CHAPTER 1
The Overwhelmed State Of Difference In
The Dreamy Green Vision Of Youth :
The Pre - 'Manasi' Phase

When we speak of woman, we generally mean woman in the absolute sense, i.e., the eternal or the ultimate woman. Tagore too has discovered that eternal woman in the course of his journey in life, as reflected in his writings, passing through the different phases of that voyage. From the level of the ordinary and the common place, that woman has ultimately manifested herself as the 'true woman' in the poet’s conception. We find that true woman unfolding herself generally in two phases of Tagore’s literary career. In the first phase, she is the typical dream-creation, the fascinating damsel, as appears to an adolescent and in the second, she is the product of romantic imagination of the grown-up male.

"The woman of the first category can once again be divided into two parts in which the former reflects the birth of emotion and awareness in the young adolescent heart and the latter that of doubt, confusion and conflict in the young lover's heart." ¹

(We find the reflection of the former state in the anthologies titled 'Banafool', 'Kabikahini', 'Bhagnahriday', 'Sndhya-sangeet', 'Prabha sangeet', 'Chabbi O Gaan', etc. while the second state is to be found in the compositions starting from 'Kodi O Komal' to 'Manasi'.)

Through total dissatisfaction, the journey begins in the search for the complete and the ultimate. In the initial stage the poet's
view of woman and his attitude towards womanhood was yet to attain maturity. He was still the bashful adolescent, waiting to taste the sweetness of true love. Consequently the poems written in his teens reveal the restlessness of a heart willing to express itself, a distinct note of emotional exuberance and eagerness, typical of the teens. Influence of Vaishnab Padabali was then very much in the boy poet. In the essay 'Vidyapatir Radhika’, he writes of his mental state at that juncture in this way:

"It was the time when yourth had just started, a time when everything in and around was shrouded in mystiy. The heart, just aware of itself, had been feeling its own aroma and was getting conscious of its existence, and consequently could not make out how to express itself in that state of bashfulness, dread, doubt and joy, all mixed together." 2

(It was that critical point of time when new desires were willing to get fulfilment, but knew not how to achieve that. Curiosity on one hand and inexperience on the other would make him hesitant to move ahead and compel him to return to his nest once again.)

In Tagore’s first composition ‘Banaphool’ we find exactly the same state of Radha’s mind reflected - a mind in which feelings of joy, doubt, curiosity and eagerness are all blended in a state of excitement:

"অফুট মধুর স্পনে যেমন
জাগি উঠে হাদে কি জানি কেমন
কি ভাব কে জানে কিসের জাগি।
বাঁশরীর ফুলি নিশীথে যেমন"
The intimate bond that ties human nature with the universal nature and also the woman with the Nature has found expression in the poems ‘Banaphool’ and ‘Kabikahini’, although much of the idea is couched in baseless and meaningless exuberance. This is to be noticed in greater measure in the poem ‘Bhagnahriday’ and in his autobiographical work ‘Jibansmriti’ he makes the following comment:

“At that point of time the poet’s mind was filled up with vapour only and no substance and the mind was moving all around aimlessly. And whatever substance there was also not his own, but borrowed from other poets and imitated. As for his own, there was only restlessness and despair.”

This vague and uncertain state of mental condition stayed with the poet upto the publication of ‘Sandhyasangeet’ (1883). ‘Woman’ had remained an object of complete mystery to him, only an object of dream beyond the reach of the poet. But yet we do not fail to note also a definite urge to possess that woman tormenting the poet at
the same time. That urge is reflected clearly in the manner of the poet's expression itself.

Tagore's biographer Prabhat Mukhopadhyay considers the poems contained in ‘Banaphool’, ‘Kabikahini’ and ‘Bhagnahriday’ as stepping stones to the poet’s ‘Sandhyasangeet’.

The image of woman that emerges in Tagorean literature is in fact nothing but the expression of the poet’s own attitude towards and outlook on woman born of characteristics of his own nature. A survey of the vast literary output of Tagore brings to surface the changes in his mental make-up as well as his attitude towards all things taking place gradually and the same is true of his attitude and feelings for woman as well, which have passed form the physical to the spiritual, from the mundane to the extra-mundane level of development, with the passage of time:

“(The chief source of Tagore’s poetic inspiration lay in his consciousness itself, Consequently in his compositions of earlier life, there is reflection of the pensive aspects of the woman’s heart following the traditional practice, but at the same time, we notice a change and an evolution in the poet’s concept of female psyche. In Sandhyasangeet’ and Chhabi O Gaan, we find the depiction of those"
women who had cast a deep impression in his adolescent mind).

Most of the verses in ‘Sandhyasangeet’ are coloured by the hues of the poet’s personal feelings. His attraction for the opposite sex is dipped to some extent in youthful romanticism typical of a person of his age. This gradually turns into a physical urge and this urge is noticed in the poems composed between ‘Sandhyasangeet’ and ‘Kodi o Komal’. About “Sandhyasangeet’, the poet said:

“The note of pain and distress present in ‘Sandhyasangeet’ had its roots and reality in that mysterious feeling of the mind, but I could not reach that point where all feelings get merged into one in a poet’s perception.” – ‘Jibansmriti : Sandhyasangeet’.

At this stage of his life the poet is immersed in youthful dreams and his restless soul is yearning for a woman.

(The woman who appears sometimes as a bride and sometimes as a beloved carrying in her tender heart the painful ecstasy and beauty of love, but that love is yet to blossom fully. We find it in the poems ‘Gaan Arambha’ and ‘Asajya Bhalobasha’. An imaginary woman now assumes a homely shape and form in his consciousness, the mind of woman whose soft touch can make a man forget his exhaustion and march forward in his path of duty.)
Woman is still a mystery half known, half unknown - to the young poet. His heart pines for the tender touch of his imaginary beloved and there is the thrill and excitement of a mind surcharged with deep passion and emotion:

```
“মন মোর পাগলের হে
প্রাণপথে শুধি দে সে যেন,”
“আলোর প্রাণের মাঝে কে করিলে তোমারে গো পাই,
যে ঠাই রয়েছে শুন্য কে করিলে সে শুন্য পুরাই।”
```

This state of the poet’s mind finds expression in the poems ‘Upahaar’, ‘Asajya Bhalobasha’, ‘Gaan Arambha’, ‘Durdin’ etc. Not just as a well meaning domestic woman who is content with her physical existence, but she demands recognition as a complete woman with a definite identity, as we find in ‘Chitrangada’. The poet has sought to make a renewed evaluation of a woman’s identity through the utterances he puts into the tongue of his heroine:

```
“আশ্চর্যের বিষয়, রবীন্দ্রনাথ লিখিত প্রাথমিক কাব্যরচনা (‘নীল-খাতা’- এ লিখিত ‘অভিলাষ’ শ্রেণীর কবিতা) থেকে ‘প্রভাত সংগীত’ - এর রচনাগুলির (‘নির্বাচনের স্বপ্নভঙ্গ’ তার ভিত্তর একটি) ভিত্তিতে তাঁর মানসিকতার মে রূপ অভিবাদ্য হয়, তার সঙ্গে শিপুর ভিত্তিতে যে মানসিক বির্ভাবনের রূপ লঙ্কা করা যায় তার সাদৃশ্য বর্তমান। এ মানসিক বির্ভাবনের স্তরগুলি যথাক্রমেঃ “অহমিত আস্ফিত’র রূপ (Narcissistic Libido), ‘অনুত্প্রীত আস্ফিত’র রূপ ও ‘বাহিকীদ্বিঘাত রূপ’ (Object Libido)” ৮ মনে হয় ‘সদ্ধ্যা-সংগীত’ - এর পূর্ববর্তী রচনাগুলির ভিত্তি করিবে অহমিত আস্ফিত, ‘সদ্ধ্যা-সংগীত’ - এ কবির বাহিকীদ্বিঘাত - পরায়ণ আস্ফিতি রূপ অভিবাদ্য হয়েছে।”
```

Strangely, there is a curious resemblance between the nature of Tagore’s poetic mind revealed through the poems of the first phase of his poetic career such as ‘Abhilash’, ‘Nirjharer Swapnabhanga’ etc. and the mental changes noticed in a child as it passes through the different stages of its life. These mental changes comprise various
stages such as Ego Libido, Narcissistic Libido and Object Libido and these can be found in the poems ‘Sandhyasangeet’, ‘Prabhatasangeet’ etc.

The woman who was just an object of imagination in ‘Sandhyasangeet’ now assumes the shape and form of a heroine in the poet’s conception. The tender touch of that unknown beloved seems to flow in his being like a softly gliding river. When he wrote ‘Chhabi O Gaan’, we do not find him remaining content by singing songs for that woman; he wanted to feel the presence of that woman by drawing her pictures. Emotion now gives way to passion. He describes that state of the mind in this way:

“এখন সেই বয়স যখন কামনা কেবল সূর খুঁজছে না, রূপ খুঁজতে বেরিয়েছে। কিছু আলো আঁধারে রূপের আত্মার পায়, স্পষ্ট করে কিছু পায় না। ছবি এঁকে তখন প্রতাক্ষতার স্বাদ পাবার ইচ্ছা জগেছে মনে।”

(The poet was then in that stage of life when passion sought physical beauty and not just music or song, but failed to obtain it. So the mind tried to make good the loss by drawing pictures of that beauty).

Phycoanalyst like Erickh Frome, Harry Sullivan, Karen Horne and others have pointed out that it is environment, social consciousness, heredity, familial influence and the impact of society and culture more than natural inclinations and instincts that contribute to the building up of a man’s mental make-up. To put it in short, it is the inter-personal relationship of a child that chiefly builds up its mental world and casts its influence upon its character and personality. It is because of this perhaps that in almost all his
writings of adolescent and youth, we find Tagore adopting a sublimatory defence mechanism.

“ভাবাবসর্থ আবেগ নিষ্ঠা বিশ্বাসের ভিত্তি স্থানে, দুঃখ যুক্ত রাীক্ষতা স্থানে বাধা গায়। ভাবের ভিতরইন্দর নারীপুরুষের আক্রমণে প্রেমের মাহাত্ম্য ও খর্ব হয়। বাবহারিক সংসারজীবনের অণ্গনের তালে তালে ব্যক্তি মানসিকতার পরিবর্তন ঘটে অলক্ষিতে, মনে জটিলতাতে সৃষ্টি হয়, অস্থির চাঁখে তার প্রকাশ ঘটে, আবার তারই সম্পর্ক সম্পর্কে ঐতিহ্যের সংক্ষার থাকে অন্তর্ভুক্ত।” 10

(Reason gets a beating when idealism, emotion and faith get the upperhand. Where man-woman relationship is not founded on feeling, the glory of love suffers decay. Human mind changes in keeping with the demands of the practical life, and there arises complexity in the thought process and that finds animated expression too, but beneath it lies the influence of tradition above every other thing).

That accounts for the poets’ depiction of the woman psyche in his writings so animatedly on the one hand and on the other, we find him craving for physical union with the object of his adoration. This is to be found in the poems- ‘Shukhaswapna’, ‘Shukher Smriti’, Jagrata Swapna’ etc.

It was during the time when he wrote the poems of ‘Kodi O Komal’ that Tagore had been trying to attribute to woman a special role and a special position and thus to animate her as best as possible:

“সন্ধ্যাসূন্ত এর অসহা ভালোবাসায় কবি ‘দুঃখহীন প্রেম’- এর আকাঙ্ক্ষাকে তিরস্কার করেছেন, সেই সময় তার কার্যক্ষেত্র ‘আন্তর্যাম’। প্রেমের ধারণাত্ব বাংলা করেছেন- ‘আছ সেথা অনন্ত পিয়াস / বহে যেথা চোখের সলিল / উঠে যেথা দুঃখের নিদ্রাস।’ এ ধারণা তো দাঁড়ি কিবা পেতার্কো থেকেই পাওয়া, ‘যাহা হওয়া। উচিত’- এর ছবি। ‘যাহা ইহ্যা থাকে’ তারও ছবি আছে ‘সন্ধ্যাসূন্ত– এ, স্বভাবতই, তার
(In some poems under the title ‘Sandhyasangeet’, the poet has condemned desire for ‘sorrowless love’ and glorified ‘Selfless love’— an idea which can be found in Dante and Petrarch)

“The poet strongly condemns that ‘Perverted’ or damaging love which is not life-giving but heart-breaking. The life-giving love can be experienced only when one can free oneself from the bondage of the self.)

It seems, the poet found that freedom in the poem ‘Prabhat sangeet’:

‘যেদিকেই চরে দেখি সেই দিকে ভালোবাসা। ভালিতেছে নয়নের কাছে।’

‘আমরা ভুলে থাকতে চাই, তিনিও রক্তমাংসের মানুষ, নিজের সৃষ্টিতে আমাদের বালবার অনুকরণ জগতে নিয়ে তোলেও সর্ব লোকায় প্রবৃত্তি নিয়ে তিনিও একজন পরিপূর্ণ সংসারী। তাঁরও বোঝাইয়া ছিল, যৌবনের আবরণ ছিল, নারীদেহের প্রতি আকর্ষণ ছিল এবং কবি হিসাবে সাধারণ মানুষের চরে কামনা-বান্ধা নিষ্পদ্ধ করেছিল। তাই যদি সুস্নাতের উপাসক, যদি শুধু রুপে নয়, আমাদের ভালোবাসায়েও ভুলিয়েছেন; তার জীবনে যদি সুদরের প্রতীক কোন নারী বারবার বিচিত্র বেশে মৃদু হেসে হাসি লহার ঝুলিয়েছে থাকেন এবং সে কথা যদি কেউ শুধার সঙ্গে স্মরণ করেন, তাহলে তা নিষ্পদ্ধ অন্যায় বা উদ্দেশ্য প্রশ্নাদিত কিছু নয়। রবীন্দ্রনাথ নিজেই তো মহাকাব্য গানের প্রণয়নীয় নিয়ে লিখেছেন, নিজেই তাঁর যৌবন বেদনারসে উজ্জ্বল সীমাবদ্ধিক কথা হঠাৎ হঠাৎ আমাদের শুনিয়েছে।’
We tend to forget that Tagore too was a man of flesh and blood above every thing else. He too had his adolescence, his typical youthful urges, natural attraction for the female body—may be of greater intensity than ordinary beings, he being a poet. As such it was quite natural that women would occupy the place of interest and attraction for him in the different stages of his life and there was nothing wrong in that. And yet, that love or attraction takes a different form and meaning for him. From the particulars the woman in Tagore gradually becomes the ‘universal’ with all her eternal feelings and emotions. Indeed, Tagore knew the art of transforming the particular to the special, the ordinary to the extraordinary).

It is in ‘Kodi O Komal’ that we first notice Tagore’s ‘Woman’ appearing as a truly living and animated being. In the first poem of this collection, we find him entering into the heart of his readers by depicting joy and sorrow, smiles and tears, union and separation of human life. Here we also find him appearing as a sensuous poet, eager to enjoy things in their physical manifestation as in the poems ‘Stan’, ‘Chumban’, ‘Bibasana’, ‘Bahu’, ‘Charan’, ‘Hriday Akaash’, ‘Deher Milan’, ‘Hriday Ashan’ etc. The poet has worshipped female body through all these poems and we find a note of deep passion running through them as the poet feels a strong attraction for a happy conjugal life in his youthful imagination.

“দম্পতির অবিচ্ছিন্ন মিলন ক্লান্তিকর বলেই জেনেছিলেন রবীন্দ্রনাথ। ‘কড়ি ও কোমল’-এর কবিতাতে তার আভাস পাই : “এ মোহ কাদিন থাকে, এ মায়া মিলায় যথ্যিন্ত্য পারে না আর বাঁধিয়া রাখিতে, কোমল বাঁচা তোর ছিল হয়ে যায়, মমদিনা উঠলে নাকে মদির আঁথিতে।” 14

(Tagore knew that uninterrupted love-making of married couple is bound to be tiresome and we find indication of it in the poems
of the collection ‘Kodi O Komal’. Later on too, in the novel ‘Chokher Bali’ we find the trace of it in the conjugal life of Maheudra and Asha

Tagore said that ‘Kodi O Komal’ was a product of his early youth and at that time he was rather careless about his dress and appearance. He was in a state of great unrest and excitement from the mental point of view.

Rabindranath did not fail to depict even the smallest aspects of love in his poetry and we find passionate expression of courtship union and separation in human relationship in them. He veiled the indigence, insignificance and transitoriness of earthly love by the intensity of his feelings.

The poet admitted that love is not a mirage, not something transient and these are not the last words about it. So the poet said

“হাওয়ায় ছাওয়ায় আলোর গানে
আমরা দৌঁহে
আপন মনে রচনার ভূমিন
তাবের মোহে।
রংপের রেখায় মিলেন রসের রেখা
মায়ার চিহ্লেখা,”

21
The feelings of satiety in physical enjoyment that the poet experienced along with the hunger for the body brought a sense of total detachment from all worldly objects in him as a consequence. So his heart became eager to enter into the world of Nature’s eternal beauty in lieu of the transient beauty confined to the body of a woman. But at the same time.

“বাসনার বোঝা নিয়ে ডোবে ডোবে তোরী
ফেলিতে সরে না মন উপায় কী করি।”

(The poet was trying desperately to free himself from the bondage of physical urge and get merged with the eternal spirit of the outside world)

In ‘Kodi O Komal’ we can find a faint indication of the exchange of boundless love between the poet and the external Nature.

Tagore, the worshipper of Beauty, has gifted his finest offerings in different forms and ways to woman. In the poem “Geetochohas”, for instance, he appears as a silent devotee, but as yet the distance remains between the poet and the object of his love-

“দৃষ্টি তার ফিরে এল, কোথা সে নয়ন ?
চুম্বন এসেছে তার, কোথা সে অধর?”

(It is when the woman is in full youthful bloom that she attains
her first glory as a woman. Her bodily grace and beauty is revealed in two forms— as a beloved and as a mother.)

Her motherliness gives her the fullest right as a woman. One of these twin forms is woman, the lady love:

"নারীর প্রাণের প্রেম মধুর কোমল,
বিলম্বিত যৌবনের বসন্তশীতলে
কৃসুমিত হয়ে ওই ফুটেছে বাহিরে,
সৌরভসূচায় করে পরান পাগল।"

The other is woman, the mother

"চিলম্বেহ উৎসাহের অমৃতনির্বারে
সিক্ত করি তুলিয়েছ বিশেষে অধর।
জাগে সনা সুখসুন্দুর ধরণীর’ পরে,
অসহায় জগতের অসীম নিবরণ।" 19

(The poet has presented female beauty in various ways and forms but nowhere has he made it ugly or obscene.)

"আদিত্যায়ক সনেটগুলির মধ্যে সৌন্দর্য সঙ্গাকারের যে আশ্চর্য সহজ ও সীমিত প্রকাশ ঘটেছে, তারতুলনা কয়েকটি উল্লেখযোগ্য সীমিত ছাড়া অন্যের বিরল। চুক্ষ, চরণ, তনু, হৃদয়-আকাশ, নিন্দিতার চিত্র এই শ্রেণীর অন্যতম। এগুলিতে স্ফূর্ত যৌনবাসনায় অতিক্রম করে বিশুদ্ধ সৌন্দর্যের মায়ারাজা নির্মাণ করা হয়েছে। কবি কন্যামূলক অতিক্রমের সাহায্যে বাসনার রাধাতাকে দলিত করে যথার্থ আত্মের রাজ্যেই আমাদের নিমগ্ন করেছেন।" 20

(The restrained depiction of aestheticism that we find in Tagore’s sonnets of erotic sentiment, is not to be found except in some lyrical songs. Names of such poems are ‘Chumban’, ‘Charan’, ‘Tanu’, ‘Hriday Akaash’, ‘Nidritár Chitra’ etc. In these poems the poet has created
an ambience of pure beauty by transcending the barrier of crude sexual and erotic urge and thus taken us into the region of pure art.)

He has described the unearthly romantic feeling associated with a kiss in this way-

“গুহ ছেড়ে নিরুদ্দেশ দুটি ভালোবাসা
তীর্থারা করিয়াছে অধরসংগমে।
.............................
দুখানি অধর হতে কূসুমচন, মালিকা গাঢ়িবে বুঝি ফিরে গিয়ে ঘরে।” 21

(It is in fact, the form and picture of a lady-love that we find in this kind of the woman.)

Then again, we find the poet resorting to hyperbole, unable to find the proper language to depict the beauty of his beloved’s feet-

“শত বসন্তের স্মৃতি জাগিছে ধরায়, শত লক্ষ কূসুমের পরশুমন।
শত বসন্তের দেখা ফুটিয়ে অশোক
ঝরিয়া মিলিয়া গেছে দুটি রাঙা পায।
প্রভাতের প্রদোষের দুটি মূর্তলোক
অন্ত গেছে দেখা দুটি চরণঘাছায়া।” 22

(The beauty of a young woman’s feet is no doubt one of the describable subjects of her body, but Tagore has transformed that beauty into something different and abstract, in the manner of an aesthete to whom even a crude thing acquires a subtle and divine hue.)
We find instances of it in many poems of ‘Kodi O Komal’ such as ‘Chumban’, ‘Charan’, ‘Tanu’ and ‘Smriti’.


(These poems dealing with the beauty of the woman’s body are a new addition to Tagore’s poetic storehouse. Burning with the hot flame of passion, these sonnets with a strong erotic flavour have, however, reached such a point where the ideas go beyond the flesh and become something divine. There is also a strong desire on the poet’s part to free his mind from the desire of the senses and dive deep within so as to discover the inner world of love, as manifested through the feminine body. To the poet, beauty is akin to purity and sacredness, for beauty arouses the feeling of love in the heart and it is the touch of love that beautifies human beings. Thus beauty gets liberated form the bondage of limitation and becomes something eternal and limitless.)

‘Hriday Akaash’ is one poem where we find a wonderful exposition of the beauty of love that transcends the body. Hence the poet expresses the desire to delve deep into the inner world of beauty through the attractive looks of his beloved’s eyes and this idea finds beautiful expression through the image of the bird and
Consequently, the poems of 'Kodi O Komal, though born out the poet's own experience of physical love, ultimately assume such a character where body becomes secondary. It is the feeling that becomes greater than the body. The following instances will make the point clear:

"হেরো গো কমলাসন জননী লক্ষ্মীর —

হেরো নারীহনদয়ের পবিত্র মন্দির।

................................................
পবিত্র সুমেরু বাটে এই সে হেথায়,
দেবতাবিহারভূমি কনক-আচল।
উন্নত সতীর স্নেহ সরগ্রামভায়
মানবের মর্ত্যভূমি করেছে উজ্জ্বল।
................................................
ধরণীর মাঝে ভাকি সর্গ আছে হৃদ্যমি,
দেবশিশু মানবের ওই মাতৃভূমি।" 24

(সুন সম্বন্ধে দ্বিতীয় কবিতা)

(The poet has given a wonderful interpretation to the purity and divinity of the female breast by associating it with the holy mountain 'Sumeru' as found in the scriptures.)

Indeed, Rabindranath’s poetry is aglow with the theme of romantic love free from the demands of the body, and search for the eternal Beauty.

"রবীন্দ্রনাথের কাছে এই 'দেশে' ই নারীর প্রেমের পুষ্পিত রূপ, তা প্রেম-সংগীতের প্রসাশ, জননী লক্ষ্মীর কমলাসন, 'নারীহনদয়ের পবিত্র মন্দির’ 25
To Tagore, the breast is the visible manifestation of the beauty of a woman’s love, the unheard strains of her love-song, the lotus-seat of Mother Lakshmi and the sacred temple of the feminine heart.

We find the most intense expression of the poet’s physical desire in the sonnet ‘Deher Milan’ in the lines:

“প্রতি অঙ্গ কাঁদে তব প্রতি অঙ্গ-ভরে।
প্রণের মিলন মাগে দেহের মিলন।”

But physical union with the woman is not the end of love, it is the feelings that transcends the body which makes love more glorious-

The feeling and realisation that the real dwelling house of love is the heart and not the body- that is what constitutes the essence of these poems. It reminds us of Shelley’s conception of true love when he says- “When passion’s trance is overpassed”. Tagore, too, has been seeking a release from the love which is captive in the prison-house of the body. We find it more pronounced in the poem ‘Bandi’. He describes the intensity of his passion as the full moon night’ from which he wants to escape into the light of the dawn, in the sky of freedom. He longs to get liberated from the bondage of the finite and escape into the world of the infinite.

“বাহিরের প্রকৃতির মধ্যে যে একটি অসীম প্রেমের আদান-প্রদান চলিয়াছে, তাহার একটি কীৰ্ত্তিক্ষীণ আভাস ‘কড়ি ও কোমলে’ দেখা যায়।”

(A faint indication of the exchange of eternal love going on in the external Nature can be seen in Kodi O Komal).
The intensity of the poet's physical desire of love which finds such an eager expression in the poems ‘Chumban’, ‘Alingan’ etc. becomes stronger in the poem ‘Purna Milan’-

“কৃতীত পরান আজি কাছিচে কাতরে
তোমারে সবাঙ্গি দিয়ে করিতে দর্শন।” 28

(This is followed by a feeling of dissatisfaction in the poet's quest for the ultimate fulfilment of that physical union and in that mood, he frees himself from the exclusively body-centred love of imagination and invites his beloved to enter into the bigger and greater world of practical reality.)

Tagore has not denied the reality of physical love, for he knows well that bodily desire is a natural urge of human beings. But we find in Tagorean literature a natural hesitation in the depiction of the wild and unveiled aspects of that physical love. That is why in Tagore’s poetry there is an ultimate sublimation of the love-exercise or love experience in the physical sense and rendering it as something spiritual and unearthly.

But should we think that this is the manifestation of ‘love's sad satiety’? No.

We believe that the ‘anima’ of the eternal woman-image of the poet’s subconscious mind has found exposure here. It means that have the poet has tried to fulfil the urge of satisfying a psychological demand of his being.

“রবীন্দ্রকাব্যে গ্রেমের কবিতা অনেক আছে, কিন্তু বাঁকিগত গ্রেমের কবিতা অপেক্ষাকৃত অল্প। ইহার অর্থ এ নামে যে, রবীন্দ্রনাথ বাঁকিগত ভাবে ভালবাসেন নাই; কিন্তু তাঁহার মনের গঠনই এইরূপ যে,
There are countless love-poems in Tagorean poetry, but the number of poems dealing with personal love is quite small. This does not mean that the poet did not personally love any woman. But his mental make-up is such that everything personal ultimately takes a different feeling and form which gets transformed into something abstract or into a musical piece.

Tagore has never sought to keep human love bound to the narrow confines of the body or to expose its myriad problems and sufferings; he has urged human beings to scale beyond the limitations of the self, a desire that lies hidden in every human self. Consequently, though the poet’s imagination has related love intimately and passionately with the body, he has not endeavoured to show that real success or significance of it can be achieved through the physical consummation of it. And as such, conflict between union and separation is inevitable. This is what we find through a study of the poems contained in ‘Kodi O Komal’. In this collection of verses, Tagore wants to establish the theory that it is in physical union itself that lies the desire for cessation of physical enjoyment. So this collection is not the expression of pleasure derived from momentary physical union, it is the tale of realising the ultimate reality of love through that temporary love-experience.

In conclusion, it can be said that in ‘Kodi O Komal’, Tagore appears as a poet of crystallized dreams and maker of indefinite romantic images.
"In the sonnets of this poetic collection we find expression to the poet's mental ascension from the physical level of love experience to the consciousness of love in the absolute and eternal sense."
References:

1. Rathindranath Mazumder, Rabindra Kabye Nari Bhabana, PP. 5-6.


25. Anup Kumar Chatterjee, Rabindra Kabye Romantikata, P. 185.


********