্টি
যা ইচ্ছে তাই - " ¹⁶
A number of poems unfold the innumberable images of the motherly affection centering round her boy-child and also the images of the suave manifestation of the inner beauty within the mother's self. The poet expresses this beauty in the poem 'Chaturi' -

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"মায়ের বুকে মাথাটি থুঁড়ে
সে ভালোবাসে থাকিতে শুয়ে,
মায়ের মুখ না দেখে যদি
পরান তার কাঁদে।
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মায়ের মুখে মায়ের কথা
শিশুতে তার কী আকুলতা,
তাকায় তাই বোবার মতো
মায়ের মুখ চাঁদে।”
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When the mother caresses her child on her lap singing a song, she gets ecstatic. When she kisses her child, it as if enables her to dissolve herself in an ambrosial bliss -

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"চেউ বহে নিজমানে তরল রবে
রুঝি তা তোমারে গান শুনাই যবে
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বায়ু দিয়ে যায় বুকে অমৃত আনি -
রুঝি তা চুমিলে তোর বদনখানি।”
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The heartfelt love of a woman is consummated in the affectionate love for her child and it is rightly said that motherhood is the ultimate manifestation of womanhood.

The predestinated avenues for work of the man and the woman are different from one another. To reach the faraway goal of success
in the struggle for existence, the man has to embark on an inaccessible, dull and monotonous journey - braving all the impediments and being himself unattended, unaided. The woman enlivens the life of the man with her tender, suave simple and inspiring touch. She attends upon the man to soothe his feelings caused by the bitter realities as well as the hardships of life. The sterner sex has to confront the vicissitudes of life, and the prime inspiration behind him is none other than the indefatigably labourious woman - who gratifies the exhausted man within the peaceful and pleasant enclosure of the domesticity. In fact, the woman who has voluntarily sustained the house-internment only for the sake of the man and in consequence of this house interment, she has been attributed with the virtuous image of a tender, suave and graceful feminine with an utmost simplicity.

Defying the innumerable mundane allurements, the woman has voluntarily sustained the house-internment and that exclusive feminine trait of sacrifice and dedication for the beloved attracts the poet most. It is the 32nd poem of the collection 'Utsarga', we can discover this attraction of the poet to the eternal grace of the feminine -

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হয় ইচ্ছা কর তবে করায়ে হে নারী,
কবির বিচিত্র গান নিতে পার কাড়ি
আপন চরণগ্রাহে তুমি মুঢ়চিতে
মধ্য আছ আপনার গৃহের সংগীতে।
স্তবে তব নাহি কান, তাই স্তব করি
তাই আমি ভক্ত তব, অনন্দসুন্দরীঙ
তুর্কন তোমারে পুজে, জেনেও জান না;
ভক্তদাসীসম তুমি কর আরাধনা।
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In this world, the man and the woman are complementary to each other. The man is like an exhausted passer-by who has set out for a long journey while the woman is like a shady tree at the roadside. She spreads her 'Anchal' (i.e., the expanse of saree) in order to provide a cool shade and pacify the exhausted man. The svelte, vivacious lass who can easily enchant the whole world with her radiant youth and alluring charms - yet she prefers to willfully keep herself busy in the household chores. Being a perfect homemaker, she makes the cosy abode of peace. Eulogizing this entity of the homemaker woman, the poet opines that this suave and benignant image of the woman should be esteemed as the desirable consummation of her life. Glorifying this image the poet impersonates her as an embodiment of compassion and affection. Even at the time of parting from this male dominating world, she makes her ultimate journey pleasure and fruitful with the tearful eyes and an eager embrace. Subsequent to the death of her husband, the ascetic widow pays a tearful, solemn tribute to the memories of her husband. The poet depicts this feminine aspects in the 43rd poem of the collection 'Utsarga' -

“তুমি এসো এসো নারী,
আসো তব হেমনারী।
ধূয়ে-মুছে দাও ধূলির চিহ্ন,
In the aforesaid poem, the poet from his viewpoint greets the woman with various names such as 'beautiful woman', 'graceful woman', blissful woman, 'melancholy woman', 'ascetic woman', etc. This viewpoint is the harvest of the poet's trait of observing life in close proximity. Again, in another poem, the poet names her the 'Kalpana Devi' (i.e. the imagination incarnate). The act of expression of the factual feelings with illuminated abstract
imageries is the distinctive individual style of the poet. He realizes that an ethereal yet amazing touch of varied thoughts get intermingled in his poesy. That intangible and amazing touch of that Muse of thought and imagination always encompasses him -

“কোথা গো স্পন্দনবিহারী
তুমি এসো এসো গভীর গোপনে,
এসো গো নিবিড় নীরব চরণে।” 21

In the 5th poem of 'Utsarga', the poet admits that he can well perceive the blissful sportiveness of the inspiring Muse. He knows that the advent of the Muse contrasting with the blissful present backdrop is nothing but the transfiguration of her previous melancholy image. The deceiving trait of amusing jest of the embellished Muse fails to enchant the poet and this is revealed in the following lines -

“আজ আসিরাছ কৌতুকবেশে,
মাঝিকের হার পরি এলোকেশে,
নয়নের কোণে আঘা হাসি হেসে
এসেছ হাসিবলিনে।
তুলি নে তোমা র বাঁকা কটাকে,
তুলি নে চতুর নিঠঃ বাকে
তুলি নে।” 22

The poet longs for just an iota of the grace of the Muse at the cost of all his fame and glory. He also seeks to be initiated into the mystery of music from the divine golden lyre of the Muse -

“আমি আনিয়াছি এ বীণায়ন্ত,
তব কাছে লব গানের মঙ্গল,”

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In the green of the poet's life, the Muse made her advent and this Muse was none other than the indwelling ordaining deity of his life (who is also termed as the 'Jibandebata'). At that time the smiling Muse appeared with a side glance and holding a flute in her hand. The poet became lured and went fast asleep after enjoying the frolicsome sport in the amorous company of the Muse. When he roused from deep slumber, he felt that the springtide of youth had been lost forever. Now, in the age of elderly mellowness and maturity, the Muse has again appeared in the image of a destitute female ascetic with matted hair. The elderly poet is prepared to extend a warm welcome to the Muse just the way he did it in the yesteryears - since the Muse in her dual form of an enchantress as well as a detached, all renouncing female ascetic has guided him to both the avenues of life - one is of mundane allurement, while the other leads to the total detachment. The poet reminisces -

"সে কি তুমি ওগো, তুমি এসেছিলে
সেদিন নবীন প্রভাতে-
নবমৌননাসভাতে।
সেদিন আমার যত কাজ ছিল
সব কাজ তুমি ভুলালে।
........................................
চেন দিয়ে দিয়ে হাদসে আমার
রক্তক্ষীল দুলালে।
........................................
তুমি যে এসেছে ভম্বলিন
তাপসমুর্তি ধরিয়া।
The overwhelmed aesthete self of the poet's realm of thought, which, in spite of being emanated from the sensuous level, has no mundane link at all, and remains just a blissful perception - as is observed in the 3rd poem of the collection 'Utsarga'.

"মোর কিছু ধন আছে সংসারে
বাকি সব ধন ঘুপনে - নিরূপত
ঘুপনে।
ওগো কোথা মার আশার অতীত,
ওগো কোথা তুমি পরশুকিত,
কোথা গো ঘুপনবিহারী।"  

Then, what is the identity of the entity whom the poet fervently beseeches to appear in his life? According to Dr. Kshudiram Das, "This entity is none other than the impersonated imagination of the aesthetic moments perceived by the poet and it can be called romantic mysticism. This entity restricts itself within the timid ethereal touch felt only in the spelt of a dream far beyond the tangible world."  

The poems composed on the women by the poet have little link to the present as they are penned in the backdrop of the yore. Most of the poems are reminiscent of the poet's old flame.

In the 15th poem of the collection, the poet addresses his beautiful beloved feminine as the image of 'Bhuban - Lakshmi'
images of the 'Jibandebata' (i.e., the indwelling ordaining deity / Muse in the poet's life) as contemplated by the poet. Sometimes the poet is appointed to play on the flute in the royal court of the Jibandebata; or sometimes the deity herself being the beloved meets the poet by the side of the poet's window and also sings a song for the poet; sometimes the deity appears in the image of a formidable ascetic with a firelike sectarian mark on his forehead and holding an iron-rod in his hand; again sometimes she appears as a suave benignant feminine; or sometimes appears in the image of an alien passer-by and makes the outpourings of the heart at the enchanting sportiveness of the indwelling deity.

“চিরকাল একি লীলা গো -
অনন্ত কলরোল।” 29

When the poetic collection 'Kheya' was composed by the poet (i.e., in the Bengali Calendar Year 1313) he had to withstand the blow of fate in personal life reflected in the bereavement of a number of near and dear ones. Perhaps, almost all the poems of 'Kheya' are afflicted with a distinct melancholy strain. "The poet seems to be much more interested in appreciating the ineffable divine spirit transcending the mundane pleasure in 'Kheya'."

The poetic collection 'Kheya' also introduces us to the appreciative aesthetic feeling of the poet that is emanated from the nature as well as the mundane world and we can observe the amazing poetic touch that trascends his perception from the finite to the infinite. The distinctive phase of his poesy projects the poet as an ardent as well as self absorbed worshipper of sensuous love and beauty. But the collection 'Kheya' represents the poet as an...
The overwhelmed aesthete self of the poet's realm of thought, which, in spite of being emanated from the sensuous level, has no mundane link at all, and remains just a blissful perception - as is observed in the 3rd poem of the collection 'Utsarga'.

"মের কিছু ধন আছে সংসারে
বাকি সব ধন স্পনন - নিত্তন
স্পনন।
ওগো কেথা মের অশার অতীত,
ওগো কেথা তুমি পরশুকিত,
কেথা গো স্পন্তবিহারী।"  

Then, what is the identity of the entity whom the poet fervently beseeches to appear in his life? According to Dr. Kshudiram Das, "This entity is none other than the impersonated imagination of the aesthetic moments perceived by the poet and it can be called romantic mysticism. This entity restricts itself within the timid ethereal touch felt only in the spelt of a dream far beyond the tangible world."  

The poems composed on the women by the poet have little link to the present as they are penned in the backdrop of the yore. Most of the poems are reminiscent of the poet's old flame.

In the 15th poem of the collection, the poet addresses his beautiful beloved feminine as the image of 'Bhuban - Lakshmi'
(i.e., the Goddess of grace and prosperity prevailing the whole of the universe) -

"সুন্দরী, ওগো সুন্দরী,
শতদলদলে ভূনলম্বী
দাড়ায়ে রয়েছ মরি মরি।
জগতের পাকে সকলি ঘুরিয়ে,
অচল তোমার রূপরাশি।
নানা দিক হতে নানা দিন দেখি -
পাই দেখিবারে এই হাসি।" ²⁷

But whenever the heartfelt love of the poet for the beautiful beloved feminine unleashes itself, it becomes irresistible like the high and dashing waves of a river.

In the 33rd poem, the formation of cloud in the sky reminds him of his old flame and beseeches her to make the moment memorable by her frolicsome amorous sport -

"কে গো চিরজনম ভরে
নিয়েছ মোর হাসি হ'বে
উঠছে মনে জেগে।

........................................
	তোমায় আমায় যত দিনের মেলা
লোক-লোকান্তে যত কালের খেলা
এক মুহুর্তে আজ করো সাধ্য।" ²⁸

Similarly, in the 23rd, 34th and 35th poem of the collection 'Utsarga' the portrayal of the varied images of the woman can be marked as the flames of the poet.

In the collection titled 'Utsarga', we can observe the varied
images of the 'Jibandebata' (i.e., the indwelling ordaining deity / Muse in the poet's life) as contemplated by the poet. Sometimes the poet is appointed to play on the flute in the royal court of the Jibandebata; or sometimes the deity herself being the beloved meets the poet by the side of the poet's window and also sings a song for the poet; sometimes the deity appears in the image of a formidable ascetic with a firelike sectarian mark on his forehead and holding an iron-rod in his hand; again sometimes she appears as a suave benignant feminine; or sometimes appears in the image of an alien passer-by and makes the outpourings of the heart at the enchanting sportiveness of the indwelling deity

“চিরকাল একি লীলা গো -
অনন্ত কলরোলা”

When the poetic collection 'Kheya' was composed by the poet (i.e., in the Bengali Calendar Year 1313) he had to withstand the blow of fate in personal life reflected in the bereavement of a number of near and dear ones. Perhaps, almost all the poems of 'Kheya' are afflicted with a distinct melancholy strain. "The poet seems to be much more interested in appreciating the ineffable divine spirit transcending the mundane pleasure in 'Kheya'."

The poetic collection 'Kheya' also introduces us to the appreciative aesthetic feeling of the poet that is emanated from the nature as well as the mundane world and we can observe the amazing poetic touch that transcends his perception from the finite to the infinite. The distinctive phase of his poesy projects the poet as an ardent as well as self absorbed worshipper of sensuous love and beauty. But the collection 'Kheya' represents the poet as an
absent-minded thinker musing upon the formless ethereal. Hence the poems of this collection convey the subtle nuances of sensibility and at the same time lack a concrete shape of import.

"The poetic collection 'Kheya' composed by Rabindranath is itself a solitary one who is really companionless. Such a solitude is an exception to the hallmark of the Tagore's poesy. Generally two or three poetic collections of Rabindranath flock within a very little time-gap - often belonging to the same species of bird, hailing from the same nest and setting out for the same destination. But in the case of the collection 'Kheya', we discover an exception to that known style of the poet." 30

In the first poem of this collection 'Kheya', the perfect melancholy strain can be perceived. When the day is drawing to its close, the veiled shadow of the realm of slumber has charmed the poet's mind - yet the poet can have the hazy vision of the setting sun going below the horizon and gradually verging to the darkness beyond life. Somehow the poet realizes that the hazy shoreline bordering on darkness implicates to the faint curtain of a freshened life - instead of signifying death beyond mundane life. He is happy to discover the listless beauty and indifferent joy within that hazy vision.

During this phase, the poet can neither enjoy the mundane pleasure nor he can totally surrender himself to the realm of spiritual consciousness. The confused poet, is in fact, in a dilemma. He is wavering to choose the suitable route.

The optimistic poet therefore resorts to the 'way to Ghat' (i.e., the way to the landing stage on the bank of a river or a pond etc.). He
listens to the sweet musical jingling sound of the bracelets worn by the village maidens who have come to fetch a pitcherful of water. However, the maidens or the milkmaids of the village not only to fetch water, but also bears the lifelong memories of weal and woe with them. The poet feels so irresistibly attracted by those nostalgic memories that he longs for coming to the 'Ghat' of his life - that is, in the age mellowed by experience when the poet is at his leisure, he longs for reminiscing the memories of yesteryears. Although the two poems namely 'Shubhakshan' and 'Tyaag' are composed under different names, but the poems share the same theme, and one poem is sequel to another. The first one implicates the future while the second one implicates the past. It was expectation in the beginning, later it turned into memories, and thus the real sequence remains hidden and invisible. Just like in the poem 'Bhrashta Lagna' the speaker in this poem is an innocent teenager girl who is simply inexperienced in love making or courting the lover boy, otherwise she could never reveal her feelings so candidly to her mother. The overwhelmed girl admits to her mother that fortunately the prince will come infront of their house -

“ওগো মা,
রাজার দুলাল গেল চলি মোর
ঘরের সমুখপথে।”

It is clear from the mother's expression of amazement that she is totally unaware of the arrival of the prince and she doubts whether the prince will really arrive or not. Her daughter also feels restless to meet the prince. In the second part of the poem, the anxious mother's anticipation becomes true - the daughter becomes able to have just a glance of the prince and nothing
more; yet she considers herself happy to see the prince for just one moment. The mother again feels amazed at the candid amorous confession of her daughter when the latter happily states that her amorous gift is covered with dust yet that less matter little to her:

"আমি কি দিলেম কারে জানে না যে কেউ - / ধূলায় রহিল ঢাকা।"
The image of the inamorata as portrayed by the poet in this poem as one of a lovelorn who is charmed by her lover-boy, the prince. Similarly, the Almighty can rob us of our love, but we have to do is to surrender alone. We can discover the image of a devoted ascetic in the love and dedication of the beloved feminine. "The value of the human soul enhances with the ardent longing of the supreme self - the fact that the girl is prepared and waiting to surrender; that even in the state of being staved off she is full of assurance and bliss - is the token for her divine attainment."

In many of the poems of 'Kheya', we can observe that the Almighty no longer remains the 'Young Passer-by' or the 'Prince' - he has instead turned into the matured 'Raja' or the 'Maharaja'. "Previously what was hidden about this collection, now no longer remains concealed; the poet has elevated the image of that deity to a loftier level."

In the poem 'Balika Badhu' the deity assumes the image of the 'Pati Debata' (i.e., the husband of a little girl, impersonated as a deity). This child-wife is but a little and immature girl-child. She does not even know how to render service to her husband. For the whole of the day, she remains busy doing her household chores. She does not even know how to embellish and dress-up herself decently. She instead remains fast asleep even in her bedchamber where she has to receive her expected lover (i.e.) husband. Only on
some stormy night she tightly embraces her husband out of fear, considering the husband the only resort. In fact, most of the poems of 'Kheya' are allegorical, including 'Balika Badhu'. It is obvious that some day in distant future she will become matured enough to surrender herself to her husband and also become unable to endure the estrangement even for a moment. The husband too awaits eagerly for that long cherished moment of deep conjugal love - as if he is expecting her to be seated on the decorated altar embellished with gems. Just as the devotee spiritually advances towards his goal of attaining God, so also the God advances towards His ardent devotee. The poet expresses this inseparable bond of selfless love and devotion between the supreme self and the devotee in one of his famous lyrical composition - “আমায় নইলে বিলুপ্তনেবার তোমার প্রেম হতে যে মিছে।” The feminine image reflected in the poems 'Daan', 'Agaman', 'Kripon', 'Baandi' etc. of the collection of 'Kheya' is that of a female worshipper or ascetic or as well as an ardent beloved - viewing the Lord as lover. A number of poems of this collection represent another distinctive self of the poet who projects himself as a devoted female ascetic.

In the poem 'Godhuli Lagna', the poet realizes that the most auspicious moment of reunion lies in the parting moment, while the footsteps of life are perceived in Death. In this poem, the poet himself appears as the beloved feminine whereas the 'Jiban Debata' appears as the inamorate himself. The poem indicates their wedding in the hour of twilight, that means the beloved feminine will have to spend a leisureless evening - as she will be busy at the twilight hour decorating their 'flower-strewn' nuptial bed with the fragrant Rajanigandha flowers. She has to complete the
preparations for decorating their nuptial bed long before the advent of night. Similarly, the human beings can hear the rousing-call of the supreme self in the mellow phase of their which is termed as the twilight hours of human life when the inner self of every human being responds to that call.

In the poem 'Prateeksha' also, the pen-picture of an expectant yet busy woman who is awaiting the advent of God can be found. After finishing the routine household chores throughout the day she is in pursuit of her beloved person after making the arrangements for the long-cherished amorous union and is eager to her beloved person.

In the poem 'Abaarito', the poet perceives that the supreme self is sportig about in the universe along with the poet. This divine sport can be perceived through the elements of the perpetual natural beauty such as the form-essence-sounds-flavours-touch etc.

Again in the poem 'Barshaprabhaat' the world is projected by the poet in the image of a beggar who stands at the doorstep of the Supreme Goddess of the Universe while the bounteous blesses the world with an immeasurable amount of gold that overflows the palms of the beggar and is spread all over the world. The poet is gratified with this exclusive bountiful grace of the Benign Goddess of Beauty.

In the poem 'Chanchalya' (i.e., restlessness), the poet addresses the powerful storm (which is impersonated as the destruction incarnate) as the 'boon'. In the poem 'Jhaar' the poet muses upon the imagination that someone who has come for a love-tryst in the backdrop of a stormy night and has kept the poet awake like a worried ladylove awaiting the love-tryst.
Hence, we can some up that in this collection of poems, the poet longs to arrive that subtle imaginary land of divine blissful attainment and for that the poet reveals himself as one who is desireless, simple, unostentatious, mystic and even blissful and also devoid of the mundane chaos. The poet seeks the delightful ecstasy of attaining the supreme self. So the feminine image that has nicely been reflected in this collection and also the love offered by her are raised to the loftier level of wondrous spirituality.

The poet who was absorbed in the depths of beauty-pleasantness-love and bliss at the phase of composing the poetic collections namely 'Sonar Tari', 'Chitra', Kalpana, 'Kshanika' etc., it is quite natural that he will seek to delve into the root of eternal Absolute Beauty. This poetic pursuit started from the time of penning the poems of 'Kheya' and this pursuit took a concrete shape in the poems of 'Geetanjali' and was consummated in the poems of 'Geetimalya'. Hence the lyrical compositions of 'Geetanjali' introduces us to the ardour for the attainment of that Divine Self followed by the fervent passion of the poet to perceive that spiritual entity. These songs or lyrical compositions evince the total surrender of the poet's life after shunning all the egotist tendencies to the lotus feet of the Almighty.

In his biographical book titled 'Atmaparichaya', the poet wrote-
"The intrinsic faculty of creativity about which I have mentioned earlier, that faculty signifies and harmonizes the entire incidents as well as the vicissitudes of my life, it strings the recurrent cycles of my birth and make me feel that very concordant tune in all the objects of the universe." 34
That intrinsic faculty has been termed by the poet as the 'Jiban Debata' (i.e., the indwelling and ordaining deity in the poet's life) with whom he was tied up with the bond of blissful eternal love. The songs or the lyrical compositions of the collection titled 'Geetanjali' have been dedicated to this 'Jiban Debata' which have linked up the poet and the indwelling deity. This concordant link, in fact, bridges the individual and the entire universe. With the intense yearning for the grace of God, the aspirant poet has made the ineffable confluence between the divine nature and himself possible. He is not at all detached to life. Being involved in life, he inseparably identifies himself with the Supreme Self. Rabindranath has expressed his viewpoint in this perspective - "It emanates from the inner soul of my life - it is the true embodiment of my self - oblation absorbing the fusion of the entire asceticism and vicissitudes of my life." 35

During the phase of composing the 'Geetanjali', severe blows of fate bereaved the poet of his close and dear ones - yet this racking bereavement turned him into an individual of great self-composure and a contemplative delving in pursuit of his inner self. According to Dr. Nihar Ranjan Roy, "The lyrical compositions of the trio, i.e., of the collections namely, 'Geetanjali' - 'Geetali' - 'Geetimalya' are expressive of the sublime spiritual experience of the poet, his heart-rending inner voice and the undertone whisper of the awakened spiritual consciousness." 36

The practice of love in India first asserts itself in the act of passionate love-making and sensual enjoyment; then it manifests as the inner attachment and thirdly it blossoms from the inner attachment where the entities of both the lover and the beloved naturally become secondary and are eclipsed by the divine faculty.
of love. The phases of the mystic manifestation of the faculty of love in the innate self of Rabindranath are - transcending the level of bodily pleasure and getting embosomed in the realm of the poet's heart and then liberating itself throughout the universe out of the little groove of the dual entities of the lover as well as the beloved and finally setting out for its journey from the transciency to the eternity. In the collections namely 'Geetanjali', 'Geetimalya' and 'Geetali' we can observe this lofty level of Tagorian spirit - where the poet's spiritual feelings pivot round the Supreme Self.

In all the three collections in question, love and worship are fused into one. Subsequent to the collection 'Kheya' in the aforementioned three collections followed by the collection 'Balaka' - this spiritual strain is quite perceptible where the Supreme Self is regarded by the poet as the Divine Beloved. These collections also include some poems reflecting the voice of the female protagonists - but the assertive tones of the women in the poems preceding the compositions of 'Kheya' are totally different. The poems reflecting the assertive tones of women which were composed during the phase of Shilaidaha, are the harvest of the poet's external vision; but those poems of 'Kheya' or 'Geetanjali' reflecting the assertive women actually represent the voice of the inner soul of the poet himself. As Buddhadeb Basu puts it : "For whom the poet was seen waiting in the poem 'Shesh Kheya', we could subsequently perceive that entity crossing the river in that small ferry-boat in the poems of 'Geetanjali'." 37

Deserting the traditional way of Spiritual discipline, Rabindranath resorted to the inner traits of religion in the light of the broad perspective of illuminated self. He was greatly impressed
by the implicit import of the Baul songs (Bauls belongs to a class of Hindu stoical devotees) and later on he realised that the Bauls of Bengal attaches no importance on mere ritualism - it has no temples or shrines, no idols or scriptures, no religious events or functions distinctive of its own. They esteem the God simply identifying him with the human being. The prime tenet of this sect is humanitarianism. And this love for the fellow-beings should be the essence of every religion. The Baul aspirants believe - "Love is that very philoshoper’s stone that turns the greed into love and for the sake of this love even the heaven yearns for the mortal world and the deities too yearn for the human beings." 38

This firm conviction of Rabindranath has been asserted in some of the poems of 'Geetanjali', such as -

"তাই তোমার আনন্দ আমার পর
তুমি তাই এসেছ নিচে।
আমায় নইলে ত্রিভুবনেন্দ্র,
তোমার প্রেম হত যে মিছে।

..................................................
তাই তো, প্রভু, হেথায় এল নেমে,
তোমারি প্রেম ভক্ত প্রেমের প্রেমে,
মৃতি তোমার খুগ্ল-সমিলনে
সেথায় পূর্ণ প্রকাশিলে।" 39

In the aforementioned lyrical composition, the poet (i.e., the speaker in the poem) has been transformed into a single minded female ascetic and therefore, 'Geetanjali' can be termed as a poetic collection indicating self oblation to the Supreme Self. In this poetic phase, the passionate love of a beloved feminine has been
consummated in the divine love towards the Supreme Self. The poet who has been dissolved in the ocean of mundane joy, sensual beauty and love, now has become able to realize the beaming delight of the Divine Self in his innate Self. His mundane self yearns for the divine union with the Supreme Self.

In this context, we may recollect the essay titled 'Christotsav' by Rabindranath himself: "The intense yearning for divine love in our inner soul has deeply touched the Lord ... truly He (the Lord) being our Ultimate and Absolute Companion, responds to our call. [from 'Christo' of 'Christotsav' by Rabindra Nath Tagore]

In view of the perfect manifestation of this divine communion of the mundane self and the Supreme Self, the poet gets merged in the sea of the maddening divine beauty -

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“তোমায় আমায় মিলন হলে
সকলই যায় খুলে -
বিশ্বসাগর চেয়ে খেলায়ে
উঠে তখন দুলে।
........................................
আমার মধ্যে তোমার শোভা
এমন সুমধুর।
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As the poet enjoys the purest love and the joyous sport of the Supreme Self, so he longs to merge his self with the Presiding Lord of the Cosmic Universe and also with His mysterious providence ....... "বিশ্বসাথে যোগে যেথায় বিহারো, সেইখানে যোগ তোমার সাথে আমারও” - as the poet tuned his mystic lyre to the great harmony of the Universal Mind, so he could perceive the beatific image of the
inspiring Muse in the transcendent tune of the Cosmic Universe."\(^{41}\)

The abovementioned song delves into depth of the essence of the divine communion enjoyed by the poet. It is also obvious that the mode of surrender resorted by the poet to the Supreme Self is a non-conventional one, where he wilfully violates the customary observance of the secrecy in love. This love of the poet has attained a novel dimension emanated from the beaming merger of the effulgence of light and bliss -

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“গোপনে প্রেম রয় না ঘরে,
আলোর মতো ছড়িয়ে পড়ে,
সবার তুমি আনন্দধন, হে প্রিয়,
আনন্দ সেই আমারো।”\(^{42}\)
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The poet once said, "I am not capable of worshipping an idolized image but endeavour to attain that rare liberation of my inner self from my individual entity. That endeavour has to be continued unceasingly in order to avoid the defilement of mundane life. My earthy sojourn is drawing to its close and I have to attain that liberation as the sole component and objective of my life before my departure - and that is, but my spiritual practice."\(^{43}\)

This exquisite style of spiritual practice for the attainment of liberated self consummates the self-oblation of the poet in 'Geetanjali' - where the Supreme Self is manifested in multiformed images like the Absolute Beauty or the Formless Gem or the Omnipresent Almighty or the Divine Lover or the Eternal Guide to the wayfarer - and the devoted female ascetic self of the poet surrenders to His lotus feet being himself the mundane beloved. This elevated soul
of the poet, that has taken himself out of the little grooves of his egotist tendencies, longs for the divine resort at the lotus feet of the Godhead. In order to attain the Absolute Beauty and also to perceive that beatific vision of the Divine Self in one's innermost soul, one has to shun the egoist tendencies of oneself. As this realization is put by the poet -

“আমার মাথা নত করে দাও হে তোমার
চরণশূলার তলে।
সকল অহংকার হে আমার
ভুবাও চোখের জলে।”

When the inner self of the poet seems to be defiled by myriads of mundane desires, he has to cleanse his mind by the divine grace of the Absolute Beauty. After the ardent prayer and self oblation, the poets' heart is transformed into an immaculate and crystalline one - his life has been intensely gratified with the blissful touch of the indwelling deity (termed as 'Jiban Debata'). Hence the poet is eager to put off his 'defiled clothes' (i.e., to shun all the egotist tendencies) after completing his daily chores and thus to refurbish herself for the divine communion with the Supreme Beloved and also to string the garland of flowers picked from the garden at the evening to extend a hearty welcome to the Supreme Beloved -

“মন করে আয় এখন তবে
প্রেমের বসন পরতে হবে,
সন্ধ্যাবনের কুসুম তুলে
গাঁথতে হবে হার।”
The estranged self of the poet yearns for that divine communion. Having completed all the arrangements, the poet fervently awaits the arrival of the Supreme Beloved. At times, His footsteps can be perceived, His blissful touch is also tangibly felt, yet He Himself remains invisible. This affliction of estrangement pricks the poet and it pains him immensely -

“তুমি যদি না দেখা দাও,
কর আমায় হেলা,
কেমন করে পারে আমার
এমন বাদল-বেলা।

.............................
পরাণ আমার ফেঁদে বেড়ায়
দুর্গন্ত বাতাসে।”

Therefore, the poet beseeches the mercy of the Supreme Beloved for His divine company -

“হে একা সখা, হে প্রিয়তম,
রয়েছে খোলা এ ঘর মম,
সমুখ দিয়ে স্পনসম
যেয়ে না মোরে হেলায় ঠেলে।”

The nature, as if, is also playing a significant role in this feeling of the estrangement of the poet -

“আজি বড়োর রাতে তোমার অভিসার,
পরাণসখা বদ্ধ হে আমার।”

The fervent yearning as well as the tearful afflictions of the poet's estrangement has almost been alleviated in the poetic
collection 'Geetimalya'. The introducing song of this collections reveals this relieving sensation of this alleviation

"রাত্রি এসে যেথায় মেশে
দিনের পারাবারে
তোমায় আমায় দেখা হল
সেই মেহনার ধারে।" ⁴⁹

In fact, the consummation of the communion is about to be completed, yet the tears led to the path of solace. The poet seems to remain in the state of a great composure in face of the soulful communion -

"কোলাহল তো বারণ হল
এবার কথা কানে কানে।
এখন হবে ধোঁয়ের আলাপ
কেবলমাত্র গানে গানে।" ⁵⁰

However, the songs of 'Geetimalya' although express the poet's eager solicitation of divine communion, yet they are devoid of all the lamentations of the poet and thus reveal the plain and simple solicitations of the composed poet, such as “হির নয়নে তাকিয়ে আছি”, “আমার এই পথ চাওয়াতেই আনন্দ”, “তুমি একটি কেবল কয়েদে দিও কাছে”, “প্রাণ ভারিয়ে, তৃষ্ণা হরিয়ে”, “তোমারি নাম বলব নানা ছল”, “বাজাও আমারে বাজাও”, “কেন চেষ্টের জন্মে ভিজিয়ে দিলাম না”, “তুমি আমার আদিনাতে ফুটিয়ে রাখ ফুল”, “চরণ ধরিতে দিও গো আমারে” etc. Through the compositions of collections like 'Naibedya', 'Kheya', 'Geetanjali' etc., the spiritual practice of the poet has been consummated from the varied note to the unified, from the melancholy note to the delightful and from the intensity of perception to the mellow realization.
The poems of 'Geetanjali' introduced the seer poet who hesitantly kept him away from the Supreme Self even after the total and unconditional surrender, whereas the collection 'Geetimalya' reflects the poet as an ardent aspirant who has enjoyed the absolute sweetness of the Lord. He considers himself blessed for attaining that long-cherished divine touch reflecting the purest love of the Supreme Beloved. He is beaming with the gladness of that divine attachment and he is gratified with that ambrosial love -

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এই লভিনু সঙ্গ তব,
সুন্দর, হে সুন্দর।
........................
এই তোমারি পরশরাগে
চিন্ত হল রজ্ঞিত,
এই তোমারি মিলন-সুধা
রইল প্রাণে সঞ্চিত।”  
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(Gītimalyā, ১০২ নং)

The immortal bliss of this divine communion is also reflected in some other poems. Describing the blissful melody that vibrates from the chords of the poet's heart by the suave divine touch of the Supreme Beloved -

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“কে গো অন্তররত সে।
আমার চেতনা আমার বেদনা
তারি সুগভীর পরশে।
আধিতে আমার বুলাই মন্ত,
বাজো হৃদয়বীণার অন্ত,
কত আনন্দে জাগায় ছন্দ
কত সুখে দুঃখে হরিষে।”  
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(Gītimalyā, ২২ নং)
The poet prays to the Supreme Beloved that as the latter makes the pristine purity and brightness of the glorious dawn a perennial fountain of bliss, or sometimes makes the charmed mother smile spontaneously while gazing fondly to her child, so to illuminate and vibrate his inner self too in that rapturous tune -

“বাজাও আমারে বাজাও।
বাজালে যে সুরে প্রভুত-আলোরে
সেই সুরে মোরে বাজাও।
যে সুর ভরিলে ভাষাভোলা-গীতে
শিশুর নবীন জীবন-বাণিতে
জননীর মুখ-তাকানো হাসিতে -
সেই সুরে মোরে বাজাও!”

(গীতিমালা, ৩৯ নং)

The poet realizes that rapturous wave of bliss in the Cosmic Universe too on the eve of the divine communion to be held between the poet and the Supreme Self - in fact, his heartfelt joy has pervaded the Cosmic Universe:

“তোমায় আমায় মিলন হবে বলে
আলোয় আকাশ ভরা।
তোমায় আমায় মিলন হবে বলে
ফুলে শ্যামল ধরা।

..........................................
তোমায় আমায় মিলন হবে বলে
যুগে যুগে বিভূতিবন্তলে
পরাণ আমার বন্ধুর বেশে চলে
চিরবহুল্যধরা।”

(গীতিমালা, ৫২ নং)
Swirling through the vicissitudes and also through the bright side as well as the dark side of the life, the melody of the blissful communion strikes the right chord of the poet's heart -

“শ্রাবণের ধারার মতো পড়ুক যারে পড়ুক করে,
তোমারি সুরটি আমার মুখের 'পরে, বুকের 'পরে।” 55

(গীতিমালা, ৬৪ নং)

Rabindranath realized that through one's ardent and heartfelt pursuit this Absolute Beauty can be perceived. We often forget the divine presence of the Supreme Self in the innermost corner of our mind, despite our weal and woe and the blows of fate. This feeling of self realization has been asserted in one of the poems in 'Geetimalya' in a simple and plain style -

“আমার হিয়ার মাখে লুকিয়ে ছিলে
দেখতে আমি পাই নি।” 56

Particularly, in this poetic phase of 'Geetimalya', one can observe that every aspect of life has reflected this blissful and joyous company as perceived by the poet and with intense gratification the entranced poet offers a reverent tribute to the Supreme Beloved -

“মোর সঙ্গে তুমি সুন্দরবেশে এসেছ,
তোমায় করি গো নমস্কার।
মোর অন্ধকারের অন্তরে তুমি হেসেছ,
তোমায় করি গো নমস্কার।” 57

(গীতিমালা, ১১১ নং)

One can perceive that different strain of stateliness and magnanimity in the 30th song of 'Geetimalya'. Since almost all other
songs reverberate the outburst of rapture and ecstasy, suaveness of delight, gratification beyond any scepticism, the 30th song reflects not only a note of pleasantness but also the note of stateliness. The image of the Absolute Beauty as perceived by the poet is pleasantness incarnate; yet the pleasantness is enhanced after assuming the image of Rudra - the Supreme Destructor. The poet has already visioned this image of the Supreme Beauty and this is reflected in the 74th song of 'Geetanjali' - "বল্লে তোমার বাজে বর্ণি", while in the song of 'Geetimalya' the poet is overwhelmed to behold the beatific vision of this Absolute Beauty -

``
মূল্য বটে তব অসদর্থানি
তারায় তারায় খটিত,
স্বরূপে রণে যোদ্ধ যোদ্ধ জানি
বর্ণে বর্ণে রচিত।
``

The spontaneous passion of this close proximity blended with ecstatic feelings has attained the tranquil composure of 'Geetali'. The close and varied sport of love, the deep and unfathomable mystery and unwavering faith synonymous to the consummation of divine love have added a beatific dimension to the poems of this collection. The poet cannot express the extreme closeness, the lusciousness of the entranced state and the intensity of rapture experienced in divine communion and says -

``
আমি যে আর সইতে পারি নে।
সুরে বাজে মানের মাঝে গো
কথা দিয়ে কইতে পারিনে।
``

.................................
আজি আমার নিবিড় অমৃতে
The poet desires to rouse the Supreme Beloved with his loving touch when the beloved is asleep in the hidden solitary corner of the poet's heart - and there is no hesitant strain or not any pitiable tone of prayer in that rousing call - that call is consummated by the mellowness and the unwavering conviction instead:

“মোর হৃদয়ের গোপন বিজন ঘরে
একেলা রয়েছে নীরব শয়ন-পরে -
........................................
মিলাব নয়ন তব নয়নের সাথে
মিলাব এ হাত তব দক্ষিন হাতে
প্রিয়জন হে জাগো জাগো জাগো
হৃদয়পাত সুধায় পূর্ণ হবে......!”

The poet yearns for the ambrosial communion with his Divine Beloved and to make the receptacle of his heart replete with nectar-

“আমার সকল রসের ধারা
তোমাতে আজ হোক-না হারা।
জীবন জুড়ে লাগুক পরশ,
ভুবন বেয়ে জাগুক হরষ,
তোমার রূপে মরকুক ভূবে
আমার দুটি আবিতরা।”

In most of the poems of the three poetic collections, namely
'Geetanjali', 'Geetimalya' and 'Geetali', one can notice that the poet's heart has surrendered itself to the Supreme Self and has become restless and utterly bewildered after beholding the amazing and wonderful sport of the Supreme Beloved; while on the other side the poet has surrendered his heart as an oblation at the lotus feet of the Deity - just like a devoted ascetic, a single minded beloved feminine who dedicates everything for the sake of her near and dear ones.

We may also observe that the poet seeks to attain the Supreme Self in his life. With a view to attaining the Godhead, the poet remains as the female worshipper and an ardent female ascetic. In these poetic collections the poet projects his heartfelt yearning, the pain of asceticism and the pitiable effort to surrender. The poems here do not implicate the simple joy of the divine love, the simple and pure realization and the excuisitely delightful divine sport - which also are traits of divine love. In the poetic phase of 'Geetimalya' and 'Geetali' one can well perceive the blissful strain of gratification, tranquility and delight.
References:


2. Ibid, P. 331.


8. Ibid, 9, P. 323.

9. Ibid, 6, P. 322.


11. Ibid, 12, P. 324.


20. Ibid, 43, P. 120.

22. Ibid, 5, P. 90.


29. Ibid, 38, P. 113.


33. Ibid, P. 67.

34. Rabindranath Thakur, Atmaprichay, Vishwa-bharati, P. 16.

35. Ibid, P. 16.


40. Ibid, P. 80.

42. Rabindranath Thakur, Geetanjali, Rabindra Rachanabali, Vol. VI, Vishwa-bharati, P. 64.

43. Maitreyee Devi, Mangpute Rabindranath, P. 236.


45. Ibid, P. 35.


47. Ibid, P. 23.


50. Ibid, P. 111.

51. Ibid, P. 163.

52. Ibid, P. 122.


54. Ibid, P. 139.

55. Ibid, P. 146.

56. Ibid, P. 158.

57. Ibid, P. 167.

58. Ibid, P. 126.

60. Ibid, P. 198.

61. Ibid, P. 179.

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