Jibanananda Das's second anthology of poetry 'Dhūsar Pāndulipi' was published in the month December of 1936, nine years after the publication of 'Jharāpālak'. From the preface of the first edition it is evident that almost all the poems of 'Dhūsar Pāndulipi' were published between the period 1926-1930 A.D. From the time frame both the works 'Dhūsar Pāndulipi' and 'Jharāpālak' are contemporary. In the preface the poet says:

"Many manuscripts of unpublished poems of the times are with me and they are not at all inferior in any sense but still they are faintly alive in my mind."

In the preface of the Signet Edition of 'Dhūsar Pāndulipi' Asokananda Das wrote: "most of the faint poems are not in existence today; they are being consume by works and insects. In the publication of these unpublished works there is a slight hesitation because the poet has a tendency to rectify the error before publication, so that the original meaning of the poem is retained and the true meaning of the poetry emerges out."
Even though ‘Jharāpālak’ and ‘Dhūsar Pāndulipi’ are contemporary works the unpublished poems of ‘Jharāpālak’ gets published in ‘Dhūsar Pāndulipi’ with new form and vigour. It is quite obvious that in his first book of poetry he left behind those poems which he decided to be of high value.

The reason behind this act is that these poem got published in the form of an anthology eight years after the date of its composition. In this regard the above mentioned statements of the poet’s brother Asokananda is worth mentioning.

Jibanananda wrote: "A true poet elevates the status of his educated mind even much higher and makes it more stable and pure. If the poet feels that if any one of his composition lacks this high quality, resulting in the distortion of poetic quality, by not observing the poetic norms, that category of poetry needs correction by rectification or deletion of the defected portion."(3)

In this regard the poet means to say that he refine and reform the poems before publication and thus retains the true poetic art and form. ‘Dhūsar Pāndulipi’ is the result of the impact of western influence in the poetic works of Jibanananda Das. One cannot deny in this regard. Buddhadeva Basu was involved in the production of this book from the very beginning. Probably he was also involved in the process of selection and editing.

"In the process of bringing out this book I played a very active role and so this book was one of the indespensable organ of my life."(4)

That may be one of the reason why Jibanananda Das dedicated this book to Buddhadeva Basu. By dedicating this book to a noted intellectual the works got much recognition and it raised its status to the highest just like T.S. Elliot did by dedcating his novel prize winning book, ‘The Wasteland’ to Ezra Pound who had edited the book. It can be recalled in this sense that in Assamese poetry the great
poetic works by Nilmani Phookan entitled ‘Sāgarālīr Śankha’ edited by Dr. Hiren Gohain.

‘Sāttī Tārār Timir’ and ‘Mahāpṛthivī’ were published in the year 1948 and are often considered to be poems of the post ‘Banalatā Sen’ Era. It has been found that the time period of the poems of ‘Banalatā Sen’ spans from 1925-1939, ‘Mahāpṛthivī’ (1929-1941) and ‘Sāttī Tārār Timir’ (1928-1943). The new edition of ‘Mahāpṛthivī’ spans from (1935-1944), ‘Belā Abēlā Kālbelā’ (1934-1950) and some years before ‘Rupasī Bāngla’ got published. Asru Kumar Sikdar says:

“In years and dates of Jibanananda’s poetry are very ambiguous. His book does not bear the year of composition. No chronological order has been maintained in matters of composition and its composition. The same poem is spread over in more than one anthology.”

But this is not confined to the subject matter and the form of the poems. It can be well said that the poet put more emphasis on the feelings while considering it fit for publication. As mentioned earlier it was found that during the publication of his works the poet with his poetic energy revitalises his emotions with renewed vigour as a result of which there was a tremendous change in feelings and form of his poetry which could be called as the change patterns of poetry. Jibanananda’s poetic career can be divided into five phases. To understand this development a chart has been given below:

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<tr>
<th>Phase</th>
<th>Episode</th>
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<tr>
<td>(1) First phase</td>
<td>initial stage</td>
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<td>(2) Second phase</td>
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<td>(3) Third Phase</td>
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<td>(4) Fourth phase</td>
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In this regard it can be said that most of the poems of 'Rupasi Bangla' placed side by side with the poetry of 'Dhusar Pandalipi' as a convenient way to comprehend the inner self of the poet. Because of his sudden death his stream of poetry could not reach the last phase. That is why all his posthumously published works were often considered to be the product of his last phase.

The various stages of Jibanananda Das's poetic career started with the publications of 'Jharapalak' but it reached its maturity and purity in the poetry of 'Dhusar Pandalipi'. 'Dhusar Pandalipi' is one of the masterpieces of Jibanananda's poetic career. "Dhusar pandalipi' earned him great reputation as a poet. The poetry included in this anthology highlights a new style which can be called as post Tagorian in its structure and form, use of simile and metaphors, and the language used in often soft and tender. The note of suppressed grief which remained in its dormant state in 'Jharapalak' had a full revelation in 'Dhusar Pandalipi.'(6)

The main reason behind this is the tireless efforts of the poet, development of his poetic genius from the time just before the coming out of 'Jharapalak' and from that period he developed his own poetic style. He realised that there was no originality in imitation: "There is nothing great in becoming an imitator of Rabindranath, Satyendranath, Mohitlal, Nazrul or Jatindranath. It is much better to be oneself i.e. Jibanananda."(7) 'Dhusar Pandalipi' holds a very firm position in Bengali literature for its liberal use of language.

The subject matter of poetry had a tremendous changes as it deviated from the urban materialistic life and instead chose a new subject matter based on
native rural life and culture. And in a way he created his own poetic world leaving aside all the influences of the earlier poets. Treatment of new themes, subject matter, language and poetic diction lends it a unique quality. This evidence has been beautifully revealed in the first poem called ‘Nirjan svāksar’ included in ‘Dhūsar Pāndulipi.’ Renouncing his love the poet in a serene peaceful environment speaks:

“tumi tā jana nā kichu, nā janile
āmār sakal gān tabuo tomāre lakṣya kare.”

No other poet prior to Jibanananda could have spoken so plentifully regarding the vicissitudes of life and that is the reason of his greatness as a poet.

From very olden times the rural life has been playing a very significant role in drawing the attention of the ancient “cayyār” poets to the present day modern Bengali poets. But everyone cannot be considered to be a nature poet as Buddhadeva Basu brilliantly speaks in this regard:

“in a sense every poet is a poet of nature. Even then every poet cannot be called a nature poet since nature is not the major subject matter of all poets. For some poets nature is the mother of the realities of life, for some it give sensual pleasure, while for some it is the manifestation of human mind. There exists no poet who have deeply felt for nature; moreover there are only a few poet who reveals the whole of the experiences of life though Nature. Those poets can be preferably called the poet of nature. In my opinion, from among the modern poets only one poet can be truely called a nature poet and he is Jibanananda Das. The reading of his newly published work ‘Dhūsar Pāndulipi’ makes me realise this fact.” (8)
Jibanananda Das is a true poet of nature who reflects the true rural life of Bengal in his poetry. The rustic life plays a very important role in his poetry. No other poet could have described the rustic life so perfectly as he did. Describing the green fields of Bengal, he said.

"metho cād rayeche tākāye
āmār mukher dike–dāine ār bāye.
podā jami–khād nāda–māther phātal,
śisīrer jal!"

[Metho Cād, Dhūsal Pāndulipi]

All these mysterious things of nature got reflected in the poetic works of Jibanananda Das. The green fields laden with ripe fruits, mirrors in the lively poetry of Jibanananda Das. Like most of the other Bengali counterparts, Jibanananda Das in his poetry highlights the rich natural resources of Bengal which includes the wild life, its binds and trees.

In his poetry, he glorifies the rich cultural heritage of his own native country. His poetry often alludes to the folk tales of the rural Bengal and he makes use of the colloquial words and idioms which lends a regional flavour to his poetry. His poetry introduces one to the various flora and fauna of Bengal. He can compose poetry out of very insignificant thing as has been evident form his each and every poetry. His poetry captures the real picture of rural Bengali life in a golden framework.

Jibanananda’s 'Dhūsar Pāndulipi' often echoes a melancholy strains. The autumn fields are filled with the dew drops, and the whole earth is lying asleep, in the month of ‘Hemanta’ in the full moon night with a starry sky when a lonely bird is lying awake. The poet presents a true pictures of autumnal life which is
symbolic of barreness and sterility. He speaks about the dead leaves, and branches of trees, about the vines which are scattered with cobwebes. There is nothing glorious in this season to celebrate. The river lost its path in the darkness of the night but the gloominess of the atmosphere is not the end of all his poetry.

The two main themes of the poetry of Dhusar Pándulipi are nature and love. But in poems like 'Bodh', 'Svapner Hāthe' 'Kyāmpe' etc separates from these, and also poems like 'Banalatā Sen', Mahāprthivī and others deviates itself from the main stream of poetry. Moreover starting from ‘Sāttī Tārār Timir’ to ‘Belā Abelā Kālbelā’ explores the theme of life in a positive manner.

Bengal is rich in natural beauty. Jibanananda Das is not a poet of nature in the conventional sense. He makes the ordinary looks extraordinary in his poetry.

“śisir giyeche bhije, pather upar
pakhir dimer kholā thāndā–kad kad
śasa phul–du ekta naṣta śada śasa–
mākader chedā jāl–šukno mākadsā
latāy pātāy–
phut phute jyotsnā rāte pathcenā yāy;”

When the poet travels in the familiar lane of his locality he is often reminded of the extraordinary beauties of nature:

“chāri dike nuye pade phaleche phasal,
tāder staner theke phōta phōta paditeche śīsīrer jāl
pracur śasyer ghandha thake thake āsiteche bhese
pecā ār ēdurer ghrāne bharā āmāder bhādarer desē!”

In his book called ‘Rupasi Bāṅglā’ he speaks about the abundant natural resources of the land of Bengal.
In 'Dhūsar Pāndulipi' there is an amalgamation of love and nature and gives rise to some great compositions. Love is interpreted as something physical and entered his thinking mind. Love has been presented in a new style in Jibanananda's poetry. He deviates from Rabindranath Tagore in its presentation of love and give it a physical and tangible reality. He transformed us into the world of cosmic love where even the feelings like touch and smell plays very important role:

"prthivī pathe hēte hēte
kata din rātri geche kete!
kata deh ela,− gela,− hāt chūye chūye
diyechi phirāye sab; samudrer jale deh duye
nakṣatrer tale
base āchi,− samudrer jale
deh dhuye niyā
tumi ki āshibe kāche priyā!
tamār sarīr,−
tāi niye asechite ekbār; tārpar−
manuṣer bhid
rātri ār din
tomāre niyeche deke kon dike, −phale geche katabār,jhare geche tṛṇa !"

The degrading values of love and lovers as the present day materialistic world is presented here: "deh jhare, tār āge amāder jhare yāy man"

The poet is quite optimistic as he beleived that love revitalizes our life with new vigour and energy. Love can lead us to a successful life. He speaks of ethereal love as:

"premer pāyer sabda tabuo akāśe bėce āche!"
The poet experiences love in life from various avenues. He makes public some of the secret feelings, passion and imagination through his poem. The passion of love which is burning in his heart for his beloved makes him confess in this way:

"kono ek mānusīr tare
yei prem jvālāyechi purohit haye tār buker upar!
āmi sei purohit–sei purohit!"

The poet returns back to this ruthless world after soaring high in his world of imagination. After enjoying life, to its full the realization of death haunts him. Death is not end of life but it is a part of it. So death cannot destroy the urge of man to live. And the poet is no exception and this makes him groan in pain and complains to his beloved:

"āmi jhare yāba , tabu jiban agādh
tomāre rākhibe dhare seidin pṛthivī pare –
āmār sakal gān tabuo tomāre lakṣya kare!"

This passionate love of the poet for his beloved reached full revelation in his later poems like 'Banalatā Sen' and 'Sātti tārār timir'. The poet put emphasis on the idea that his relationship with his beloved is not transitory but a lasting one and he would preserve his love for it took him thousand of years to search for his true love. What emerges is the fact that from Dhūsar Pāndulipi onwards the poet's
development as a poet reached a new direction towards perfection.

Most of the poems included in ‘Dhūsar Pāndulipi’ actually were produced by mingling of the various ingredients from the main stream of poetry eg. ‘Bodh’, ‘Kyāmpe’, Svapner Hāthe’, ‘Mṛtyur Āge’ are some of the important poems that fall in this category. Hence the poet considers his poem ‘Bodh’ not only as one of his valuable creations but also act as a catalyst in his progress towards greatness which has been discussed below.

‘Bodh’ was first published in the magazine called ‘Pragati’ in the Bengali year 1336(Bhadra issue). Later this was included in ‘Dhūsar Pāndulipi’. Bodh was composed while the poet had been going through a bad phase of life. Life is not always a bed of roses, it is a mixture of joy and sorrow, happiness, love, beauty and there also exist degradation of human values, lack of beauty and hunger for physical love. Life is full of miseries but living life to its full inspite of this, helps one to identify the greatness. In his poem ‘Bodh’ the nobleness and high mindedness of the poet is fully revealed.

The poet wants to lead the life of a simple man but some omnipotent element presents him from doing so. Because his conscious mind is preoccupied with some resolved conflicts which the poet himself cannot explain and follows him wherever he goes. As a result of which the worldly things cannot haunt him:

“svapna nay –śānti nay–bhalobāsā nay,
hrdayer mājhe ek bodh janma lay!”

The poet seems to be haunted by some mysterious consciousness in his mind which makes it impossible for him to enjoy all the luxuries of life. Like a common human being he cannot take pleasure and delight in simple trivilities of
life. There is a vacuum in his life which cannot be fulfilled. Moreover the poet's life is empowered by some consciousness which makes it impossible for his senses to lead a common life. Inspite of his best efforts he cannot overcome this mental situation. He is followed by this consciousness like a shadow. But this was not the case few years back. Earlier he used to lead a simple life like a common man, he says:

"hāth tule dekhi ni ki cașar laṅgal?
bāltite tāni ni ki jāl?
kāste hāte katabār yāi ni ki māthē?
mechader mata āmi kata nādī ghāte
guriyāchī ?"

He enjoyed life to its full without any hesitation but there was no peace of mind. He was encompassed by all sorts of mental trauma and it deeply pained him. He was lonely and says:

"sakal loker mājhe base
āmār nijer mudrādoṣe
āmī akā hatechi ālādā ?"

The poet's life was once filled with love and affection. Women played an important role in his life. He himself admits this and says:

"bhālobose dekhiyāchi meyemānuṣere ,
abahelā kare āmi dekhiyāchi meyemānuṣere,
gnā kare dekhiyāchi meye mānuṣere;
āmāre se bhālobāsiyāche,
āsiyāche kāche,
The poet feels that because of his own nature he alienates himself from the humankind: "He feels the presence of consciousness in his mind at first in 'Dhūsar Pāndulipi' but it has a deeper effect in later phase of his life... In his poem 'Bodh' included in 'Dhūsar Pāndulipi' he first realized the presence of a deep consciousness, which can only be felt in the subconscious state. It arises out of the cognitive mind. Being a man of complexity he is not understandable to everyone. He becomes excited when he finds it difficult to cope up with the conventional life. He also feels that love and dreams which are actually resulted out of the actions of the glands are very loosely tied to one another. It is this urge to know the unknown which initiated the journey of the poet since no one can create anything new by trying to escape the harsh realities of life. The duty of the poet is to purge himself from the impurities of his soul and emerges out of it and speaks out the hymns which helps us to overcome the bodily senses and touch the inner self" (9).

"māthār bhitāre
svapna nay – prem nay – kono ek both kāj kare.
āmi sab debatāre chede
āmār prāner kāche cale āsi
bali āmi ei hṛdayere:
se kena jaler mata ghure ghure ekā kathā kay."

In the poem 'Nirjan Svākṣar' he considers himself as a prophet – "āmisei purohit – sei purohit". Being a resident of this world he can well feel his
metaphysical presence but it has often been blurred. He finds no place among the common humanity and this sense of alienation is well projected in his famous poem ‘Bodh’.

He emphasises more on the organic nature as the sole path of life and deviates himself from common way of life for which he aspires. His search for this unknown entity makes him impatient and this curiosity is revealed in his poem ‘Bodh’. But the poet himself is unaware about what he is searching for. Thoughout his life he is hunting for some thing which is impossible to achieve. The factors which contributed for this poem may arise from the loneliness of his life, insecurity with regard to livelihood or perhaps some tragic happenings of his life arising out of misfortune. The plight of the calamity striken humanity is well delineated here. The predicament of modern men in the juncture of this critical moment is well projected in this poem. This poem not only helps us in understanding the poetic style of Jibanananda but also marked the beginning of a new poetic era.

Jibanananda’s poem ‘Kyāmpe’ was first published in the journal ‘Paricay’ [Magh 1338, First year, 3rd issue], later it was included in ‘Dhūsar Pāndulipi’. This poem holds a special place in the poetic career of Jibanananda, some people believe that this poem is partly responsible for the dismissal of his job from the City College. In this context Achintya Kumar says: “Just because he had imagined the words ‘Sasyāśirṣa Stan Śyāmukh’, he had to fall from the grace of administration. He has to lose his job as his writings were considered to be obscene.”

Buddhadeva Basu comments: “After the publication of the poetry ‘Kyampe’ in the journal called ‘Parichay’ he was charged with writing about obscenity and this allegation was powerful enough to damage his reputation and this accusation cost him his job.’
In one of his play Buddhadeva Basu mockingly by notes down in the footnotes: “As far as I remember I heard in the voice of Jibanananda himself that for the use of the word ‘Ghai Harin’ he was rebuked by his former Principal”. (12) After a long time Jibanananda refused to accept this view, as the real story is a different one.

Jibanananda Das got his job of teaching in the City College established by Brahmo Samaj and run by Brahmo Education society with the assistance of his close relatives who were also members of Brahma Samaj. The boarders of Rammohan Hostel which was close to the college building decided to celebrate Saraswati Puja that year inspite of the restrictions imposed by the college authorities. Regarding the worshipping of the idols both the Hindu society as well as the Brahma Samaj, a controversy had broken out over the issue. The students protested against this by observing fasting, satyagraha etc. During that period the warden of the hostel was Brajsundar Ray who was a professor of English in City College and was closely associated with Brahmo Samaj. The leaders who were pro-Brahmo Samaj were Ramananda Chattopadhaya, Rabindranath, Atul Prasad Sen (1871-1934) and Prafulla Chandra Ray (1861-1944). The man who was behind the Hindu students was Subhas Chandra Basu (1897 – 1945? ) Before the occurrence of this incident, Saraswati Puja was held in the hostel premises with joy and gaiety but in the year 1917 onwards the principal of the college suddenly stopped this. Once the students secretly made all the arrangements and a priest was called and the Puja was solemnized. This act of the students took a new turn as they violated the orders of the principal. As a consequence, the college authorities had to pre-poned the summer vacation. This action even failed to curb the agitated minds of the youths. In the year 1935, in the journal called ‘Prabasi’
in one of its special issues published an article entitled 'City colleger Chātrabāse Saraswati puja' by Rabindranath taking the sides of the college authorities. As a result of this a majority of the Hindu students left the college hence creating a financial problem A notable number of teaching staff were dismissed including the principal. Jibanananda Das was the youngest of all the 11 (eleven) teachers who were dismissed from their respective posts.

"In these sequence of events Jibanananda was taken to be a sympathesier towards the students belonging to the Hindu community. During the mid part of 1928 he became jobless. Some people said that the acting principal of the college He nombenra Mitra (1857-1938) who was a strict disciplinarian wrote to Satyananda: Due to economic reasons your son had to be dismissed from the job but this case would be considered later along with the fate of other teachers. But unfortunately did not get that opportunity back", (13)

Thus Jibanananda Das poem called 'Kyāmpe' is a great poem. This is an example of Imagist poetry in Bengali literature. The poem begins like this:

"ekhāne baner kāche kyāmp āmi phelīyāchi
sārārāt dakhinā bātāse
ākāser cāder ālloy
ek ghāi hārinīr dāk sūni, –
kāhāre se dāke ! ".

The poet pitches his camp inside the dense forest. The poet is bored with this materialistic world and in order to escape this situation he searches the silences of the jungle where he could hear the cry of a Ghaihorina whose urge for sex was not fulfilled. The poet's mind is filled with excitement. An unknown grief feels his heart with pain. The killing of the helpless deer by hunter makes the
The poet has to spend several sleepless nights, even though this spring night is illuminated by the radiance of the moon. The female deer often gets tempted by the playfulness of the male deer and ultimately gets victimized and this is the rule of the world. The poet often gets bitten by this primitive instinct and his sixth sense becomes active. This experience of his senses is revealed by the use of one English word — ‘nocturne’:

“eikhāne āmār nocturn”

Metaphorically female deer represents women. The poet knows the whereabouts of these female deer inside the dense forests and this he has presented with his extraordinary use of imagery:

‘eke eke hariñerā ašiteche gabhir baner path chede,
sakal jaler śabda piche phela anya ek āśvaser khője
dāter nakher kathā bhule giye tāder boner kāche ai
sundañ gācher nice – jyotsnāy ! —
manuś yeman kāre ghrān peye āse tār nonā meyemānuser kāche
hariñerā ašiteche,
–tāder petechi āmi ter. ”

Man often gets attracted to the female to have a taste of it and hence the poet’s desire for physical love intensifies. He could feel in his blood the mating call uttered by the doe and his desire to satisfy his need for physical love gradually
reaches its climax, he could even hear the sound of her footsteps, which makes him even more impatient and he could not even blink his eyes:

"āmār hṛdaye ek abasād jame othe
banduker sābda sūne sūne
harińir dhāk sūne sūne."

The sound of the bullet and the cry of the doe makes him weary but the poet himself is a good hunter and an expert shooter. The firing metaphorically suggests copulation. Just like the hunter uses the doe as a bait to hunt a stag similarly in this human society the womenfolk is also treated by men in the similar way just by playing with their emotions. Man always is in the look out to consume and extracts sensual pleasure out of her. This fact has been revealed by the poet without any hesitation and he projects himself as a seducer who likes to play with the emotions of woman:

"āmār khābār dise harińer maṁser ghrāṇ āmi pāba."

But the poet is not a cannibal, instead he is a lover. The love for the common humanity flows inside his body just like blood. All these thoughts confuses his mind and he speaks up:

"tāder matan nai amio ki?
kono ek sasanter rāte
jibaner kono ek bismayer rāte
āmāreo dākeni ki keu ese jyotsnāy dakhinā bātāse
ai ghāi harińir mata?"

Not only the poet but every individual can hear the tragic cry of the doe. Those who does not possess control of will over their sexual instinct would definitely turn into primitive savagery and would become extinct. The poet has
considerable control over his mind and it is often compared with that of a stag.

"āmār hriday – ek puruṣ hariṇ

prthvīr sab hiṁsa bhule giye
citār cokher bhay – camaker kathā sab piche phele rekhe
tomāre ki cāy nāi dharā dite?"

He put his very existence under scrutiny and tries to control his very senses. He is well aware of the fact that man teaches the doe to deceive. One woman cannot take the place of another lady and even if it happens then it brings with it detestation and death. This union would be a physical one and not of the mind. These dancing deer turn into favourite dishes during the day time and men then after knowing this fact gets attracted to its flesh to have a terrible experience. This realization of the poet which he gathers from his own experience gets an universal appeal in these lines:

"ei byatha,– ei prem sab dike raye geche,–
kathao phariṅge-kite,– manuṣer buker bhitare,
āmāder saber jibane.
basanter jyotsnāy ai mṛt mṛgader mata
āmarā sabāi!"

The publication of ‘Kyāmpe’ in the Journal called ‘parichay’ first year 3rd issue, created a mixed response among the Bengali literary circles. Several critics pass their own judgement regarding this poem and one such comment was made by the Editor ‘Śānibārer Cithi’, Sajanikanta Das. He also made a scathing attack on this poem in ‘Saṁbad Sāhitya’, ‘Śānibārer Cithi’ etc.

He again says: "The doe, sister of heart of one and all of the buck deer in the forest, got the buck deer’s smell and called upon them to taste and quench her thirst. We know of cousin sisters from our material and paternal side but we
have heard for the first time about sister of one's own heart". \(^{14}\) In addition to this he also cast a squint eye on the line of the poem which describes the approaches of a man to a woman after getting her saline smell, he says: "it is acceptable for brother to come to their sisters, the tree can be a beautiful lady as the poet is in trance but how can a woman emit saline smell? We do eat 'nora' hilsa which is salty but a woman being salty is really unimaginable and it is quite surprising that the poet still remains undigested even after coming in contact with women.\(^{15}\)

After the personal attack directed towards the poet, Sajanikanta Das says: "Such obscene writings like kympe is published in a magazine which has its association with Rabindranath and Hirendranath, is truly surprising and the readers will surely be the one to judge such writings.\(^{16}\)

We have already mentioned how the poem 'Kyāmpe' fell under the displeasure for its obscene attitude. But the criticism hurled on the poet by Sajanikanta Das naturally moved the poet, who was basically calm and quite by nature. When there was criticism from all sides the poet gave a simple explanation of the poem but it was not published in his life time by his own accord. But after his death it was published in a magazine 'Satabhisā'\(^{17}\) by the endeavour of Bhumundra Guha, the poet and critic. Jibanananda Das also gave an explanation regarding the composition of the poem and he admitted that the language and the poem is as no doubtedly simple one but it was quite unintelligible to common readers and that was the sole reason for their misinterpretation of it as an abscene piece of writing.

Now the poem 'Kyāmpe' is free from the criticism as a piece and obscene literature rather it has been regarded as a grand poem. The attitude to the poem
Another remarkable piece of poem by Jibanananda is 'Mṛtyur Age' (Before Death) The poem was first published in the Magazine ‘Kavītā’ edited by Buddhadeva Basu in its first issue and later on it was incorporated in ‘Dhūsar Pāndulipi’, a collection of the poems by Jibanananda. The golden pictures are stucked to the green frame of life in the poem. Though there are some picture of death sticken world the attitude to life is not a negative one. There are some images of inevitable death surrounding us. In our everyday life we get the smell of death, we are conscious about death but the hope for life is not extinct. The duel sports of life and death is reflected every where. The poem is divided into eight stanzas and each stanza depicts a picture of death side by side with life.

Here we find the fog spreading in the evening in the month of ‘Paush’ which symbolizes life and death simultenously. The empty agriculture land, the moon covered by fig, the moonlit now blurred on the horizon, dejected maiden all combine to give a death sense. But the image of green leaves of woods beside it suggest a strong desire for life.

The poet traces the nectar in all the spectaeles spreading over twelve months. The sight and smell bring the charm of life. However the poet has heard the sound of footsteps of death side by side with sweetness of life. He sees the egg of birds becomes blue like fruit on a cane tree, in air he finds the fragrance of chirping cricket, the shadow of roof of the houses, now enhausted by the moonlit of the courtyard. All these are transitory but still there is a life force so he is optimistic and thus he expresses his view through these extra ordinary images:

"āmarā hētechi yārā nirjan khader māthe paus sandhyāy

dekhichi māther pāre naram nadīr nānī chadāteche phul"
The poet compares the mysterious form of death with the mist of evening of the month of Paush (December). The poet further says that those who are charmed by the evening of the winter they naturally wipe away the fear of death because the form of death is like the evening of the winter. The dim light discovered by the poet in the meadow is nothing but the mysterious light of death. After witnessing the mysterious appearance of death the poet realizes that death is not unfamiliar to him. To him death is a deceitful mystery. He can hear the sound of footstep of death in the indistinct light of the evening of the month of Paush, in the twitter of the birds. Amidst this mysterious situation signifying the signal of death the poet listens to the hymns of life. So he is a greatest optimistic poet. He knows that everything is useless before death, still he can say that after the extinction of the sun rays one can hear the songs of bird, it is possible to see a crow is flying amidst the mist of a prairie.

The perception of death is beautifully embodied in the poem. He uses the white and black colour to portray the form of death and after the mingling of these two colours it transforms into grey colour which is the distinguishing colour of the picture and depicted by the poet.

The poem ‘Dhūsar Pāndulipi’ become popular so much so that the great poet Rabindranath had also been fascinated by the same. When Buddhadeva Basu, editor of ‘Kavītā’ sent a copy of the magazine for his comment, Rabindranath
gave comments on the poets individually and about Jibanananda he wrote that his poem retains beautiful imagery which attracted him too much. The comment had been published in advertising the magazine also.

The contemporary poet had an intimate link with Rabindranath but it is doubtful whether Jibanananda had an intimate relation with the great poet. The correspondence made by Jibanananda with the poet gave a little proof of this. After the publication of 'Dhūsar Pāndulipi' the poet sent a copy of the collection of the poem seeking his comment. Tagore commented in a succinct style that the poem gave him much pleasure by its agreeable sentiment. Really the poems are unique in its style and worth seeing. No doubtedly the letter bears a beautiful comment but it is so short that it could hardly satiate the poet himself or the readers.

Jibanananda sent a copy of 'Dhūsar Pāndulipi' of Pramatha Choudhury also but he could not comment on it as he was in difficult condition owing to his wife's illness.

The poet feels that Buddhadeva Basu is the only friend who could fulfil his intense desire by publishing his poems for the first time. Perhaps this was the reason why he had dedicated his book to him instead of Rabindranath, the great poet of the contemporary world. Such kind of friendship in the literary world of Bengal is definitely rare. The feelings of Buddhadeva for Jibanananda is still a subject of wonder. The confession made by Buddhadeva could confirm the poet. He says:

"In 'Dhūsar Pāndulipi', we come across a poet who is in a dreamland. His very soul and heart is an universe of grey colour, where there is no trace of reality but there is a shadow of truth in this fictive world, which is his own
world and only his. If we observe this poem from a distance it has a sharp ornamentation with a smooth dream like state. But once we go inside it, we can easily believe and breathe in it. It entwins us like the Fairy Tales, where there is no way out. The main characteristics of his poem is that it has a beautiful music in it and nothing else.”

But the comment passed by Buddhadeva Basu is always not true. It could easily be discerned that the flavour of his poems can touch the heart of the reader easily. So the comment of Basu is purely of his own and it undoubtedly emanates from his heart throbbed with emotion. However it can be surmised that the intensity of curiosity aroused by the poems of Jibanananda Das diminishes gradually at the later stage. But Jibanananda Das has a separate entity which can be easily comprehended in the poems of subsequent period. The development of his poetic career begins from his book of poems entitled ‘Dhūsar Pāndulipi’. From this collection onwards he becomes able to show his individual talent and his later collection ‘Rūpasī Bāṅglā’ bears the proof of this development.

‘Rūpasī Bāṅglā’ published posthumously in August 1957 Ashokananda Das, the poet’s brother writes in the preface of the book:

“The collection of poems included in this anthology were not published in his life time. After his death few of his poems were published in different periodicals and journals. The poems were in their original form and were in a manuscript stage since their inception. The poet had written them twenty-five (25) years ago when he was in a very different and special mood. All these poems were the harvest of later stage of ‘Dhūsar Pāndulipi’ period. The poems were not independent rather they were of single body
and soul. Though the poems reflected the rural life of Bengal independently but as a whole they were depending upon each other to portray the ethnic and earthly life of Bengal”. (24)

From the preface it becomes clear that they were written approximately in the year 1932. This collection has been regarded as the third collection of his poems. So after 'Dhusar Pândulipi', we should confine our discussion to 'Rūpasī Bāṅglā’.

The poems of 'Rūpasī Bāṅglā' raises a question why they are not published in poets life time. Some critics (25) are of the opinion that the poems are not regarded by the poet as worth publishing. But most of the critics attach great value on them (26) as because they are written on a rural backdrop which shows a clear departure from the trend of his contemporary poets who were mainly urban poets. The poems of Bisnu Dey, Amiya Chakraborty, Buddhadeva Basu, Samar Sen all are parts of urban life. Naturally Jibanananda Das was exceptional to depict the village life. But this exceptional poem collection is of immense value. There is no reason to hold now that the poems are neglected by the poet and he was adverse in publishing them in his lifetime as some critic contribute this view. Jibanananda Das delayed its publication only because he was always against publishing any poems instantly after writing. He was always for its modification and correction in tranquility. Perhaps this is the reason why his insignificant poems became significant after his enchanting touch. Basanti Kumar Mukhopadhaya the critic has forwarded the view (27) that after the modification of the poems he published it. On account, of that each and every poem of 'Rūpasī Bāṅglā’ assumes poetic elegance.
There is an ebb and flow of emotion in the poems of 'Rupasi Bangla' which we can comprehend after reading it as a whole. We can not derive the real pleasure reading it separately. Saroj Bandhopadhay declared: 'Rūpasī Bāṅglā' is repelete with the feeling of a tired youth of thirties.\(^{(28)}\)

We have already discussed the political economic and socio economic condition in the first chapter. Living amidst that crucial moment a poet can compose a collection of poems like 'Rūpasī Bāṅglā' is a matter of utter astonishment.\(^{(29)}\)

The prime materials of 'Rūpasī Bāṅglā' is the natural sceneries of Bengal. The myth, the tradition, the history and the socio economic aspects mingles with this background. The flora and fauna, the animals, the insects, all are part and parcel of these scenes. All these materials combine to give beautiful setting of his poetry. He made an image out of these beauties and he worshipped it by kindling the light of five senses.

The nature, man, tradition all mix with the entity of Jibanananda Das. The peculiar identity and form of Bengal enamoured him. But the things which are magnanimous in form, for instance vast woods, high mountains, sea or cataract were not the object of his attraction rather the insignificant things inspired him to write poetry. He goes on saying about the natural beauty of Bengal comparing with other places:

\[
\text{"kothāo dekhi ni, āhā, eman bijan ghās,- prāntarer pāre}
\text{naram bimr̥a cokhe ceye āche- nil buke āche tāhāder}
\text{gaṅgāpharīṅger nid, kācpokā, prajāpati, syāmāpokā dher,}
\text{hijaler klānta pātā – bater ajasra phal jhare bāre bāre}
\text{tāhāder syām buke; - pādāgār kisorerā yakhan kāntāre}  
\]
This scene and village life of Bengal (undivided Bengal) enamoured him. He is also one of the teenaged boy of this group. After witnessing the beauty of Bengal he thinks:

"ei nil bāṅglār tīre sūye ekā ekā ki bhābib, hāy;

sedin rabe nā kono kṣobh mane – ei sōdā ghāser dhūlāy

jiban ye kātiyeche bāṅglāy – cāridike Bāṅgālīr bhir"

that the people of Bengal spend this lives on the dust of Bengal and everywhere they thronged in this land. The poet is proud and delighted to spend his life among the people of Bengal. The natural beauty of Bengal attracts him so much so that he is reluctant to search the natural beauty of other states:

"bāṅglār mukh āmi dekhiyāchi, tāi āmi prthivīr rūp

khūjite yāi nā ār : andhakāre jege uthe dumurer gāche

ceye dekhi chātār matan bado pātātir nice base āche

bhorer dayelpākhi – cāridike ceye dekhi pallaber stūp

jām – bat – kāthaler – hijaler – asvathther kare āche cup!"

The verdant beauty of Bengal charmed the poet to a considerable extent. He longed for enjoying this beauty for whole life. The death conscious poet is aware of the limitation of this mortal life. But to him, death is not the end of life rather it is fulfillment of the same. He has heard the sound of footstep of death in every moment of his life and he is ready to accept it in the bosom of his
motherland. He conceives that he will be immortal after accepting death in this beautiful land:

"kakhan maraṇ āseke bājane-kālīdahe kakhan ye jhad
kamaler nāl bhāṅge-chīre phele gaṅcil sālikher prān
jāni nāko; - tabu yen mari āmi eī māth-ghāter bhitar,
krṣṇa-yamunār nay-yen eī gāṅgurer dheoyer āghrān
lege thāke cokhe mukhe-rūpasī Bāṅgla yen buker upar
jege thāke, tāri nice suye thāki yen āmi ardhanārīśvar"

[Sonnet-20,Ibid ]

Jibanananda has an uncommon perception regarding death. This death sense of his is something different from the other poets. He knows that this death sense is involved with every natural phenomenon but it cannot debar him from enjoying the natural elegance of Bengal. His love of nature is not only physical but also mental. So he is not only ready to see but also feel it by his senses. For fulfilling of this aspiration he is ready to return to this land through re-generation:

"ābār āsib phire dhānsiditir tire-eī Bāṅglāy
hayto manuṣ nay-hayto bā sāṅghacil sālikher bese;
hayto bhorer kāk haye ei kärtiker nabānner desē
* * * * *

ābār āsib āmi Bāṅglār nādi math kṣet bhālobese
jalāṅgir dheuye bhejā Bāṅglar e sabuj karuṇ daṅgay;"

[Sonnet -- 15, Ibid ]

The poet loves his motherland Bengal earnestly. To him this land is not made of clay but it is a true consciousness or supreme being. This land assumes a maternal form in this book of poems. He describes not only the natural scenery
of this land but also the history, legend, folklore scattered everywhere in Bengal. He shows a keen curiosity in witnessing the natural beauty of Bengal through his teenaged sight. He writes in the poem that some adolescent girl comes and gives a jerk in his tender heart for which he suffers pain. He searches this beautiful girl in road, in tank, in courtyard of every house of Bengal. Bestowing his love and reverence to the womenhood of this land and so he says

"uthāne ke rūpabati khelā kare-chadāye diteche bujhi dhān
sālikhere; ghās theke ghāse khūte khētekheteche se tāi;
halud naram pāye khayerī sālikhugo daliche uthān;
ceye dhekh sundarīre : gorocenā rūp niye eseche ki rāil!"

[Sonnet – 33, Ibid ]

Though this dream girl stirs his heart he could not get her fully and so he says:

"kṣudhit ciler mato caitrer e-andhakāre pheliteche śvas;
kon caitre cale geche sai meye-āsibe nā, kāre geche ādi"

[Sonnet – 26 Ibid ]

Infact upto the stage of ‘Rūpasī Bāṅglā’, the fancied beloved of the poet is an adolescent girl. This adolescent girl has gradually grown up in the natural surroundings and now transforms into a damsel. But this young lady is absent in ‘Rūpasī Bāṅglā’, she is conspicuous in ‘Banalatā Sen’. To speak the truth, the adolescent beloved of the poet develops into a young girl in ‘Banalatā Sen’. The difference between an adolescent girl and a young girl is the difference between ‘Rupasi Bangla’ and ‘Banalata Sen’. Even though the poems of ‘Rūpasī Bāṅglā’ could be regarded as the treasure house of art, the poet composes the poems of ‘Banalatā Sen’ involving the element from this storehouse. The poems of
'Mahāpṛthivī' are no exception. If 'Dhūsar Pāndulipi' is the poems of poets childhood then 'Banalatā Sen' and 'Mahāpṛthivī' are the poems of adolescent, the first stage of youth and the last stage of adolescent period. The adolescent girl of 'Rūpasī Bāṅglā' developed into a full fledged damsel in 'Mahāpṛthivī'.

Every poem of 'Rūpasī Bāṅglā' by its own merit is deeply entangled with the mind of the present day Bengalees because after independence and the partition of Bengal, the memories of the rivers and life of East Bengal were still fresh in the minds of these sentimental Bengalee people. Haunted by these memories of their abandoned land and villages in East Bengal, they are aggravated by the despair of the post Independence malady like corruption and the emergence of the freedom fighters as ministers was frustrating for them. Disillusioned disturbed by the loss of their dreamland and status, they could however identify themselves with nostalgia in the lines of Jibanananda Das's 'Rūpasī Bāṅglā'. 'Bāṅglār Mukh Āmi Dekhiyāchi, Tāi Āmi Prthivīr Rūp Khūjite Yāi Nā Ār', 'Āmi Ei Bāṅglār Parāgāye Bādhiyāchi Ghār', 'Ābār Āsiba Phire Dhānsiditir Tire-Ei Bāṅglāy', 'Ekhāne Ākās Nil-Nilābh Ākās Jude Sajinār Phul', 'Dur Prthivīr Gandhe Bhare Othe Āmār E Bāṅgalir Man'.

The image of the poet discovered by the readers after reading his 'Dhūsar Pāndulipi' and 'Banalatā Sen' got a passionate durability in his 'Śreṣṭa Kavītā' published in 1954 and 'Rūpasī Bāṅglā' in 1957. This passion of the readers was so intense that they overlooked the description of death in 'Rūpasī Bāṅglā' and remembered only his eternal legendary rural Bengal. So, after all these years, Jibanananda Das's anthology of 'Rūpasī Bāṅglā' is still the real estate of the Bengalee people.

Jibanananda Das's fully developed poetic career can be noticed in his
period of 'Banalatā Sen'. At the stage of surveying the wandering places of poetic period of 'Banalata Sen' and 'Mahāpṛthivi' the bold mentality of the poet can be witnessed. In this stage his poetic bent of mind is simple as well as wise in comparison with his former poems. Without deviating from his own ideal he embellishes the poems with different association. The poems of 'Banalatā Sen' prove this fact very beautifully.

'Banalatā Sen', the fourth collection of poems by Jibanananda Das was published in the series, 'Ek Paisā Ekti', of 'Kavita Bhaban' of Buddhadeva Basu in 1942. Only twelve poems were included in this collection. When his fifth collection of poems, 'Mahāpṛthivi' was published from 'Pūrbāśā' of Sanjay Bhattacharya in 1944, it included these twelve poems also. Again along with these twelve poems and two more poems from 'Mahāpṛthivi' a new edition of 'Banalata Sen' was published in a new size from Signet of Dilip Gupta in 1951. In the Signet edition of 'Mahāpṛthivi' there is no inclusion of fourteen poems from 'Mahāpṛthivi' published by 'Pūrbāśā'. Instead of that some new poems are incorporated herein. These poems are identified as "Āmiśasī Tarbār" and are given then a separate place.

The poems of 'Banalatā Sen' and 'Mahāpṛthivi' are contemporaneous 'Jharāpālak' witness a new born poet, in 'Dhūsar Pāndulipi' and 'Rūpasī Bāṅglā' the poet attains his childhood and adolescent period. From that point of view 'Banalata Sen' and 'Mahāpṛthivi' are the poems of youth age of the poet. To speak the truth, in 'Banalata Sen' and 'Mahāpṛthivi', the first and the last part of the young stage of the poet has been embodied respectively. As the first and last stages are inseparable from one another, so also the poems of the first and last stage have a link and that is why the poems are included sometimes in 'Banalata Sen' and sometimes in 'Mahāpṛthivi'. Still there are differences in them.
The poems of the first flush of youth retains an emotional feeling of vibrant beauty which lost its luster in the last stage and transforms into dejection but they attain a depth of the same. Though the poems of ‘Mahāpṛthivi’ are less vibrant than the poems of ‘Banalatā Sen’, yet they are highly influenced by the urban civilization. Judging from that point of view, it can easily be comprehended that one or two poems of ‘Banalatā Sen’ could easily be included in ‘Mahāpṛthivi’. Likewise some poems of ‘Mahāpṛthivi’ may also get place in ‘Banalatā Sen’. Perhaps that was the reason why the advertisement of the ‘Mahāpṛthivi’ declares that the poet intends to regard these two books as one.

The epoch of ‘Jharāpālak’ is marked by the poet’s intense desire for finding out his fended beloved. Death came abruptly and snatched her away. He is now possessed with a desire to bring his beloved alive from the other world of death. He is stirred by a passionate feeling for his beloved in ‘Dhusar Pāndulipi’. This feeling has a necessity. The experiences immersed in the subconscous state could not come up to surface unless a powerful emotion emerges. But so long the heart would not assume a calmness, it would not guess the true nature of experiences and it becomes impossible to judge them accurately for poetic purpose. So the intense emotional outbrust hinder the poet to get back his beloved. Impatience is a great hurdle for a poet. Therefore he aspires to be patient. With this intention in mind he appears in the juncture of subconcious and concious state. Yet the sheds of different colours are glittering before him. The perturbed heart of the poet is not calmed. He realises the fact that it becomes impossible to make his beloved alive, only the preparation for restoration of his beloved’s life ends. Returning to ‘Rupasi Bangla’ the poet is pleased to find his desired peace and calmness along with his beloved who is now in adolescent period. Bestowing on her, natural beauty, leg-
ends and history of Bengal, he attributes her a new splendour. But after melting different elements in the fire of emotion, she assumes a peculiar form but she could not be a new creation. Why it happens, so it can be easily inferred. After the fierce emotional outburst errupted in ‘Dhusar Pāndulipi’, there arises a sort of languor in emotional fervour of ‘Rūpasī Bāṅglā’. The faded emotion lacks power to give birth to such poem like ‘Banalatā Sen’, ‘Haoyār Rāt’ and ‘Sāṅkhamālā’, where there is no emotion, the imaginative power is also inactive. The information in ‘Rūpasī Bāṅglā’ is extent, dormant but very strong is the reminiscence. Both imagination and reminiscence becomes active in ‘Banalatā Sen’.

The indistinct ideas of ‘Rūpasī Bāṅglā’, gets its full fledged form in ‘Banalatā Sen’. There is no stirring of emotion in ‘Banalatā Sen’ and on account of that they are very powerful in comparison with ‘Dhusar Pāndulipi’. This powerful emotion infused with a new life according to the quality of life, or the new love may give power to the faded emotion. There was a problem of projecting the image of womanhood in ‘Dhusar Pāndulipi’ and ‘Rūpasī Bāṅglā’. This problem is solved in ‘Banalatā Sen’.

‘Dhusar Pāndulipi’ is the poem of the poet’s childhood, so he witnesses his fancied beloved in the form of a mother. He relishes through all his senses the mother nature curiously like a child, like a lover, ‘Rūpasī Bāṅglā’ is the poem of his adolescent period. Now the mother image turns to sister image. The sister image takes her birth from the image of motherhood. The mother image is the symbol of mother nature and the young girl born from the womb of the nature symbolising the sister image. The poet has to transform himself into a young boy to derive the pleasure of her companionship. In ‘Banalatā Sen’, the young girl now transforms into a full fledged damsel. The sister image turns to the image of a beloved.
Jibanananda Das is a very careful poet. He unveils the image of womanhood stage by stage in a careful manner.

The reference of womanhood in Jibanananda Das’s poetry could be found in ‘Banalata Sen’ for the first time. There are so many modern poets who gives a definite name to the beloved in their poems, Jibanananda not only gives her a name but also endowe her with a surname. He has such beloved like ‘Banalata’ ‘Arunimā’, ‘Sphālika’ ‘Mrnalini’, ‘Surañjanā’ etc. But ‘Banalata’ appears with her surname ‘Sen’. To speak the truth ‘Banalatā Sen’ is the harvest of the poet’s searching of his beloved for ages of succession of the same.

There are some remarkable poems in ‘Banalatā Sen’. The worth mentioning poems are ‘Banalatā Sen’, ‘Kuri Bacharer Pare’, ‘Ghash’, ‘Nag Nagā Nirjān Hāt’, ‘Sudarśanā’, ‘Andhakār’, ‘Surañjanā’, ‘Bidāl’, ‘Sucetanā’ etc. However the entrance of the poems of ‘Banalatā Sen’ is the poem ‘Hāi Cil’. It can be regarded as the preface of the book. The golden winged hawk is crying while flying across the sky in rainy day, near the river Dhānsidi. The crying seems to be a weeping. As if the inner and outer world is embracing mutually. This rainy day comes close to his heart. The screaming of the hawk is nothing but the crying of the heart of the poet. In the dejected heart, the eyes lacking lustre is reflected. These eyes are of a a beautiful damsel who is like a princess. The princesses are now no longer in this world but they are in the remembrance of men, in the legendary world. Likewise this girl go far from the poet, from the world to the world of remembrance. The crying aspiration of the poet wants him to return to the world of consciousness. This experience is buried in the subconscious. The poet searches in the heart, amidst the suffering and pain. So, the poets suffering is expressed in such a way:
"ke hāy hṛday khūde
bedanā jāgāte bālobāse!

hāy chil, sonāli dānār cīl, ei bhijē megher dupūre
tumi ār ude ude kedo nāko dānsidī nadīti pāše."

'ke hāy hṛday khūde badanā jāgāte bālobase!' This line becomes the myth in the Bengali literature. The selfish men tired with urban civilization do not like to excavate the pain buried in the heart. But the poet likes it because it is his long desire to excavate the pain from the heart. With this desire in his mind he is walking on the road of the world through thousand years. There he discovers his beloved as 'Banalatā Sen,' consequence of severe self discipline of his heart. This beloved do not belong to legendary world, it has a real entity.

Love has a separate entity in the poems of Jibanananda Das. To him love is the highest faculty of human heart. Love is eternal and it is not divorced from reality. Man is solely a lover. Love finds an ingress into the heart of men and women. Everybody is allured of love. Man bears a tremendous attraction towards the grace of the face of a lady. Then he bestows his life on her and same is the case with a woman also. Love does not go by any rule. It is not amenable to any argument, it discriminate between neither the poor or the rich, neither the big or small, nor age, relation, religion, caste and creed. Love is always triumphant. The human history witnesses such a tremendous power of attraction of this faculty. Everybody is in this world is experienced with love. It is an universal truth that love comes to one’s life some day or other. The poet is not excluded from this human society and he is also in a bind with this universal rule. There is enough in Bengali literature replete with the description of this immortal feeling. Jibanananda Das's
poems are also not exception to that. In ‘Banalatā Sen’ the feeling of love gets a permanent form. From ‘Jharāpālak’ onwards a development of this feeling in Jibanananda Das could be discerned which gets its perfection in ‘Banalatā Sen’.

The first poem of the collection ‘Banalatā Sen’ could be explained in terms of it.

The lover Jibanananda Das searches his beloved inspired by juvenility of youth. He is looking for his beloved bearing unfulfilled love in his heart. Inspired by the first flush of overwhelming love he is in search of his sweetheart. His love is not confined only to this life alone it is for all ages to come. So his waiting for his beloved lingers from thousand years.

He is wandering round the lanes and bye lanes of the world, the sea shore, crest the mountains, plains, deserts, days and nights but he could not find his beloved. He searches his mind in the pages of history also but he is tired and disappointed. When the optimistic poet witnesses the life as the transistory, like the waves of the sea, then he gets a trace of his beloved at a near by village. This gives solace to his heart:

“āmi klānta prān ek, cārdike jibaner samudra saphen,
āmāre dudanda sānti diyechila Nātore Banalatā sen!”

Banalatā Sen of Nātor is the symbol of poets love born of his heart. He does not wish to see her as a Princess of Fairytale. He desires her as his life partner. She became a woman of flesh and blood instead of being a ‘fairy’ of folk-tale. He describes his beloved of having a human form:

“cul tār kabekār andhakār bidīsār niśā,
mukh tār śrabastir karukārya; atidur samudrer par
হাল বেহেঁগে যে নাবিক হরায়েছে দিশা
sবুজ গাছের দেশ, যখন সে কখন দেখে দারুচিনি দ্বিপর ভিতর
tেমনি দেখেছি তুমি আতঙ্ক করে: বালে সে; 'অতিদিন কথায় চিলেন?
'Pākhir nīder mato cokh tule Nātore Banalatā sen!''

In short description the poet depicted his beloved without attributing any metaphor, he rather uses simple simile in projecting his idea. This is the characteristic of Jibanananda Das.

The presence of his beloved brings a new flow to the poet’s life. He is not bound by the age old values. He feels the new stir of life. Of all the Bengali poems on love, ‘Banalatā Sen’ is certainly the best. Such a strong poem of romantic nature is rare in Indian literature.

The powerful and greatest love poet Jibanananda Das shows his such capability in other poems of ‘Banalatā Sen’ also. The depthness of love is realized by the poet in every sphere of his life. In ‘Nagna Nirjan Hāṭ’, a successful love poem, the woman whom he loves is quite unfamiliar to him. He never sees her face, but he realized her deep love and it becomes a simile in this poem:

‘রে আমাকে চিঠিদিন বালোবেছে
ঠাকৃতা যার মুখ আমি কনলি দেখিনি
সেই নারির মাটো।’

Certainly this is not only the poet’s personal realization, we all feel like that. He has depicted the universality of love. The poet was stirred by the abiding appeal and capvice. The poet describes very beautifully the experience of these emotion in the poem ‘Saṅkhamālā’. In the darkness of evening, one woman calls him to say that she wants him. This unfamiliar woman reminds him of any young
lady of his village. He compares her with many beautiful faces of different ladies. A kind of unfulfilled desire afflicts him.

The modern idealism dropped in values, depressed him considerably. In the poem ‘Sudarsana’ the poet took shelter in nature after witnessing the salable condition of traditional value:

“ekdin mlān hese āmi
tomār matan ek māhilār kāche
yugēr sañcit panye lin hate giye
agniparidhir mājhē sahasā dādiye
sunechi kinnarkanth debdāru gāche,
dekechi amṛtasūrya āche.”

In this state of sheltering in nature, the optimistic poet found his quest in the rays of immortal sun. He realizes the presence of his beloved in the bosom of nature. He enjoys the taste of union of love and nature and gives vent to enacting his feelings.

The union of love and nature add a new dimension in the poem of Jibanananda Das. The overwhelming love he possessed signifies the personal love to the love of humanity. He becomes a world citizen crossing the geographical border of Bengal. In ‘Banalatā Sen’ he becomes familiar with stern reality of urban life, transgressing the simple peaceful rural life. The recovery from the enchantment of the golden city of fairy land in ‘Rūpasī Bāṅglā’ has clearly been seen in ‘Banalatā Sen’. Two special traits of Jibanananda Das’s poems are discernable in ‘Banalatā Sen’. They bear the testimony of his consciousness about history and fame. Though there are some historical references in ‘Rūpasī Bāṅglā’ his sensibility for history is completely absent in ‘Dhūsar Pāndulipi’ or ‘Rūpasī
'Bāṅgla'. However 'Jharāpālak' also referred to some historical events, they are not to be regarded as the outcome of his historical sensibilities, rather it may be termed as a romantic attitude to the ancient civilization of the world. This mixture of time and historical sense is seen intensively in his subsequent poems specially in the poems of 'Banalata Sen'. 'Sucetanā' is one of the remarkable poems of 'Banalata Sen' and is the best illustration of his sense of history and time factor.

The poem gives evidence of the awareness of the poet of present human condition. But the poet is never deviated from the path of idealism, living amidst malevolence, wrath and frenzy of modern age. The wise, resolute and optimistic poet describes before his beloved about the malady of present age and gives her to understand that the present state of the affair is not the ultimate truth:

"sucetanā, tumi ek duratar dvip
bikeler nakṣater kāche;
seikhāne dārucini-banānir phāke
nirjanatār āche,
ei prthivīr raṇa rakta saphalā
satya; tabu. śeṣ satya nay."

The poet is critical about the war frenzied nations. He is worried to see the naked picture of harsh realities of present situation:

"prthivīr mānuṣke mānuṣer mato
bhālobāsā dite giye tabu;
dekhechi āmāri hāte hayto nihat
bhāi bon bandhu parijan pade āche;
prthivīr gabhīr gabhīratar asukh ekhan;
mānuṣ tubao mī prthivīr kāche."
But in this period of crisis the poet is not bewildered. He could realize the fact that bloody war is not ultimately the reality. As an indisposed body deserves diagnosis of a disease, so also the wounds of the society should be treated through proper diagnosis. For that purpose the society is now in need of love, compassion, sacrifice, forbearance and tolerance. Amidst these utter disappointments the poet possess a firm belief that the world will survive and develop, wiping out all these calamities. He assures his beloved to this effect by these lines:

"āmāder pītā buddha kanphuśiyaser mato āmādero prān
muk kare rākhe; tabu cāridike raktaklānta kajer āhabān.
sucetanā, ei pathe ālo jvele – e pathei prthivīr kramamukti habe,
se anek śātabdīr manīsīr kāj;"

The poet is confident that the rays of peace will come to this world because of the fact that so many noble men sacrificed their selfhood for the growth of this civilization and it is not the subject of devastation. There may be darkness in the whirlpool of time but this darkness is not all. In this period of transition, the great optimistic poet proclaims like the chanting of a hymn that sun will rise after the night is over:

"sāsvat rātrir buke sakali ananta sūryauday"

In ‘Banalata Sen’ period, the poet establishes himself as a poet of surrealism. From the stage of surrealism he sets his foot on the subconscious state. In ‘Ghās’, ‘Nagna Nirjan Hāt’, ‘Andhakār’ etc the poet aspires to enter again into the womb of mother which is betrayed through personal symbols and images of variety. The poem confirms the fact that the poet is now ready to set upon his journey to the world of subconciousness.
Though the poems of 'Mahāprthivi' published as a book form in 1351 of Bengali era. Virtually they are written in between 1336 to 1345-48 as the poet sustains it. They were completed during the war and on the year of death of Rabindranath. Of course in this collection, three poems were published in 1351-52 of Bengali era, but there has been no mention of date and composing of the poems. So, the sequence of the poet's mind could not be understood. On the whole, the time of the writing of the poem could be easily inferred. Many contemporary poets and critics like to connect the poems with the international life force of thirties. They sort and link naturally establishes the view that they were free from the influence of Rabindranath.

The poems written in 'Dhūsar Pāndulipi' are the collection of poems written in 1366 of Bengali Era. Naturally the poems written after the said period are incorporated in 'Mahāprthivi'. The twelve poems of 'Banalatā Sen' are written simultaneously with the poems of 'Mahāprthivi'. The poems included here in this collection comprises the same poems which are written after the poems of 'Mahāprthivi'. The poems of 'Mahāprthivi' can be separated from 'Dhūshar Pāndulipi' in the context of their composition but the poems of 'Banalatā Sen' cannot be separated from them.

The poetic characteristics of the poems of 'Mahāprthivi' have no separate entity. They should be observed by keeping them side by side with the poems of 'Banalatā Sen' and tried to comprehend how they could be raised above the poems written simultaneously. However a new tone which is heard faintly in the poems of 'Mahāprthivi' gets a new dimension on the poems of 'Sātti Tārār Timir'.

In the poems of the last phase of 'Banalatā Sen' the poet becomes familiar with the harsh realities of the world. He observed the frenzy, violence of the
Modern World and became moved. He realized by his intuition that the world is now in indisposed state. To get relief from the sufferings of the world he dreams a dream of self made great world, 'Mahāprthivi'.

The first poem of 'Mahāprthivi' is 'Nirālok'. In this poetry, the poet with a sheer unwinked eyes, once stares at the stars above in the sky and again look at the prairies of the earth. He is now tired of bearing the burdens of life:

"ekbār nakšrer dike cāi – ekbār pāntarer dike
āmi animikhe,
dhāner kheter gandha muche geche kabe
jībaner theke yen; pāntarer matan nīrabe
bicchinna khader bojhā buke niye ghun pāy tār."

The poet searches the mystery of death in the obsession of sleep. Near him a horse is gazing, tired after pulling the cart. He is gazing with a carefree mind and has no feeling of seeking the mystery of death unlike human beings. Then why the poet is seeking death? This question gives him pain but amidst this pain he finds the light of hope and feel the stirring of life:

"jhāuphale ghās bhare – ekhāne jhāyer nice ūye āchi ghāser upare;
kāś ār corkāta chere diye phading caliya geche ghare."

Witnessing this burden of life, the poet inquires to the stars of evening and night, by which way he will proceed, whether on the way of life or on death. The stars knows that the taste of life is like ripe paddy and like aged grandfather, the stars consoles the poet:

"'tomāri nijer ghare cale yao' – balil nakṣatra cupe hese –
athābā ghāser pare ūye thāko āmār mukher rūp thāy bālobeser,
athābā tākāye dyākho gorur gāditi dhīre cale yāy andhakāre
The poet is amused at the eternal sport of life and death. This amusement is nothing but the desire of the dormant mind that is death conscious. From 'Jharapalak', this consciousness develops in the different stages in varied manner.

The poet is the representative of contemporary world or all the humanity. In the consequence of selfhood he gets the hints of the consequence of this utter humanity. To speak in other way, that along with the change of the society, the mental outlook has also changed. He expresses this inward feeling in a new style in this new stage. The poet is perturbed by the mechanical age and could not get real peace in the feeling of love as he felt formerly. The poet becomes irritated by the womanhood and he does not hesitate to ridicule them. Virtually this bitter taunting is not directed towards the womanhood but to his own attachment to the fairer sexes:

"ekbar nakṣatrer pāne ceye – ekbār bedanār pāne
anek kavitā likhe cale gelo yubaker dal;
prthivī pathe pathe sundarī mūrkhā sasammāne
śunil ardhek kathā; - ei sab badhir niścal
sonār pittal mūrti, tabu āhā, ihāderī kāne
anek eśvārya dhele cale gelo yubaker dal
ekbār nakṣatrer pāne ceye – ekbār bedanār pāne."

Women is the idol of brass, apparently beautiful but not internally. She possesses no mental splendour to accept the offerings of poems of love. She is
dumb and static. The fools only hear her but it could not stir their heart. It is a matter of regret that the young people have failed to make them hear about the splendour of soul.

It was quite impossible in the epoch of 'Banalatā Sen' to attach or ridicule the womanhood. It is clear that the poet stands at a distance from this sort of practice and tries to avoid it. This difference is the difference of first youth and last phase of youth. The curiosity that is connected with the love of women at the first stage of youth gradually decreases at the last stage of youth for constant companionship. Then the male and female transforms into lumps of flesh only. This sort of boredom, bitterness and sarcasm could easily be discernable in some of the poems of 'Mahāprthivi'.

To address the women whom the poet loves (she may be sister, mother or beloved) as witch indicates that the love is not still extinguished. Though she was lively, now turns to a lifeless one, so she deserves this address. Along with the advancement of time, the poet's attitude to women has also changed. Rejecting the sexual desire the poet wants to seek an eternal path. The prudent insight that the poet bears is clearly seen in the poems of 'Sātti Tārār Timir'.

The imperiled life of the poet faces another disaster. Jibanananda could infer that the freedom of the country is now evident but the price of freedom will have to be paid with the separation of the state and consequently the poet will have to lose his home at Barishal and would be deported to Calcutta. At that time he composed the poem 'Balila Aśvattha Sei' which was incorporated in 'Mahāprthivi'. He had not left Barishal nor had he settled in Calcutta at that time. But by his intuition he could see the picture of his rootless refugee life clearly. He imagines the peepul tree as a living being which is regarded as his forefather and
is involved with their happiness and sorrows and also offers counsel to humanity.

It says to the rootless people who are now going to leave their native place and set foot in uncertainties:

"kon dike yābe balo –

tomarā kothāy yete cāo?

etadin pāsāpāsi chile, āhā, chile kat kāche:

mlān khodo ghargulo – ajo to dādāye tārā āche;

ei sab grāha māth chede dīye kon dike kon pathe pher

tomarā yetecho cale pāi nāko ter!

bockā bēdhecho dher – bholo nāi bhaṅga bāti phuto ghatitāo,

ābār kothāy yete cāo?"

By using the world ‘Ābār’ he gives a marvelous effect to the poetry. They are going to leave the ancestral property which was built up by their forefathers by their diligence. But now they have to leave it bestowing to others. The poet is also among these distressed people.

The poet feels that as he is to leave this place he should leave it soon. But to settle in Calcutta, find an employment somewhere and also a rented house, both of these are not possible for the poet. He is determined to leave his native place but he could not do it, so he becomes impatient. In fact even in Barishal he dreamt of Calcutta. His farsight is extraordinary. He could realize that it is very sad to embrace uncertainty, leaving the ancestral property and become a refugee. Moreover he loves his country whole heartedly and without Barishal, his life would be a great void. In one hand he is eager to leave his mother land on the other he could not abandon the love for his native place. Though he is in Barishal he is perturbed by the thought of leaving the motherland. He is dreaming of his
motherland and also is not ready to leave it.

This pathetic experience casts a shadow on his poetry. Jibanananda is a clever and ingenious poet and is also noble and great. So, it becomes possible on his part to admixture his experience to life with the sense of milieu. Naturally this sort of attitude gives a new pattern to his poetry. Here the peepul tree becomes a metaphor of the poem to express the feelings of the present state of poet's mind:

"yekhānei yāo cale, hay nāko ībaner kono rūpāntar;

ek kṣudhā ek svapna ek byāthā biceheder kāhini dhūsar

mlān cule dekhā debe yekhānei bādho giye ākāṅkṣār ghar."

Still he is ready to build the house of ambition at Burdwan in Calcutta, leaving his accustomed life at Barishal in Bangladesh. However it was very hard to leave the old and accept the new situation. In both sides the poet is indisposed. In the poem ‘Phutpāthe’ he expresses his experience in engaging way:

"anek rāt hayeche – anek gabhir rāt hayeche;
kolkātār phutpāthe theke phutpāthe – phutpāthe theke phutpāthe

kayekti ādīm sarpiṇī sahodarār mato

ei ye trāmer láin chariye āche

pāyer lalai, samasta sāñīrer rakte eder biṣakta bisvad sparśā

anubhab kare hāṭchi āmi."

In this new situation often the relevance of Barishal haunts him repeatedly. It reminds him of the sensual feeling, of the past which is inscribed in ‘Banalata Sen’ and ‘Jharapalak’:

"kon dūr sabuj ghāser des‘ nādi jonākir kathā mane pade āmār,

tārā kothāy ?

tārā ki hāriye geche ?"
He compares the life of Barishal and that of Calcutta and exhales a long breath of great sorrow and it soon spreads through his poem:

"pyācār sur nakṣatra-ke laghu jonākir mato khasiye ānbe nā ekhāne,
sīṣīrer sur nakṣatrake laghu jonākir mato khasīye ānbe nā,
srīṣṭike gahan kuyāśā bale bujhte pere cok

nībir haye uthbe nā tomār."

This exaltation is not for Barishal, it is for the chapter of 'Banalatā Sen' and 'Jharāpalak'.

Gradually he is acclimatized in this new situation in Calcutta. He not only accepts it but also begins to like it. The stones bricks of the city, hopes, aspirations and despondency, everything is burnt down in the fire of bitterness of the mind. He now observes the sun rising besides the clouds of the sky along with the chimneys of the factories and the light of gaseous lamps. The stars are flying to the South Sea like wild ducks. Despite all these, Jibanananda should be considered as the poet of city life.

One of the famous poem of 'Mahāprthivi' is "Āt Bachar Āger Ekdin". The poems "Bodh" and "Āt Bachar Āger Ekdin" betrays the poet's complex and intense mental attitude. The poet writes somewhere that death is sound than living. This naturally reflects the poet's feelings about the life replete with sufferings. This sort of feeling make him always tired and dejected. The sufferings of the age makes him suffer to a great extent. In this poem he expresses such feelings of uneasiness and sorrowfulness. A youth in the poem "Āt Bachar Āger Ekdin", commits suicide, afflicted with the feelings of boredoom. Such feeling is also present in the poet's mind.

He gives expression of his feeling in an anecdote in the poem:
"sonā gelo lāśkātā ghare
niye geche tāre;
kāl rāte – phālguner rāter ādhāre
yakhan giyeche dube pañcamīr ċād
maribār halo tār sādh !"

With everything he possessed, the youth still commits suicide without any reason. The tiredness which is the main theme of the poem “Bodh” may be the cause of his suicide. From the poet’s description we come to know that the victim was unable to sleep for many years. So the poet asks whether he committed suicide in expectation of a peaceful sleep? A silence like the throat of a camel comes towards his window and tells the youth in darkness by instigating him to commit suicide:

"konodin jāgibe nā ār
jājībār gādh bednār
abirām – abirām bhār
sahībe nā ār-""

In this grief, after the moon has set and in that darkness, the young man stands under a peepul tree with a bunch of rope in his hand. Everywhere there was exhuberance of life, owls, frogs, mosquitoes, crickets, flies etc everybody loves life. There was no tiredness or tragedy in their life and there was an attraction towards life for them. But the best creature of this world, is man – the young man who commits suicide and the poet knows that:

“ye ājan phadīrīger, doyeler – manuṣer sāthe tār hay nāko dēkhā”

This is the reason why the young man committed suicide. An unperilled curiosity plays in mind and it made him tired and in this tiredness, he committed
suicide. The sufferings of existence is the source of this unperilled curiosity.

This sort of weariness is the main tone of Jibanananda’s poems. Like the young man, the poet also feels this sort of weariness. But the poet does not support this kind of self destruction by the suicidal method. The peace brought by death is valueless. The feeling of death and love for life is beautifully mixed in him. So he finally declares his intense thirst for life in this way:

"he pragādh ājo pitāmahi, kamatkar?
āmio tomar mato budo habo – budi cādāre āmi
kare debo kalidahe benojale pār;
āmarā dujane mile sūnya kare cale yābo jibaner pracur bhādār."

In ‘Mahāprthivī’, the poet enters into the sorrow and happiness simultaneously. The mutual co-existence of pleasure and pain plays in his submerged conscience as it shows the path of immortality. The poet who is the seeker of immortality tries to elevate his heart. His refined taste gives him a trace of another world. The present dirty contemporary life has vexed him. He is worried and now he aspires for a sound and beautiful world. The poet was investigating such a dreamy land from the period of ‘Jharapalak’. But this dreamy world is shattered after coming in contact with this real world, specially after witnessing the distress of the rootless or refugee people caused by partition of the Bengal. That which became impossible in reality he makes it possible in his poetic world. Being free from all narrowness, he becomes the lover of humanity and stepped in the world of poetry. He now goes ahead to create new poetry, surpassing the old poetic achievement in the avenue of ‘Mahāprthivī’.

This development in the poetic career of Jibanananda has been discussed earlier. The fourth stage of his career is the stage of critical analysis. The history
of his life is a long struggle fought silently. This has been the theme of the poems of this period. The poetry collection, ‘Sātti Tārār Timir’, ‘Bela Abela Kalbelā’ are the documents of the poet’s life history.

The poems included in ‘Sātti Tārār Timir’ was written in between 1928 to 1943. It was published in 1948 in a book form. This was a very critical time for Bengal. The colonial exploitation reaches its climax. The basis of urban society is now loose. For the want of stable economic basis the hopes of the new generation is shattered. There comes famine, communal riots, partition of Bengal and so many other aliments to the society. Everywhere there is only inhumanity, ruthlessness and repulsiveness of falsehood. The Great Bear has to show the path by its illumination but it brings the sign of anarchy and tiredness. This irony of life gets mixed with the reality of present situation. His ‘Sātti Tārār Timir’ (The Darkness of Great Bear) acts not only as the guide star but also the basis of illuminating the darkness.

Standing on the region of social darkness Jibanananda by his poetic personality registers a protest and thereby he establishes his sense of free existence. He tries to express historical proof and aesthetic value of the existence. As there was no consistency between the outward world and innerself, the crude reality, reciprocal hostility, the revolt of heart, indifference and disgust all finds expression in a language, which is uncommon. The symbols, images are also employed in a new style. So amidst this discordant note there sounds on unified concert which can be heard secretly. This happens for his capacity of selecting the poems having an inner concord of their setting.

‘Sātti Tārār Timir’ is the most modern poetic collection by Jibanananda. The poems are woven round three independent mental stages. So the collection
contains poems which could be regarded as the inheritance of the poems of 'Mahāprthivi'. In the poem of 'Mahāprthivi', the poet is elevated to the stage of subconscious from unconscioness. The poems are symbolical. If the conscious reader observe the development of the poetic style they will comprehend the poet's capacity to use symbols. To speak the truth, the poet has made a development in using the symbol in 'Dhusar Pandulipi' and 'Mahāprthivi'. In 'Dhusar Pandulipi' Jibanananda is an imagist and in 'Mahāprthivi', he is primarily a symbolist poet. The 'Rūpasi Bāṅglā' and 'Banalatā Sen' marks his advancement in the use of symbol than images. In 'Banalatā Sen' there is an admixture of images and symbols.

As we have already mentioned before, some of the poems in the first stage of 'Sātti Tārār Timir' are eligibly inherited from 'Mahāprthivi' and were purely symbolical, like, 'Ākāśīnā', 'Saptak', 'Ghorā', 'Yei Sab Šeyālerā', 'Ekti Kavita', 'Abhibhābikā', 'Kavita', 'Manosaraṇi' etc. All these poems were carried over from the anthology 'Mahāprthivi' and are actually the product of the poet's summer solstice. In these imagist poem, the poet has taken the help of free association. In 'Belā Ābelā Kālbelā' Jibanananda is a more realistic poet and in 'Sātti Tārār Timir' there is a complete mixture of symbols and free association.

The poems of second stage were written basing on the World War. The disaster he observes in the human civilization covering three years from 1942 to 1944 makes him wounded to a considerable extent. These poems bears the proof of it. The Second World War is a revolutionary experience for the poet. The experience disturbs his self immersion. However the poet tries his best to string these experiences with the dream of his self immersion but he could not succeed in his effort. Naturally a new experience takes time for acclimatization. So, the
ghastly experience like World War takes some time to acclimatize him and these poems are the fruit of his long experience gathered from the havoc caused by the Second World War.

The poems of the third stage are also written basing on the World War. The difference between the poems of the second stage and the third stage could easily be comprehended. Here in these poems, the poet succeeds in affecting experience. In ‘Sātti Tārār Timir’, there is a beautiful combination of the new experiences with the old ones. Because of this, the collection of poems becomes one of the milestones in Bengali Literature. This collection offers a great contribution in bringing about the new wave in modern poetry after Rabindranath. ‘Mahāprthīvi’ is the creation of the knowledge which is acquired through life by the poet. The realization comes through his sense of history. The love of the world and the wisdom of life is filtered through the poems of ‘Mahāprthīvi’.

In ‘Banalatā Sen’ the poet purifies the passion for womanhood by his intense love. He creates ‘Surañjanā’ by his deep emotional fervour. The next stage of ‘Surañjanā’ is ‘Sucetana’. ‘Sucetana’ is the life partner of the poet who will appear in ‘Belā Ābelā Kālbelā’ when the poem ‘Ākāślīnā’ was first published, she was known as ‘Haimantikā’. In her personality, a sort of sorrow was prominent. In his later life the poet is not intending to give indulgence to this sadness. So, he uses the name ‘Suranjanā’ instead of ‘Haimantikā’. ‘Suranjanā’, the woman existing since the beginning has been called to this new world in the poems ‘Ākāślīnā’ and ‘Satti Tarar Timir’.

There is a suggestiveness in the designation of the poem ‘Ākāślīnā’. Where a man goes after his death? Whether he mixes with the soil or dissolve into the sky. Corporal death is not the final result. The soul is immortal. Then where does
the man go after death? The eternal question perpetually makes him bluffed. Man has to go to the sky according to his work and virtue. By the union of the sky, pot and earthen pitcher, the poem 'Ākāśīnā' is composed. As an Indian poet, Jibanananda wants to know the three ages of time, i.e., past, present and future by using the reference of the present life.

Though the poem 'Ākāśīnā' is apparently a simple poem the meaning of the poem is not so simple. Here Jibanananda using the simple word employs profusely the symbols and images which are complex. 'Surañjanā' is the name of a person and by using the name he gives a realistic colour to the poem. Sensousness is a special trait of Jibanananda's poems. Here in this poem 'Surañjanā' is not used as a model or idea. She is a girl of flesh and blood and thereby he enhances the credibility of realism of the poetry. The poem begins in this way:

"surañjanā, eikhāne yeyonāko tumi,  
bolonako kathā ei yubaker sāthe;  
phire eso surañjanā;  
nakṣatrer rūpāli āgunbharā rāte."

Here 'Surañjanā' accept the youth rejecting Jibanananda as an aged person. Naturally she will seek the young man and that's why the poet put hinderance in that affair. Sponteneously the gives companion to the young boy but the poet prevents her. She has been asked to return to she slivery sky lighted with the stars. The eternal woman of past, present & future is his beloved. Women is the companion of men and the man tries to establish himself taking her in his grip. But this is not the merit of pure love so the poet warns his beloved against the wrong attitude of love:
"phire eso hridaye āmār;
dūr theke dūre – āro dūre
yubaker sāthe tumi yeyonāko ār."

The poet wants to drag his beloved from this sort of ephemeral life of love

"kī kathā tāhār sāthe ? tār sāthe ?
ākāsēr ādāle ākāsē
mṛttikār mato tumi āj
tār prem ghās hayā āse."

He asks his beloved to come to the outer space leaving behind the sky of fragmentary thinking of human world. He calls forth "Suraṅjanā" to the world of great and pure love. To renounce his lost love, he says to her, 'Today your heart is like grass'. She assembled the elements of love and comes to the heart as grass. Though she does not possess the corporal existence, she is mingled in the five vital elements. So the poet debars his beloved from going with the young boy because in the heart of the poet, the picture of "Suraṅjanā" is planted.

"Ghorā" is a pathetic poem. It is a poem of time conciousness. This poem is a self contained one. The poem represents the poetic style of post Rabindric era. The tendency of post Rabindric era is to form the poetic framework by language and the sound is clearly manifested in this poem. The subject matter of the poem is jumping from one point to another. The poem begins as follows :

"āmarā yāini mare ājo tabu kebali dṛṣyer janma hay:
mahīner ghodāgulā ghās khāy kārtker jyotsnār pāntare;
prastar yuger sab ghorā yen -- ekhano ghāser lobhe care
pythivir kimākār dāināmor pare."
Time and historical sense are unfolded in the poem contextually. The lines of the poem give a deep suggestiveness surpassing the five senses. The first line of the poem bears a deep insight which says, we have not died yet. There is a poetic diction in this line along with a propriety of style. From the very beginning of the creation, man existed. The generation of man is emerging like a spectacle. As the pictures come one after another so also man proceed in the journey of time. Day and night come obeying the rule of nature. Man discovers the nature through the picture of birth and rebirth.

"Mahiner ghorāgulo ghās khāy kārtiker jyotsnār pāntare"

Here in this line ‘Mahīn’ is used as an adjective. A horse is continuously gazing in the moonlit. The poet proceeds to the main theme of the poem aiming at the horse. He gets trace of the horse of three ages in the horse of Mahim. He witnesses a resemblance of the horse of stone age in this horse. The horse of stone age has been seen like a horse of picture in the evolutionary process of civilization. The world of that stone age becomes a grotesque formed dynamo. The poet realizes that the horse of stone age is roaming in the field for biological need.

In this mechanical civilization the man forgets his traditional heritage and for that reason he could grasp the meaning of poetry through the frame of reference of a horse. Through the reference of stable the poet has seen the present time and civilization by his insight. Human heritage and the historical sense find a beautiful expression in the symbol of empty stable. The smell of stable operates as the adjective correlative. Like a picture, the smell becomes illuminating and through the reminiscence the poet witness the extended form of experiences.
There arises only picture after picture. The human life is nothing but the picture. We are born in the picture only. We die leaving behind only the reminiscence. The poet observes some references in this recollection:

"cāyer peyālā kātā bedāl chānār mato – ghumē – gheyo
kukurer aspaṣṭa kabala
him hāye nāde gela o-pāser pāis restarāte;
pyārāphin – lanthan nibhe gela – gol āstābale
samayer praśāntir phūye;
ei sab ghorāder niolith – stabdhatār jyotsnāke chūye"

Here the horse becomes a symbol, a symbol of youth. The movement of youth has advanced since the prehistoric period to present time. The biography of reality has engraved our own lives. This fact is fully understood by Jibanananda.

In this tough net of reality we are growing old. We do not observe anything except our own self. So the picture of life cannot be built up on canvas. The consciousness of tradition and sense of history carry back to past. Through a reference of a horse, Jibanananda expresses the philosophy of life in this extraordinary poem.

Like the poem 'Ghora' in the poem 'Godhuli:sandhir Nṛtya' undivided time is illuminated which shows the past, present and future and this huge universe controls the life of humans. T.S. Eliot refers this world as the 'Dancing Universe'. In this poem there is such a vast background and the broad canvas is used to express the atmosphere of the Second World War. The familiar World becomes unfamiliar by the mixture of light and shadow and it acquires a greyish tinge.

"dardāḷāner bhid – pythīvī sēse,
yaikhāne pade āche – sabdāhīn – bhāṅga"
To imagine the end of the world, Jibanananda's sense of time acquires an immense form. After the Second World War, the dust and dirt settles down, demarking the geographical boundaries of nations and present the world to us in a geographical form. Jibanananda noticed the silence of death amidst the ruins and destruction of the war. In this ruin the red round sun is setting behind the clusters of 'Haritaki' tree and at the same time the moon has risen and is throwing its light around. At that particular hour, when the sun sets and the moon rises, the poet imagines the infinite time as an owlfaced and withholds it.

Jibanananda has given us perfect sense of time by describing the hour when the sun sets and the moon rises. The meeting of day and night at that hour by rotation and revolution makes us feel as if a door is opened which shows us the sense of time. Here the word ‘Haritaki’ is used as a symbol of purification.

The image of a modern poet is shown here rather exceptionally :

"nṛmunder ābchayā – nistabdhatā-
badāmi pātār ghrān – madhukupī ghās."

There is no head or tail in this image. The abnormality of time has made them appear brainless some of the men are so engrossed in entertaining themselves with the womenfolk that they have failed to see the grotesque image they have painted of themselves :

"kayekti nāri yen īśvarī mato:
puruṣ tāder : kṛtakarma nabin;
All women have a tendency to fascinate the men. They are like fire and the men are nothing but the moths to burn in that fire. Endowed with all the qualities of a goddess, the women incite men. Jibanananda expresses his view regarding the women with the aid of irony. Men are like commodity, easy to buy. The women tries to ensare the powerful men and win over them for their power and money. Their embellishment are also rueful and is of extreme repugnance. So the poet beautifully says:

"khopār bhitare cule: naraker nabajāta megh,
pāyer bhaṅgir nice haṅkaṅger ṭna."

These goddess, i.e., these women are like moving stars. By this simile, Jibanananda describes their characteristic traits. They can reach the climax in feigning, embellishing and making enigma. They can go to that extreme of offering themselves for money. In this war stricken society, the human values are diminishing to the extent of a saleable thing. The helplessman feels a sense of loneliness: "sekhāne gopan jal mlān haye hīre hay pher" The poem projects such a loneliness of a modern men.

It becomes natural on the part of an emotional poet to be stirred at the sight of war torn society. Jibanananda has witnessed the devastating form of the Second World War. The humiliation of humanity, loss and degradation of human values, worry him to a considerable extent. And in this ravaged society, men seem to lose their human values:

"kāmāner kṣobhe cūrna haye
āj rāte dher medh him haye āche dike dike."
The poet depicts the picture of death by employing symbol in this way:

"nagarīr rājpathe mode mode cihna pade āche;
ekti mṛter deh aparer śāb-ke jadāye
tabuo ātaṅke him − hayto dvitīy kono maraṅer kāche. "

The present society could not give the assurance of human safety. The helpless people become timid after losing sympathy and love from every corner of
society. There is enough cause to feel pain because of the maladies of the Second World War but at the same time the poet becomes surprised to see the utter callousness of men who lost their conscience 'āmarā bedanāhīn antahīn bedanār pathe'. This is the cause why the pain and suffering encircle around the present human condition. This sort of mental death is more dangerous than the corporal death caused by the war. There is no shelter for him and nothing can be relied upon. So, the men are drifting in the empty air like the shells of peanuts, chased away from one pavement to another. The noble night of the city is compared to a jungle of Libya, which stands for the biological existence of men. The poet is haunted by such reflections to determine the cause of downfall of humanity. But the poet being optimist knows that all these ills are temporary and it will come to an end. So the poet is expecting for eternal sunlight and endless darkness. The amassing values of human civilization is beautifully projected in the poem, "Timir Hanaher Gān" in this way:

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āmarā ki timir bilāsī?
āmarā to timir bināsī
hate cāi
āmarā to timir bināsī.
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Nobody is luxuriate of darkness but our small hopes and small thinkings lead us towards the road of darkness. In this world of darkness, the dirty life encircles by the transitory illusion wants to be free from that aspect. Nobody can be absorbed in the luxury of darkness of life, that is why man is destroyer of darkness not luxuriant of it. The poem 'Sātti Tārār Timir' portrays very beautifully this concept of the poet. To speak the truth, 'Sātti Tārār Timir' is not the poem of luxury of darkness, rather it is the bathing of the darkness. The darkness existing
from the time immemorial, everlasting primitiveness and the darkness of sun rays of never ending eternity are mingled here.

There are some satirical poems in ‘Sātti Tārār Timir’. A sort of joke is intermingled here. The so called modernity, the academic development, human evolution have become the objects of his ridicule. ‘Samārūdh’, ‘Yei Sab Šeyālerā’ etc are the best illustration of it.

The poem ‘Samārūdh’ records the puzzlement of the creativity of a poet after facing the wrong attitude of a critic. Jibanananda wrote the poem to give the resistance to the attack hurled on him by a hostile critic. The poem is nothing but the history of personal conflict provoked by the critic Sajanikanta Das, who criticized the poet’s poem severely. The indecent criticism in a sarcastic vien wounds his innermost feelings. He tried to show in his criticism that Jibanananda is an obscene poet. But it is a matter of great luck that a reputed poet like Buddhadeva Basu came to support the poet. The accurate assessment of the poet carried out by the critic Buddhadeva Basu restored the value of his poems. It was a best answer for the pungent criticism of Sajanikanta Das. Here we can recall the plight of Utpal Basu who had been deprived of professorship for the charge of obscenity.

Having been disgusted with the remarks made by the critic, Jibanananda wrote:

‘baraṁ nijei tumi lekho nāko ekī kavitā’

balilām mān hese; cāyāpinda dīlo nā uttar;

bujhilām se to kavi nay – se ye ārudh bhanīta:

pandulipi, bhāṣya, tīkā, kāli ār kalamer par

base āche simhāsane – kavi nay –ajar, aksar
The poet uttered these lines being much wounded by the critic. Thus the history hidden in the background of the poem is the history of our society.

The poem 'Yeí Sab Seyálerá' is a poem which inspires laugh and merriment in us, but it is not a light poem as it is apparently seen. Here he expresses the human hazards by the symbol of a fox. The poem is of eight lines with a remarkable structural designs. The poem is not complex for the use of tough words. It begins with an interjection:

"Yeí sab Seyálerá janma – janma śikárer tare

diner bísrut ālo nibhe gele páháder baner bhitare

nirabe prabeś kare, bār hay ceye deke barapher rāśi

jyotsnāy pāde āche; utite pārit yadi sahasā prakāśi

sei sab hṛdayantra mānaber mato ātmāy:

tāhale tāder mane yei ek bidīr̥a bismay

janma nito; sahasā tomāke dekhe jībaner pāre

āmārao nirabhisandhi kēpe othe snāyur ēdhāre."

A fox has been hunting for ages and having crossed many hills and mountains, his glittering eyes falls upon the snow capped mountains. He is amazed to see its brightness and though he knows that the snow is not food stuff but he wishes that if only there were food spread out for him in the mountains instead of snow. The fox is troubled in seeing so much beauty, happiness and peace co-existing with envy and selfishness. He also feels that a person who has entered into the depth of existence will feel an endangered amazement in it.
A positive outlook is expressed in this poem by the poet. The fox has an urgent need of food, so he undertakes the journey of hunting. He is always looking for food and is always hungry. But in this primitive fox, a sense of beauty comes up and he stands still. If he had been a human he might have said, "Oh! How beautiful!", but he is a fox not man. If the fox had been able to express his feeling like men then his pain would have become less and he would have been relieved of his pain. Snow is not food stuff, if it was an edible thing than men would have taken it away and that is why this unedible snow could enhance the beauty. The fox like man is surprised on seeing so much beauty. Every man has got a sense of struggle in his life but his sense of amazement is more and if this sense of amazement was prevalent in the fox, he could have behaved like man.

By his imaginative power, Jibanananda has created his poem, 'Yei Sab Shyalerā'. Man only want a world of lust and does not see this world from humanistic point of view, he thus have become a hunter in the true sense. The big man swallows the small one like the fish in the water. But amidst this lust and avarice, the good human qualities are also flourishing. In coming with contact of nature even a cruel man transforms into a man of soft nature and he becomes extremely eager to express this ardent feelings of his. Jibanananda called this imagination or rather the romantic feelings of man as a sense of amazement. The fox is perplexed at this sense of curiosity aroused by the social values and like man, he also wants to express his ardent feelings. Here the fox stands for the helpless man, whose feelings and desires, the poet has written about in this highly imaginative poem. This concealment of imagination is very much needed because Jibanananda is a poet not a mystic. Concealment is his weapon to express himself accurately.
'Belā Abelā Kālbelā' is a collection of poem contemporary or subsequent to the poems of 'Sātti Tārār Timir'. The collection can be termed as connecting link between the familiar poems of his first stage and relatively unfamiliar poems of the middle stage. This anthology was published after the death of the poet in the year 1961. However the selection of the poems were made by the poet himself and he also entitled the collection.[31]

There is a sign of multi dimensional poetic plurality in this anthology. The time is nothing but the time of darkness filled with curiosity and negativity. So the time is unauspicious part of the day. The peculiarity of the inherent terminology of the poem gives the understanding that the poet is not advocating for the unauspicious time rather he is trying to inspire to elevate the readers from this stage. Jibanananda has handled here such a text of whom 'Mahāprthīvī' is a preface. 'Sātti Tārār Timir' marks the development and 'Belā Abelā Kālbelā' is the extension of this text. The poetical collection of this period expresses the milieu and condition of human existence which is bounded by time and space. It wants to discover a new kind of connection between the individual self and collective self. At this new stage Jibanananda discovers that whatever curiosity is felt to express the significance of the existence of the self hood in the language of emotion there is no end journey towards selfhood. He could understand the hollowness of the contemporary life through his experience and he tries to be free from the charge of taking false as reality. He tried to get over from this false reality through his knowledge of history. So, the history in the text of 'Belā Abelā Kālbelā' not only casts light and shade in the form of words, it returns with grandeur and peace of primitive age. When there is a condition of complete break down in society and history, the sentimental poet like Jibanananda could not resist himself
without questioning the validity of the old values. Again he is not luxuriate poet of
darkness rather seeks to extinguish the darkness. The poem retains a deep
suggestiveness of the elevation of his selfhood and that is the main element of the
poem. Almost in very poem of ‘Belā Abelā Kālbelā’, the sense of history and the
light and shade of inherent in history, attribute a new fabrication in the text. The
social responsibility is the catalyser of the new arrangement of his poem.

The poem confronted with the catastrophic time of Second World War while
he was writing the poems of ‘Sātti Tārār Timir’. The poems of ‘Belā Abelā Kālbelā’
is contemporary with the poems of ‘Sātti Tārār Timir’. The anxiety about the future
of humanity, the critical view about the human civilization, these are the theme of
the poems of ‘Sātti Tārār Timir’. However he shows a great refinement in style
and expression of these poems. Jibanananda first and foremost is the poet of
Bengal, then Indias and then an International one:

“dher chabi dekha hala – dher din kete gela – dher abhijñatā
jībane jadita haye gela, tabu, hāte khananer
asra nei – mane hay – cāridike dhībi – deyāler
niret niḥsaktā andhakār; bale yen keu yen kathā bale
hayto se Bāṅglar jātiy jīban.”

[Itihāsyān, Sātti Tārār Timir]

Bengal has acquired much more experience since the time hidden in the
darkness of time under the heap of clay. It could not know how much is its
earnings, as it possesses no weapon to dig out that from the heap and for this
ignorance, it could not be used in national life. The knowledge which come along
with the advancement of the time is absent rather there are decrepitude, infirmity,
fear, tiredness and fatigue surrounded everywhere:
“নিজেকে বেতালি আন্ত্রিক করুন; নিদ গাদি। নিদ বেঁধে অন্ধকারে এই যুগ যুথে মন্ত্রনার মালিন্য এদের উত্ক্রান্ত হতে হয়।
Pাই। সিংহাসন দ্বারা বয়ুসাধ্য রৌদ্রসাধ্য রক্তসাধ্য মৃত্যুসাধ্য।
বাহ্যায় দাৰু মাতো নাচে – বাহ্য পাই – গুহায় লুকাই;
লিন হাট কাই – লিন – ব্রাহ্মসাধ্যে লিন হয়ে যেতে কাই। আমাদের দহুজাহর বাচারের জন্যে রকম এ রকম।”

[Ibid]

Men takes shelter at the feet of god for the collosion of history, danger of existence. The knowledge and history could give the way of this union. But it is not possible to go out of history, as it is nothing but the denial of the existence. Now we are lost despite the dangerous dancing of the witch of history. We and history are still alive. The world sinks in darkness facing the sun. History is not elevated to the greater stage. Jibanananda could not get the sign of that. Still he is in a great expectation that the light cast by the history will come one day. In the distant future men may neither have obtained that love nor heaven but he has a movement for that goal:

"গাতির ব্যাসন থেকে প্রগতি একে স্থিরতার
সে একে প্রতারণা প্রতিভার সেতুলক পার
হালা বালে স্থির; হাট হবে বালে দিন, প্রমান, কথিন;
তাবু প্রেমিক – তাকে হাট হবে; সময় কথাও
প্রথিতির মানুষের প্রয়োজন জেনে বিরাচিত নয়; তাবু
সে তার বাহিরমুখ সেতুমূর্ত দান সব দ্যে গেচে বালে মানে হয়; এরপর আমাদের আন্তারিক্তা হাবার সময়।"

[Ibid]

Here no contradiction exist between history and time. The light of history wants to be stable at the progress of the never ending time. The time is never
made according to need of humanity, this deep sense was beautifully comprehended by the poet. History is the outward sense of time but there is no salvation in this sense, darkness of destruction come forward and then history and its characters of humanity become illuminated internally. The world of Jibanananda's poetry is the world of internal illumination of man and world, world of purifying the heart. This world is throbbed with the 'Gayatri Mantra' to rouse the people by an inexpressible courage for landing in a place where this world, men and nature become one. The journey having no destination of 'Belā Abelā Kālbelā' brings to the sea shore of succession of time.

The importance of womanhood in the poems of Jibanananda is evident. This woman is not only the beloved of flesh and blood but also she is time, dream of future. The date of composition of the poems of 'Belā Abelā Kālbelā' is between 1934 – 1950. 'Banalatā Sen' is published in 1942, the poems of 'Mahāpīthīvī' is written from 1936 to 1948. The date of publication of 'Sātti Tārār Timir' is 1948 and the time of composition is 1935 to 1950. The poems are nearly contemporary. Among them, the poems of 'Belā Abelā Kālbelā' are of new trend. The poems of Jibanananda are not chronological in time but synochromic in consciousness observation. And for this reason the poetic language which is acquired by the poem in 'Dhūsar Pāndulipi' is not changed. They become complex for the style of syntax. He tried to evade the inconsistencies of all sides through a union of time, nature and women. Women is nature, women is time. The women get through this consciousness of history nature and love appears is 'Bela Abela Kalbelā' in another dimension. In the poem 'Tomāke', this idealized woman becomes universal among the male for years:

"tabuo tomāy jenechi, nari, itihāser
śese ese; manab pratibhār"
To cross the circle of darkness, the poet wants to resort to the consciousness of history and the idol of woman is the expression of that idea. To get rid of the pangs of poison that emanates from the experience of fragment of time. Women, the idol of light, comes as the charioteer and leads us to the nearness of history. From this point of view, women are also the symbol of time, movement and elevation. In the poem ‘Anek Nadir Jal’, the poet gives vent of this very idea beautifully:

“ye nari dekeni keu-
cha’ satti tarr timire
hrdaye eseche sei nadi
* * *
prom
kramayat adharke alok karar pramiti.”

So in this sex divided society, the women are no longer confined to the inner chambers and nowadays they are not exploited any more. The women come with a lamp to lead us amidst the darkness under the cover of civilization.

The title of the ‘Belā Abelā Kālbelā’ indicates an uncertain, unauspicious time. The sense of time is the main thing in the poem. By uniting the women and nature, the time tries to cross over the history. The middle class to whom Jibanananda belongs, now is in a journey without destination. History destroys him. His effort to stand on history makes the darkness very thick. This darkness comes again and again in the poems of Jibanananda belonging to the first stage. He has tried to make himself free from that and take shelter at nature and women.
He aspires for peace extending this unfailiable truth in different colours by recalling the past or by humour. Jibanananda discovers a noble truth of the life in the poem 'Belā Abela Kālbelā' by his sense of time, it purifies our heart. This is a valid dream, a valid reality in the horrible ways of history. So after fifty years of the death of Jibananada, the poem purifies our conscience, mind, intellect and inspires us to be a full fledged man.

In the period of 'Belā Abela Kālbelā', Jibanananda was accumulating all his experiences about his whole poetic life and may be he was preparing for new possibilities, but we are deprived from his subsequent anthology because of his prematuresed death in the year 1954. (32)

He could not get a chance to develop himself fully in his brief span of life. All his collection of poems were not published in his lifetime. In his brief tenure of 53 (fifty three) years of age, some collections only came to light and these collec­tions are sufficient to establish him as the most talented poet of Bengal. 'Jhārāpālak', 'Dhūsar Pāndulipi', 'Rūpasī Bāṅglā', 'Bānalatā Sen', 'Mahāprthivi', 'Sātti Tārār Timir', 'Belā Abela Kālbelā' – are his seven collections which were published in his lifetime. Along with these seven famous published anthologies there are numerous unpublished poems of Jibanananda Das which were published gradually to the knowledge of the common readers due to the relenthless effort of some distinguished scholars like Gopal Chandra Ray, Deviprasad Bandhopadhyay, Abdul Mannann, Bumendra Guha and Debesh Ray, who took great pains to bring out such invaluable jewels into light and for their efforts the Bengali readers would always be indebted.

Presently there are only 12 (twelve) published anthologies of Jibanananda Das including 'Sreṣṭha Kavita'. 'Sudarśanā' (1973 Aug), publisher, Gopal Chandra Ray, Sahitya Sadan, A-125 College Street Market, Kolkata - 12. 'Manbihañgham
Moreover there are many more edited books by renowned editors, who have made a single collection of Jibanananda Das’s poetries called ‘Jibanānanda Dāser Kavya Samagra’. In this anthology the number of unpublished poems of the poet is really stunning. For example in the edited anthology by Kshetra Gupta called ‘Jibanānanda Dāser Kavya Samagra’ we find in the appendix ‘Kavītā-Nam O Pratham Pāṃktir Sūci’, the number of published poems of Jibanananda are 262 (Two Hundred and Sixty Two) and the list of unpublished poems are 396 (Three Hundred and Ninty Six). Therefore the number of unpublished poems are more than the number of published poems. Not only this, today’s reader does not know Jibanananda Das as only a poet, they also know him as a complete prose writer and at this moment 13 (Thirteen) number of novels written by Jibanananda Das has been traced. His collection of short stories is also immense which is approximately 140 (One Hundred and Forty), the number of essays written by him both including Bengali and English are 47 (Forty Seven). After getting hold of his numerous writings, the Bengali readers are discovering Jibanananda Das in his many forms and in the near future many more valuable writings of his could be discovered which exerted and will go on influencing the new generation. It is therefore true that after Rabindranath, Jibanananda Das is considered the most influential poet of Bengal.
NOTES & REFERENCES

1. "‘সেই সময়কার অনেক অপ্রকাশিত কবিতাতে আমার কাছে রয়েছে — যদিও ‘পূর্ণ পাত্রলিপি’-র অনেক কবিতাতে
   চেয়ে তাদের দৃষ্টি একটিও কম নয় — তবুও সম্প্রতি আমার কাছে তারা ধৃঃতরত হয়ে বেঁচে বাইল।” — Gupta,
   Kshetra. ‘Jibanānanda Daser Kāvyasamagra’, P-65

2. "সেই সব ধৃঃতরত কবিতার সমান করতে পিয়ে দেখেছি, তাদের অনেকগুলোই আম আর বেঁচে নেই; কীট দষ্ট হলে
   উদ্যানের অতীত হয়েছে .... এই অপ্রকাশিত কবিতাগুলির সাহিত্যের ব্যাপারে ঐত্য সংক্রান্ত রোধ করতে হচ্ছে, কেন
   না প্রকাশ করার পূর্বেই প্রত্যেকটি কবিতাকে পরিমার্জিত করার অভাস কবিতা ছিল, যাতে করে ‘প্রথম লিখিত সময়
   যেমন ছিল তার চেয়ে বেশি স্পষ্টতার — চারিদিককার প্রতিবেশিতরা নিজের শূন্য প্রতীকের আবির্ভাবে, কবিতাটি আরো
   সত্য হয়ে উঠতে’ পারে : ‘পুনরায় ভাবপ্রতিভার অভায়ে!’” — Das, Jibanananda. Dhūsar Pāndulipi,
   Preface.

3. "সং কবি তার প্রতিনিধিত্ব শিকিত মনকে আরও বেশী শিকিত করে নিচেছে যা স্বভাব প্রতিভা বলে মনে হয়েছিল
   সেটাকেও আরও দ্বিতীয় ও বিশুদ্ধ করে !.... যদি কবি মনে করেন তাঁর কেন একটি বিশেষ কবিতায় এই শিকিত অনুভূতি
   ও অভিজ্ঞতার প্রয়োজন থেকে বিরুদ্ধ করতে পারেননি তিনি, ফলে, কবিতার ধর্ম নষ্ট হয়ে গেছে, শরীরের অনেক
   পরিমাণে, কিংবা শরীরের উপর উপর অস্পৃষ্ট হয়েছে, কিন্তু ধর্ম নেই — তাহলে সে কবিতার চর্চিতার্থ বোধ করেন না তিনি,
   কবিতাটি কেটে ফেলতে হবে কিংবা শোধনার্থ দরকার।” — Das, Jibanananda ‘Kavitā Alochanā’, Kavitā
   Kathā, P-106.

4. "[পূর্ণ পাত্রলিপি কবিতাগুলিতে] অধিকারেরই প্রথম প্রকাশ ‘প্রণয়ি’-তে তার উপর যখন বই ছাপা হ’লো তখন ধারীর
   কাছেও আমি করেছিলাম; তাঁই ঐ প্রণয়ীকে আমার নিজের জীবনের একটি অংশ বলে মনে হয আমার !” — Basu,
   Buddhaeva Kāler Putul, P-40.

5. "জীবনানন্দের কবিতার সাল তারিখের ব্যাপারটা খুব গোলমেলে। তাঁর বইয়ে রচনাকল দেওয়া নেই। কলার ক্ষেত্রে যদি
   বাজায় রেখে কবিতা বইতে সাজানো নেই, আবার রচনার জন্য অনুভূতি বৈকল্য করে প্রকাশিত হয তাঁর। একই সময়ের
   কবিতা নানা বইয়ে ছড়িয়ে ছিলে।” — Sikdar, Ashru Kumar : Ādhunic Kavitar Dīgbalay, P-128.

6. "পূর্ণ পাত্রলিপি গ্রন্থ থেকেই কবি ব্যাপারের সাহায্য দিব পক্ষে নিয়েছেন। এই গ্রন্থের কবির কর্তনী উদ্দেশ্যগত‘
   (এই পঁচালি স্বেচ্ছাসেবক শ্রেষ্ঠ শব্দে কবিতা হয যা প্রথম ব্যাবহার করেছেন) ভাষায় এবং বিন্যাস, উপমা, ব্যবহারে নতুন
লাখা এবং কোমল পেলতা দেখা গেল। সেই সংগে ‘কারাপালকে’ তার ডাকরুক্তায় কারুণ্য ও বেদনার যে বোধ বীজাকারে প্রসূত ছিল — তার অকুয়েকালম ঘটলো।” — Basu, Suddhasattwa Kavi Jibanānanda, P-39

7 “একজন ছোট রবীন্দ্রনাথের তুলনায় একজন ছোট সতোপ্রাঙ্গন, ছোট মহিতলাল, ছোট নজকল অথবা ছোট যশীনন্দন হওয়া মোটেই সমানজ্ঞান নয়। তাকে ‘জীবনানন্দ’ হতে হবে।” — Mukhopadhyay, Basantikumar Mahā Godhūlīr Kavi, P-112

4. “এক হিশেবে সকল কবিহই প্রকৃতির কবি, ***। কিছু সকল কবিকে ঐ আখ্যা দেওয়া যায় না, কারণ সকলের পক্ষেই প্রকৃতি একমাত্র কিংবা প্রধান বিষয় নয়। অনেক কবির পক্ষে প্রকৃতি মানবজীবনের নানা অভিজ্ঞতার পটভূমি; অনেকের পক্ষে ইচ্ছিয়ের ফিলাস, আবার কারো-কারোর পক্ষে আমাদের মনের অবস্থার প্রতিমাত্র। প্রকৃতিকে নিব্বেদন ভাবে অনুভব না করেন এমন কেনাকে কবি নেই; কিন্তু সমগ্র জীবনকে প্রকৃতির ভিত্তি দিয়েই গঠন ও প্রকাশ করেন এমন কবির সংখ্যা অল্প। তাই বিশেষভাবে প্রকৃতির কবি। আমার মনে হয়, আমাদের আধ্যাত্মিক কবিরের মধ্যে একজনকে এই বিশেষ অর্থে প্রকৃতির কবি বলা যায়; তিনি জীবনানন্দ দান। তার নব প্রকাশিত কাব্যগ্রন্থ ‘ধৃসৃর পাপুলিপিস’ পড়ের এই কথাই আমার মনে হলো।” — Basu, Buddhadeva : Kāleri Putul, P-27.

9 “নিজের মধ্যে বোধির উপাধিভুত তিনি প্রথম তীর্থভাবে অনুভব করেছেন ‘ধৃসৃর পাপুলিপিস’-তেই। যদিও তার যথার্থ পবিত্র হয়েছে আরো উত্তর জীবনের প্রাক্ত সীমায় এসে।...... ’ধৃসৃর পাপুলিপিস’-র বোধ কবিতায় প্রথম সেই বিময়কর অভিজ্ঞতার কর্না। এই বোধ আমাদের স্পষ্ট চেতনার ব্যাপারে নয়। মনের সংজ্ঞান ও অসংজ্ঞান সত্যাব অন্জীলার তার জন্য বলেছি তার অর্থ সুলভ রুপদেশ অপমা। বোধি সময়ের মানুষ তাই আপনাকে বুঝতে পারে না। অন্যকে বোঝাতো পারে না।*** এই উক্তি দুর্বোধ্য অস্পষ্ট বহন করে প্রতিটি কবিতার যত্নে শুরু হয়। নতুনা পরিষ্ঠ জীবনসত্য অভিক্রম করে তিনি নতুন কিছু দিতে পারেন না। সজ্জা গেছে পানে করে যখন কবি উঠে আসেন তখনই তার বাণীতে সেই পবিত্র মন্ত্রণ থাকা সত্য যা আমাদের তৈর্যন্ত অভিক্রম করে আমাকে স্পষ্ট করতে পারে।” — Basu, Ambuj. Ektī Nakṣatra Āse, P-121-122.

10 “কবিতার ‘শস্তারীলিঙ্গ শ্যামমুখ’ কথনা করেছিল বলে শুনেছি সে করুণাকের কোপে পড়ে। অশ্বিনতার অপব্যাপে তার চাকরি কেন্দ্র নেওয়া হয়।” — Sengupta, Achintakumar : Kallol Yug, P-108

11. “পরিচয়ে প্রকাশের পরে ‘কাম্পে’ কবিতাটি সম্যক্ত অশ্বিনতার নির্বাচনা এবং দূর্বোধ্য অভিজ্ঞ এমনভাবে রচিয়েছিল যে কলকাতার কোন এক কলকাতো, শক্তিরাগগ্রস্থ অধ্যায় তাকে অধ্যাপনা থেকে অপসারিত করে দেন।” —


17. ‘আমার ‘ক্যাম্প’ কবিকাটী সম্ভবত দুই একটীতে কথা ভেঙ্কর মনে করি। কবিকাটী যখন লেখা শেষ হ’ল তখন মনে হয়েছিল সহজ শব্দ — শাদা ভাষা যৌথ ব্যহার করেন, কিন্তু তবুও কবিনটি হয়তো অনেকে ভুলে যায়। বাস্তবেই ক্যাম্প কবিকাটীর মাত্র অনেকের কাছে এইরূপ রমায়া গৌরবে যে এ কবিকাটীকে তারা নির্বাচন করে অক্টোল বলে মনে করেন।

*** যে জিনিস অভ্যাসের বুদ্ধি বিচার ও কল্পনাকে আত্মকরণ — যা পরিচিত নয়, তার অপরাধ চর। কিন্তু তবুও অ্যালিটার দেখে ক্যাম্প কবিকাটী সম্ভাব্য কথা কথিয়ে। ইংরেজী জার্মান বা ফ্রেগে এ কবিকাটী অনুবাদ করে যদি বিদেশী Literary circle — এ পাঠান হ’ত, তা হ’লে, কবিকাটীর কি কথা সমালোচনা হ’ত ধাবণ করতে পারা যায়; ‘ক্যাম্প’
Das, Jibanananda wrote a letter to Tagore, Rabindranath on 05-03-1973, Composed in Bhadur, Pinaki: Uttarsurider Prasaṅge Ravindranath, P-150-151.
Tagore, Rabindranath Wrote a letter to Das, Jibanananda on 12-03-1973, Ibid, P-151

21. Sarbananda Bhavan

"Sreecharanpur,

Bansai

7-6-1937

The letter is written in Bengali. A brief translation is provided:

The letter is written from Sarbananda Bhavan, Bansai on 7-6-1937.

In the letter, Tagore, Rabindranath expresses his thoughts and feelings.

Das, Jibanananda wrote a letter to Choudhury, Pramatha on 07-06-1973, composed in Bandyopadhyay, Deviprasad. Jibanananda: Bikash Pratiṣṭhā irlīrtī, P-100

22 ".........- The letter continues with various expressions and thoughts.

Choudhury, Pramatha wrote a letter to Jibanananda, Ibid, P-111.

23 "Bikas Pratiṣṭhā"-towards the end of the letter, various words and phrases are used, such as "perception", "aspect", etc.

Basu, Buddhadeva: Kāler Putul, P-35.

25. “কবির কর্কফ অনাম এই গ্রন্থাগারের কবির পরিবর্তক রচনা বলে গ্রহণ করলেই জীবনজীবনের প্রতি সুস্মৃতিকে করা হবে।”

— Bhattacharyya, Jagadish : Kavi O Kavita, 3rd issue, 1374 (Bangla), composed in Mukhopadhayay, Basantikumar : Mahågodhûlîr Kavi, P-132-133.


27. “পরিমার্জন করতে হলে, যে মানসিক অবস্থায় কবিতাগুলির জন্য, মোটামুটি সেই মানসিক অবস্থায় ফিরে আসতে হয়। *** এই সময়ের যে সূত্রে তিনি পাননা।*** যেহেতু তিনি দু’একটি কবিতার পরিমার্জনা চাননি, চর্চায়ছিলেন সমস্ত কাব্যগ্রহাটির পরিমার্জনা, কল্পনা করেছিলেন একাধিক কবিতা প্রকাশ করতে চাননি চর্চায়ছিলেন একাধিক কবিতাগুলি প্রকাশ করতে, তাই কবির জীবনকালে একটি কবিতাতে প্রকাশিত হননি। প্রয়োজনীয় সময় না পাওয়ার একটি সংগঠন করার আমরা যুদ্ধে পেতে পারি। ‘রূপসী বাংলা’-র পর জীবননুপ্তের কাব্যগ্রহে একটি বেগ এসেছে — বোলতাসেন, মহাপৃথিবী, সাতটি তারার তিনিক, বেগে অবলম্বন করিয়ে—রূপসী কবি ‘রূপসী বাংলা’-র ঘটি তখন দুরে সবে যায়ছিল, ঐ বেগের বেগ তাকে সামনের দিকে ঠেলা দিচ্ছিল, এ-অবস্থায় পিছনের মানসিক অবস্থায় ফিরে আসায় এবং বেগ কিছুটা ধরে দে অবস্থায় বসবাস করা তার পক্ষে সম্ভব ছিল না।” — Mukhopadyay, Basantikumar : Mahågodhûlîr Kavi, P-133-134.

28. “রূপসী বাংলাকে আমি এক দীর্ঘ সমাধ্যতম বলেছি। নাটকের চরিত্র এক একা কথা বলে নিজের কাছে। প্রতোক
29. "ভাবলে অর্থে হুই হয়, অথবা বন্ধুমণি বিভিন্ন হুইর এক দশক আগে একজন বাঙালী কবি এমন করে আবহমানের স্বর্ণ বাংলাদেশ কথা বলেছেন। অপর্যাপ্ত তো কেউ এদেশেও জানা দেন যে এক দশকের মধ্যে একজন বাঙালী কবি এমন করে আবহমানের স্বর্ণ বাংলাদেশ কথা বলেছেন। বিষয়ের বিষয় অভাবে সে পটভূমি বিশ্ববতাত্ত্বিক এক সতীনতর মাটিতে পেয়ে গেল। এদিকে দুই দশক মেধা না যেতে ভাষায় সংক্ষেপে ওপর বাংলার মনুষের বাঙালীরা বিপ্লবতা মুখোমুখি হল। বাঙালী প্রাণের সংকল্পের পাশ পেরিয়ে যারা মেধায় পড়া গজনি বাংলা কাহিনী, আবহমানের নবজাগরণের কালে ভাষা সংগ্রামের রক্তাক্ষর দিনে তা নতুন ময়বাদ পেয়েছে। এই ভাবে রূপসীবাঙ্গানা দুই বাংলার কোনায় বাঙালীর স্বতিস্বর্গ লিখিত।" — Ibid, P-110.

30. "বনলতা সেন"-এর বিখ্যাত কবিতাগুলি যে একজন `মহাপৃথিবী'-রই অত্যন্ত ছিলো তাতেই বোধ যে জীবনানন্দ দশ একটি স্বল্প নই হিসেবেই গ্রহণ করতে চাচ্ছিলেন। আদর্শ সংস্কৃত `মহাপৃথিবী' থেকে বত্তুলি কবিতা 'বনলতা সেন' কাব্যগ্রন্থ সরিয়ে নেওয়া হয়েছিলো, সবসময়ে রচিত কিষ্কিশ প্রাঙ্গণের অগ্রাণীর কবিতার তত্ত্বগুলি কবিতা এখনে নতুন সংকলিত হলো। আর গ্রিহীত হলো পাঠাভোস। সেদিক থেকে এটি অনেকেই একটি নতুন বই।*** এই কবামুলত 'বনলতা সেন' ও 'নাটক তারার তিমির'-এরই পরিপূর্ণ ও সম্পূর্ণ।" — Das, Jibanananda: Mahāpythivi,

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32. Das, Prabhathkumar: Jibanānanda Das, P-130

33. Gupta, Kshetra (ed): Jibanānanda Dāser Kāvyā Samagra, P-825