CHAPTER II

Buddhadeva Bose on Rabindra Literature

i) Buddhadeva Bose's Criticism on Rabindranath's Poetry

After passing the long life, Rabindranath himself had realised that his only identity was that he was a poet. Buddhadeva Bose is the first Bengali critic, who has successfully established this contention in his criticism of Rabindra literature. He has tried to find out the poetry of Tagore in his critical writings.

Bose himself was an exponent of the theory of pure poetry. For pure poetry he said that the lyric poetry is the purest poetry. He has tried to see Tagore particularly as a lyric poet in all his works.

From the beginning, the lyrical side has got importance in his Rabindra criticism.

He has adopted mainly five different methods in his criticism of Rabindra literature.

These are:-

1) Theoretical or remarks based on literary principles formed on the experience of literature.

2) Deductive or general remarks on literature based on its experience.

3) Historical or development of literature or its contribution.

1. Rabindranath Tagore - Atmaparichay (1350 B.S.) P-73
4) Comparative method.

5) Analytical.

However these methods are intersupporting. He has given many remarks on Rabindranath in a deductive method i.e. he has remarked but seldom elaborated. This method is generally unsatisfactory as it is not generally substantiated with detail. Yet there is a cause behind because he is not a professional critic.

It is natural for a poet critic as he himself said about Rabindranath's criticism. However this method is not always fruitless, as a result in many cases a new light has been focussed on Rabindranath.

About general qualities of Tagore's poetry, one of Bose's earliest conception is that his poetry is self revealing it does not require any help.

His poetry as collected from different objects of external side, but it is spontaneous manifestation from within as if it is an uninterrupted and exact utterence of the heart.

What he viewed the surrounding objects for a longtime, has been expressed in his writings what he witnessed in this visible world and its sorrows and sufferings, fleeing moments of coloured feeling, has been hold up in his writings many
times.

This is why, his poetry is difficult to be analysed, its essence cannot be separated, it cannot be unfolded layer by layer. No difference is realised between his poetry and its impact on the reader's mind.

In the history of criticism of poet, Rabindranath, it is very rare that poetry has been analysed as a pure poetry. Really speaking the characteristics of Tagore's poetry have been mentioned here are the same of a lyric poetry.

Wordsworth says:— "Poetry is the spontaneous overflow of powerful poetic feeling".

Rabindranath was so much a poet that it was impossible for him not to be a poet. Poetry was the essence of his creative personality.

In essay 'Bangla Kavitar Swapnabhanga' - 'Manashi' (1961), Bose remembers the quality of Tagore's poetic language.

Bose says that so long the poems will be composed in Bengali, Rabindranath will be identified as the primary source of Bengali poetry.

According to the critic, Rabindranath is essentially a poet and above all a lyric poet. His out look is subjective, his style is embelished by his personality. Most of his best poems are short in size.

3. B. Bose— Sahitya Charcha (1954) P=140,-141
In the essay 'Rabindranather Upama' Bose says, "Rabindranath's poetry is mainly of statements and not of similes or metaphors, his place is in the highest class of poets who have composed memorable poems in metre with simple prayer or statement without the help of an image".

While writing this passage, he was particularly thinking of the imagist movement of the western poetry.

Bose indicated his profusion and vast resources, his stupendous energy and virtuosity and he has also shown a series of poetic denominations from the versified prose to unfathomable whisperings.

Bose very nicely says as 'Mahabharat', for all its vastness is built on a central story, a real plot with a beginning and end so Tagore despite the foliage the forth and accretions, presents a story which is coherent but gains in interest by its ambiguities.

Bose sees, "As if a drama is being acted a drama of love, separation and reunion of which he is both the hero and heroine and the mistress lover undergoes a series of metamorphoses".

(jena ekti natak anusthita hachchhe, prem, biraha o punarmilaner natak, jate tini prathame nayak o pare nayika, ar jate premik premikar abiral rupantar gatchhe.)

4. a) B.Bose. - Sanga : Nihsangata - Rabindranath (2nd Ptd. 1977) P-197
    b) B.Bose - Kabi Rabindranath - (Dey's Ed. 1980) P-2
5. Ibid - P-20
The curtain rises in 'Manasi', Gitanjali presents the denouements, and these two works are separated by only two decades.

Bose says that the shock the pang, the sudden blow of poetry, is not what Tagore can offer:

"His poems even when they are moving, are mild and gentle on the surface, like the Bengal's southwind celebrated by him and Jaydev, or like the tender night of Keats".

Bose says that we find in Tagore's poetry, no interplay of contrast, no lightning stroke of discord - no sick roses, no pearls made of deadman's eyes etc.

Bose observes that the whole background of the poetry of Tagore is collected from the middle and old age: the flute, the lotus, the rice grain, the cowherd boy, the footpath winding through the plains, the banyan and the earthen lamp, the palace, the chariot, the king of these and their like his poems so full that we can read a thousand lines without realising that Tagore had lived a good part in modern cities.

Tagore's world is complete without tensions typical of urban societies. It is true in "Punashcha" (Once again) his

famous Krishnakali - the dark black-eyed girl seen on a cloudy day in a rice field - the novel-reading ordinary girl whose day-dream he records and condones - all have the delicacy the charm and the sweet remoteness of Sakuntala's girl companions.

Bose tries to prove that Tagore was indifferent to modern agitated city.

Bose thinks that "In the later years he was aware and observant of this distance between himself and the changing world".

(uttar jibane tini nijeo bujhechhilen je paribartanshil bartamaner sange tnar byabadhan bibardhaman)\(^7\).

Bose says that Tagore's paintings and poems are not interrelated, as they are in Blake and this is why the paintings are revealing.

The words of Amit Ray could almost be applied to the poet by the painter Tagore: they may be read as veiled confession, a piece of self criticism and also a re-assertion of his faith in the poetic style, he had practised for well over half a century.

Bose thinks that "He (Tagore) is coming to terms with posterity, taste changes from age to age, he seems to say to himself, reputations rise and fall alternately, so that what was forgotten is restored"?

(tini chachchhen mahakaler sange bojhapara kare nite, amader mane kariye dichchhen seII purono katha je juge juge ruchir paribartan ghatleo khyatir utthan patan o ekantar, kenana ekade ja abahelita tai ki parabarti juge phire asena?)\(^8\)

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7. Buddhadeva Bose - Kabi Rabindranath (Dey's Ed. 1980) P-23
8. Ibid. P-24
Bose refers to another aspect of Tagore's poetry. "Rabindranath is one of those immortal great men about whom we may say without doubt, any change may happen in the ideals of literature he will be admired for different reasons at different times and always admired for one reason or another". (rabindranath sei amarbrinder anyatama, jnor bishaye nirbaysye bala yay ye, sahityer adarshe jatai na paribartan ghatuk, bibhinnya yuge bibhinna karane tini samadrita haben, ebang kono na kono karane pratiyug tnaake abhyarthana janabe)9.

Bose has primarily conceived him as a poet and not as a philosopher10.

Bose has rightly assessed Tagore's role in emancipation of Bengali metre in his essay "Bangla Chhanda" (1946) that Tagore opened the door of endless varities of Bengali metre11.

Bose observes that in the first two decades of this present century, Tagore was a source of crisis in the literature of Bengal and for the young poets it was impossible not to imitate Rabindranath and it was impossible to imitate Rabindranath, and in the 3rd and 4th decade for the Bengali poets, Tagore was a problem.

Bose remarks about the historical ballads of Tagore which are far superior to Scotts. In the ballads the craftsmanship is so fine that no reader of discrimination can help but admire them.

Then he turns to those poems of Tagore where he is intuitive and not discursive and where withstanding the mighty temptations of his wonderful talent.

He frees poetry from all that is not poetry.

Bose says "His gift is undeniable to purify the poetry".

Mysterious poems, translucent and complex, cast half in gloom and half in glimmer, they yield a little more, or something new, each time as we re-read them.

Here Bose has observed the inner significance of Tagore's poetry.

He has given the importance to the fruitful period of the poet's life from 1890 to 1910.

Bose remarks "These two decades from 'Manasi' to 'Gitanjali', complete a cycle of his poetic life".

There is a flash of insight in all his discourse about Tagore's poetry, he is a true lover of poetry and he has brought a new trend in criticism of Tagore's poetry. This is what we call a practical or textual criticism.


It also reflects his finest example of Tagore's

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13. Ibid. P-11
Generally critics are concerned with philosophy of life of the poet but Eliot says, Genuine criticism is directed not towards the poet but towards the poetry.

His greatest contribution lies in analysis of seven types of poetry which are artistically different, this proves his unconventional outlook on the poetry of Rabindranath, because in Bengali literary criticism, this different artistic grade of Tagore's poetry was seldom realised.

Bose remarks, Rabindranath is one of those immortal poets, about whom it may be told without any doubt that whatever may happen in the ideal of literature, he will be honoured in different ages for different reasons and in every age he will be welcomed for one reason or the other. This estimation about Tagore is correct.

Bose further says, at the moment he is encrusted in his popular image, but as the time passes, the poet will be extricated from the public men and the confusion between the two will disappear. And much of his meanings as a poet lies in the inner drama of his life, in his poetic mutations and transformations.

And 'Gitanjali' is a junction where many parallel lines converge love of nature, of woman and of mankind, dedication to poetry, to the motherland world, to suffering and death, and God: all these elements which had hitherto appeared in isolation or in partial combinations, are here for once are

15. Ibid. P-63
Bose says that, *Gitanjali* has a quality, which we do not associate with other Tagore's works: that is its consistency or integrity.

Bose has a tendency to criticize a work of art in a comparative way. Whenever he gets a chance, he never misses of comparing one work with the other and one poet with the other poet.

In his essay on 'Rabindranath o Pratichi', he says, in his writings in times Wordsworth Shelley, Keats, Tennyson etc. English romantic poets peep.

Bose remarks, the comparison between *Barshashesh* and *Ode to the Westwind* or between *Manas Sundari* and *Epipsychidion* is not meaningless.

Bose has quoted some lines from Shelley's *Epipsychidion* and *Manas Sundari* and has shown some similarities among them.

Bose noticed many techniques of Shakespeare in *Chirakumar Sabha* and *Shesh Raksha* and amitrakshar in *Bisharjan* and *Chitrangada* are Shakespearean.

Atleast Tagore has no affinity with Milton and Madhusudhan for which English literature has not received his official approval. By the force of his emotion of heart, many of his poems are occupied.

16. Buddhadeva Bose - Kabi Rabindranath (Dey's Ed. 1980) P-63
17. Ibid. P-63
18. B.Bose - Sanga Nihsangata - Rabindranath (2nd Ptd. 1977) P-162
19. Ibid. P-153
20. Ibid. P-159
In Tagore's poem, 'Niruddesh Yatra', Bose discovers the affinity with 'Bhraman' of Baudelaire and 'Matal Tarani' of Rimbaud. He says in the same essay, there is something in Niruddesh Yatra which we would not find in any officially approved Indian poem.

Bose thinks that Tagore has kept in the poem some veiled confession of debt to the western critics. But we cannot support this remark. Similar contents in poems do not prove that he was indebted to western literature. Here Bose belittles our greatest poet.

Bose discusses the following poems elaborately.

The merit of the poem 'Puratan Bhritya' (The old servant), according to the critic, is only its poetic excellence and the story has no value except its poetic charm. In writing it in verse, the poet was able to exercise his virtuosity and that is precisely its point. Bose further noticed that Tagore has enlivened it with end-rhymes and middle-rhymes with occasional puns and witticisms, he chose a racy metre to support it all, in short he made good verse even out of this material. It is a minimal poem-prose with metre and rhyme-ended but it at least shows the strategic value of rhyme and metre, which attracts the attention of the reader.

"The rhyme-arrangement of 'Puratan Bhritya' is beautiful but weak, melodious but light. It has fulfilled the minimum demand of the poem, but it has not done more than that".

About the poem 'Nababarsha' (The new rainy season)

Bose says that the coming of the rains in eight lilting stanzas, of which the last is a partial repetition of the first—a device often employed by our poet and with an effect analogous to that of the repetition of the first rhyme in the last passages in his songs. Bose further notices in consequently four of these stanzas, the season is visualised as a young maiden, whom we see in four different attitudes—in a tower with her hair loosened, lost in thought beside a river.

Bose remarks that "the weaknesses of the poem are obvious: in as much as it begins and ends by recording one event—the coming of the rains—it has no real progression, the rains do not leap up to something else, but are only illustrated with the aid of an extended metaphor".

And the metaphor itself is rather blurred, the tower, the river and the 'swing' do not enter into a significant blending but remains things apart and it is hard to see any purpose in the boat on the river. Yet this is more cleverly wrought and has a finer verbal music than the 'Puratan Bhritya'.

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23. a) B. Bose—Kabi Rabindranath (Dey's Ed. 1980) P-5
   b) B. Bose—Katha Sahitya (3rd Ed. 1962) P-43
24. a) B. Bose—Kabi Rabindranath (Dey's Ed. 1980) P-5
   b) Cf B. Bose—Tagore: Portrait of A poet (1962) - P-49
Bose says that what we have is not prose embellished by its metre but something which can be explained in poem or not at all. Many of Tagore's poems belong to this category as for example 'Abirbhab' of 'Kshanika'. We cannot deny the title nor can we fail to see that it has about as much merit as is possible in a poem when its aims are descriptive. Rabindranath has followed Indian fashion descriptive poem writing but Buddhadev has judged the poem according to western norm.

Bose takes the poem 'Basundhara' (The world) of 'Sonartari' (Golden boat) and says, "Love of the mother earth, one of his perennial themes, and really an article of his faith, that is what animates this poem of two hundred eighty two lines"\(^25\).

(Мата притхий бхалобаша - Рабиндра кабыер абахман сутра екти, тнар абичал манаб дхармер аңга - басундарар ду-шо бирашхити панкти журе еи премер гхосхана уччххвасита хайеххе).

However the 'earth' is treated somewhat literally: the poet in his eagerness to have all his say, describes forests, deserts, mountains and polar regions not forgetting Tibet and Persia and Japan almost as though he was writing an essay on geography and then passes on to the life of the savage, of the animals, of the trees and leaves and the very rass, to the waters and the light of the sun, longing to live everywhere, share in all life and absorb within him the whole of earthly existence.

Bose then remarks: The conception is noble, the poem

\(^25\) a) B. Bose - Kabi Rabindranath (Dey's Ed. 1980) P-7
b) Cf B. Bose - Tagore Portrait of a poet (1962) P-50
has progression, there are passages which produce the emotional excitement as a declaration of naturistic faith it is remarkable.

But as it goes on and on its rhymed enjumbled lines tripping one or the other with a breathless impatience, we begin to forget what the conception is, for the cascade of words falls between us and the poem.

Dazed by excess of details and elaboration, we lose track of what is happening; the excitement we feel at times is numbered by the very words which seek to sustain it.

"*Basundhara* is like that poem where the poem has won over the poet and the poet could not control it, the poem itself has earned its movement and has used the poet as its tool".

(Basundhara jena sei kabita, jekhane kabir upare kabita jayi hayechhe arthat kabitake shasane rakhte parenni, se jijei gatibeg arjan kare niye kabike tar jantra hishebe byabahor karechhe)26.

The lofty idea of the poem has been praised by other critics. *'Sonar tari'* according to Bose is famous for a quiet simplicity of tone, a captivating ingenuousness in the use of words. There are six stanzas of seven lines each, the lines vary in length, but the longest are relatively short, and the sixth is abruptly short. The critic notices that the rhyme is compact; a a b b b a a. Bose further has noticed that there is only one conjunct consonant in the whole poem, which has some significance. Bose remarks that the poem introduced a new

26. a) B.Bose- Kabi Rabindranath (Dey's Ed. 1980) P-9
    b) Sukumar Sen - Bangla Sahityer Itihas 3rd volume
rhythm in Bengali versification.

'Sonar tari' is not only a good poem but it is also different in nature. (Sonar tari je shudhu anek beshi bhalo tai nay jateo alada)\textsuperscript{27}

Bose finds an ascending order in the poem, the poem is not only very much better than the other three mentioned earlier but has no essential feature common with them.

It is not a narrative or descriptive poem, the anecdote in it is of the kind which the poet need to objectivise their emotion and without which a poem would be either an ejaculation or matter de-daist contrivance.

It moves forward from the first line and it moves fairly fast without digression or ornate metaphors. A rhyme here and there may be a little forced but on the whole the words give an impression of inevitability.

One fault, the critic has noticed is its allegorical structure.

But actually the sayings of the poem has no relation with the real grain or the boat and here lies the merit of the poem and the demerit also. But when we come to understand, "The poet himself is the farmer, the huge grains his works and the boatman, posterity, the poem is as much as finished, we have no more to get from the poem".

(ei krishak halen kabi nije, ar 'rashi rashi dhan' tnar kabyasamuha ar nabikti mahakaler dut, takhani kabitatike amara pray phuriye pheli amader ar kichu pabar thakena tar kachh theke)\textsuperscript{28}.

\textsuperscript{27} B.Bose-Kabi Rabindranath (Dey's Ed. 1980) P-10
\textsuperscript{28} Ibid. P-10.
Then Bose discusses about the poem *Lakshmir Pariksha* (Trial of Lakshmi) which is so light and playful, so brilliantly witty, so archly dexterous in the use of rhyme and the homely idiom. We forget the triteness of its moral and the absence of poetic justice due to the charm of the poem.

About *Khapchhara* Bose opines that it is a book of whim adoring it with drawings no less exquisite than the verse a mere fancy, an assertion of pleasantries but which shows the unerrring hand of a master.

"Khapchhara the book of whims and the 'Sahaj path' must be referred for the complete discussion of Bengali prosody".

(Khapchharar mato halka hasi thattar sanchayan ba Sahaj pather mato barna parichay pustak, bangla chhander sarbangin alochanay jader ullekh abashyambhabhi)29.

Then Bose turns to the poems *Swapna* (Dream) and *'Kheya*' (The crossing) where Tagore sounded the depths and touched on the tragic situation of man in this universe.

In the very beginning of the poem *Swapna*, we have entered in a world of dream with the three words together Swapna, purbajanma and Ujjaini, everything is dim, path 'curved and narrow' the house is desolate, the body of the heroine is half revealed and even the speech abandoned.30.

By invoking Kalidas's Ujjaini which is no more than a dream now, the poet gives more substance to his dream and establishes a link with India's past and the greatest Indian poet before him. The intervening centuries glow through his

29. B. Bose- Kabi Rabindranath (Dey's Ed. 1980) P-11
30. Ibid. P-12
lines. A deemly perceived undercurrent, we feel as though the same poet had existed all the time.

Kalidas, Bose thinks, has been metamorphosed in Tagore as a result, the poem effects us slightly oppressingly like a recurrent dream, the whole descriptive part is paraphrased from the 'Meghduta'; the locale, the woman's home, her costume and toilet, all these are almost same as we find in Kalidas down to the peacock.

Again the auspicious signs of the door way, the incense perfumed hair, the cosmetics culled from flowers and scandelwood and the temple of Shiva, and even the question 'Are you well, my friend'? echoes the 'How are you'? of Yaksha.

Thus Bose finds the materials of the both poets same but what is important is that Bose has been able to penetrate into the depths of Tagore's poetry here. The question of Yaksha is formal but the question in Tagore is charged with romantic anguish, with the hidden fear that the love may be lost even if the beloved is alive with the secret ironic knowledge that what endures is not love but our desire for it.

The poem ultimately ends in darkness.

Bose notices that the frustration was not in Kalidas. Words fall, names remained unremembered and the woman of dream with her scented body, her crimson robe - this woman so alluring and obscure, we see her fading into darkness and carrying away with her the whole machinery that brought her into momentary existence.
Bose finds that she is both ephemeral and timeless.

"The last lines give an effect like the cinema when the brilliant phantoms have vanished and the vivid screen has been blacked out, but the work-a-day world has not restored".

(Kabitar shesh stabake ye andhakar o stabdhata neme ashe, ta shudhu ratrir nay, ta yena dui jibaner madhyabarti ek anasti: yena cinemar ujjal chhaya murtiguli miliye gechhe, parda jure neme ashechhe ama, athacha dainandin jagattao phire asheni)\(^\text{31}\).

"The poem suspended between beginning and end, now and eternity, possibility and frustration, this moment detached from Time was never ending".

(Qui prante railo samapti o arambha, bartaman o chirakal, sam- bhabana o byarthata - madhyikhane kabitati jhuliye deye halo)\(^\text{32}\).

Bose noticed romanticism in Tagore in this poem.

From this type of criticism not only of Tagore's poetry but also the criticism of Bengali poetry as a whole is expected.

Bose then discusses the poem 'Kheya's (The crossing) 'Anabashyak' (Not needed). The original has thirty six lines divided into three stargas and each stanza has a subdivision. In twenty one lines there are exact repetition. Each subsection ends with the same couplet and each stanza with variation of the same rhyme words and with the same lines.

'Action' remains essentially the same through out; the dialogue between the girl and the poet undergoes no apparent development.

32. Buddhadeva Bose - Tagore Portrait of A poet (1962) - P-59
Bose notices in the poem, the imagery is merely decorative, but when we read it a few times we would be dragged into deep waters. It is twilight in the first, dark in the second, and black midnight in the last.

The critic questions why this deepening, and then realise that the poem is a prayer for light.

Bose compares this poem with the hymns to light in 'Gitanjali' and the very opening line of 'Raja' (The king) "Light, where is light? Will not be lit a light in this house"?

('Raja' nataker pratham uktiti ukti nay, prashna, alo, alo kai?)

Bose realises that "Anabashyak" is a song of separation. Everything in the poem contributes to the gloom, the bank of the river is 'desolate', the night is moonless, the path is solitary and the black pair of eyes of the lamp-holder is an image of the darkness".

(Anabashyak sei biraher gan; er pratiti tathya andhakarke nibir kare tulechhe - naditir shunya, ratri chandrahin, path nirjan, dipdharinir krishnabarna chakshuo yena andhakareri aro ekti chitrakalpa).

In this darkness walks the girl - the sole carrier of light, who lets her lamp drift upon the tide. The question is what does she do? Why is this cruelty?

Bose discovers another aspect of Tagore's poetry in this poem 'akaran' or 'akarane' Tagore is using this word very often, but in this poem it works like a key.

33. a) Buddhadeva Bose - Kabi Rabindranath (1966) P-14
    b) Buddhadeva Bose - Tagore Portrait of A poet (1962) P-60
34. Buddhadeva Bose - Kabi Rabindranath (1966) P-14, 15
Bose finds all the actions of the girl are useless, her lamp means nothing to the stream, to the sky or the other numberless lights on which she bestows it, she seems to be perverse creature, who deaf to the voice of feeling and necessity, throws away her invaluable possession on insensate objects.

Bose expresses that the girl is Nature and therefore regards man as 'anabashyak', useless and unnecessary.

Bose observes that the poem represents the deléma of the human condition, which consists in man's desperate attempt to impose his will on a universe which obeys another law - non-moral and non-human.

The critic says that it is not an allegory - that is the great thing about it. "The more we think, the more we are affected by what is directly communicated: a sense of futility, desolation, a cosmic failure".

Bose opines that this poem and 'A dream' challenge the popular conception of Tagore, as a poet of robust faith and flagging optimism. This analysis is unparallel and through it we can enter into the depth of Tagore's poetry.

One may ask why Tagore though capable of touching the heights, he lingers so often on the slopes? Bose very befittingly says that the answer is in his historical situation.

35. a) Buddhadeva Bose - Kabi Rabindranath (1966) P-16
   b) Cf Buddhadeva Bose - Tagore - Protrait of A poet (1962) P-63
"Born he was to the relatively immature Bengali language with a genius of the first magnitude, he had to take the responsibility of the whole Bengali language". (yehetu tnar pratibha chhilo mahattam shrenir, ar bhasha chhilo apekshakrita aparinata bangla, tai samagra bangla sahityar dayitwa tnaake nite hayechhilo)\(^36\).

In all its aspects, creating and recreating verse forms, metrical forms, and the language itself.

Thinking the Bengali poetry before him we cannot be surprised that sometimes, as though spell-bound by his own powers, he let words take possession of him, instead of acting as their master.

Little things he did playfully for the development of Bengali poetry.

'Shesher Kabita' (The last poem) which was published in 1929 and in which some traces of revolt launched by the then young generation of Bengali writers and Amit Roy, the mock-heroic hero of the novel is presented as the rebel against Tagore. According to Amit Roy, "His works are shaped like his own handwriting rounded or undulating as the waves in the manner of the rose, or a woman's face or the moon". (tnar rachanarekha tnari hater aksharer mato - gol ba tarang garekha, golap ba narir mukh ba chander dharane)\(^37\).

Bose opines that 'Shesher Kabita' shows how well Tagore understood the style of modern poetry and knew it was alien to him. This recognition is important.

36. a) Buddhadeva Bose - Kabi Rabindranath (1966) P-17
    b) Buddhadeva Bose - Tagore - Portrait of A poet (1962) P-63

37. a) Buddhadeva Bose - Kabi Rabindranath (1966) P-13
    b) Buddhadeva Bose - Tagore - Portrait of A poet (1962) P-71
Bose then remarks about the poem 'Manasi' (The Ideal Woman). This volume of poems is a microcosm of Rabindra literature. The original clue of the whole Rabindra poems we get in 'Manasi'. One of them is 'Love'.

Regarding 'Manasi' Bose gives a brilliant remark, "This volume of poetry may be called a microcosm of his whole poetry, we would not get anything in the whole of pre-Rabindra Indian Literature searching even minutely which may be compared to this".

(ei kabyagrantha yake balte pari tnar samagra kabyer ekta anubishwa prak-Rabindra samagra bharatiya sahitya tanna tanna kare khujleo tar sange tulaniya kichhui pabana) 38.

Bose says about the metre of 'Manasi'. The metre of the poem may be divided into three categories:-

Firstly where the metre is conventional or hackneyed for example the poems 'Upahar', 'Kuhudhwani' etc.

Secondly although the metre is traditional but there is newness in its use or in arrangement of stanzas for example the poems 'Ashaniksha', 'Amar Sukh' etc.

Thirdly where due to the newness of metre, rhyme or arrangement of stanzas, a new kind of sound is heard, for example the poems 'Nishphal Kamana', 'Duranta Asha' etc.

Moreover the source of 'Balaka' chanda is also found in 'Manasi'.

The discovery of the metre that is if the compound consonant is given the value of two units (matra) the metre

38. a) Buddhadeva Bose - Sanga Nihsangata - Rabindranath (1963) P-158
b) Cf Buddhadeva Bose - Kabi Rabindranath (1966) p-24
c) Buddhadeva Bose - Tagore - Portrait of A poet (1962) P-74
becomes living and charming and that was freely used in 'Manasi' first.

In technique and style and in theme also 'Manasi' may be called the micocosm of Tagore literature.

Then Bose discusses about 'Nishphal Kamana' (Futile Desire) written at the age of twenty-six. For the first time in Bengali literature the poem struck a note of Romantic weltschmerz. It appeared in 1890 in garminal, tremendous for its time.

Bose says, "When 'Nishphal Kamana' a poem of 'Manasi' was composed, that moment would I consider to be the time of the new and modern Bengali poetry's birth". *(Manasir ekti kabita 'Nishphal Kamana' yakhan lekha halo, sei muhurtatike natun o adhunik kabitar janmakshan bilbo).*

In 'Manasi' appears all the motifs of his entire poetic output - Nature, Love, the Muse, the Motherland, the World.

But in the poem 'Dhyan' (Meditation) the poet invokes some one who has robbed him of his life and death whom he remembers incessantly in the fulness of his heart and for whose sake, he accepts a desolation where the world does not exist, then we feel, as Bose says, what he tells about may not exactly be the love of man for woman.

Contiguous to this are the two poems 'Purbakale' (In the past) and 'Ananta Prem' (Unending Love) written on the same day in the same metre and stanza form, and on the same theme, actually it seems one poem in two sections.

(purbakale o anantaprem - eki tarikhe eki chhande rachita,
stabak binyase o anurup - dui angshe bibhakta ekti kobita
bale mone hay) 40.

In these poems Bose noticed that although the idea of metempsychosis is always present in the Hindu mind and it is usual for lovers in Indian poetry to swear their love by their past and future existences, and yet here the human and temporal circumstances of love seem to be almost abolished and replaced by a sense of the timeless and transcendent. In these two poems human love is described but at the same time we feel an insensible thrill.

Bose then turns to the next volume 'Sonar tarî' (The Golden Boat) 1894, which shows the poet much more in love with love and Nature. He has left behind his youthful melancholy and vagueness; his mind is more mature, his versification more talent, there is precision in his terms and a radiance spread over the language.

We see romanticism in full bloom, with the dew drops, the luminous air and the unquiet distances.

The story is told partly in the third and partly in the first person and in a style which mixes simplicity with artifice and lightness with the force of a fatal adventure: and poems more rightly sensuous, more perennially fresh or more enchanting in rhythm.

Bose thinks that these are love poems in the usual sense of the term but their very beauty makes us feel:- "The princess here is Bengali poetry, whom Rabindranath

40. Buddhadeva Bose - Kabi Rabindranath (1966) P-25
versed in sacred texts, has awakened to a new life".
(rajkanyati ekhane bangla kabita, ar Rabindranath sei
mantrasiddha purush, yini take nabajiban dilen)\textsuperscript{41}.

The answer we would get in 'Manas Sundari'.

'Manas Sundari' (The Ideal Beauty) that torrential,
insatiable poem of three hundred and thirty eight lines
which is addressed directly to the Muse. All distinctions
between the Muse and the beloved woman are deliber tely
swept away.

The 'first love' and 'moon of beauty' are depicted
in rather more homely surroundings.

Bose finds to see, "The poet and she were children
together and their boy and girl affection ripened into love
with the awakening of youth, until the play-mate became the
wife, the mistress of his soul, and the goddess ruling over
his life".
(ya chhilo balak balikar bhalobasa, tar yathochit parinati
ghatchhe yaubane, 'khelar sangini' haye uthchhe 'antarlash
shmi, badhu marmer gehini, jibaner adhisthatri debl)\textsuperscript{42}.

And then again she recedes far away, becomes illimit-
table; is assigned a place of birth 'beyond all the world'
and a home 'on the shore of those oceans' which are beauty
and desire.

Thus the poem painting between heaven and earth -
an ecstatic hymn to the Muse who is also the beloved woman
and the principle of beauty as well. Desire for her is

\textsuperscript{41} a) Buddhadeva Bose - Kabi Rabindranath (1966) P-26
b) Cf Buddhadeva Bose - Tagore - Portrait of A poet
(1962) P-80
\textsuperscript{42} Buddhadeva Bose - Kabi Rabindranath (1966) P-30
infinite and unquenchable, for although she is framed in
the human condition, the haze of eternity is on her and
is now risen as the 'poetry of the world'.

Bose says that, "Come, my love, draw me upon your
bosom" thus in the last line, the initial prayer is repea-
ted but now the love is named peace and slumber and what
the poet wants of her is forgetfulness and death a new
chord is touched.

We should note that the critic quoting some lines
has compared the poem 'Ideal Beauty' to those of Shelley's
Epipsychidion' and finds some similarity in both the poets.

Then the critic discusses the poem 'Pratiksha'
(waiting). The poet now knows that death is inherent in
Nature and therefore lodged within him - where all his
lovers have flowered^{43}.

Life waits for death as for a lover.

In another poem 'Jiban Badhu' (Life Friend), Bose
observes, the poet is playing a deathplay, a mad amorous
adventure undertaken on a stormy night, in the course of
which 'Life and Death', lost in dark and regained, stark
and intense through death who undrapes and reveals.

Death is the active agent here, the wooer and the
bridegroom, without whose ministrations life and Nature
would never realise herself.

Regarding death, Bose refers to another poem,
'Maran' (Death) where this love relationship between life
and death is celebrated in terms of a holy marriage - that

^{43}. Buddhadeva Bose - Kabi Rabindranath -(1966) P-33
of Shiva and Parbati - in tones so moving and triumphant that we see the two partners dissolving in each other's arms in a setting both cosmic and ceremonial.

Then Bose remarks about 'Niruddesh Yatra' (Aimless Voyage). The story begins in a medius-res and this is a great improvement in 'Manas Sundari'.

Bose says, "If we give a little attention to the heroine of the poem, we would perceive its extra-ordinary artistic success".

What were scattered in 'Manasi' are integrated and living in this poem.

There is in the heroine of the poem a cohesion, an artistic integrity, which we do not find in her earlier counter parts. She is invoked as 'Bideshini' (Foreigner) and the lady of the smile.

And she never speaks or moves, her sole gesture is a lifted finger pointed at the endless seas. Her effect is dynamic. The whole poem of six stanzas in a dialogue in which there is one speaker for all the questions of the poet, voiced with an increasing urgency, are met only by her smile which is constant and ravishing.

Bose notices, we are not told whether she is dark or fare, "not a word about his costume or toilet, neither eyes nor arms, nor lips are mentioned; and the only directly sensuous references are the 'fragrance of her body' and her

44. Buddhadeva Bose - Kabi Rabindranath (1966) P-37
In this criticism of Bose, there is some similarity with other Bengali critics but the way in which he has discovered an underlying thread among these poems is unique.

Bose says that the words are the same as in the end of 'Manas Sundari' but how different is the accent. In the longer poem death or sleep means the exhaustion of over-worked passion but here they too become parts of the total experience.

We know although the poem ends, the voyage will continue. Actually there is a hint of a closer relationship between the poet and the strange woman. She is fate, his daemon, she is poetry or his life in poetry.

Bose says that, "what was in 'Manasi', the anecdote, has become a myth in the poem 'Niruddesh Yatra'". (Manas Sundarite ya chhilo kahini, ta 'niruddesh yatra'y puran haye uthlo).

One question is too intriguing to be left out why is the woman a stranger, a foreigner, the unknown one? His daemon is unknown to him in the sense that it belongs to his unconsciousness.

Hovering behind this is the river 'Padda' and the

45. a) Buddhadeva Bose - Kabi Rabindranath (1966) P-37
   b) Cf Buddhadeva Bose - Tagore - Portrait of A poet (1962) P-83

46. a) Buddhadeva Bose - Kabi Rabindranath (1966) P-36
   b) Cf Buddhadeva Bose - Tagore - Portrait of A poet (1962) P-84
Bose thinks that there are also memories of Tagore's trips to the occident in the poem.

And this 'foreigner' makes us pause when we remember that song of Tagore's, where this very epithet is used and where he declares that he knows her, this strange woman who lives across the seas.

The poet has 'given her his heart', and come to her door as a guest, after travelling round the world. The ambiguity of the last line is striking, it places the poet outside the world and leaves us in doubt whether 'the guest' will be admitted.

Bose notices that the word 'west' was used three times and it must have some meaning to the poet.

The use of this 'west' was used in 'Bichchhed' (separation) and 'Biday' (farewell) of 'Manasi'.

"In 'Bichchhed' one girl is walking towards the west alone, the poet is looking her with enchanted eyes and simultaneously both the girl and the sun disappeared, then the poet felt the agony of separation".

Muse in the 'Aimless Voyage' remains a stranger, haunting and beautiful in her silence with secrets, which are the poet's own but which being a poet will never

47. Buddhadeva Bose - Kabi Rabindranath (1966) P-40
The poet assumes femininity, and the Muse, the mistress, the Manas Sundari all merge in a masculine god, 'Jibandevata' (The Lord of Life).

'Antaryami' and 'Chitra' are also elaborately discussed by Bose. In these two poems, Bose has shown the development of the poets Muse, the beloved or the poetry.

Bose explains the poem, 'Antaryami'.

It was a year after 'Niruddesh Yatra', the poem was written, the addressed 'Kautukmayee' is a near relation of the 'Bideshini'. The epithet means curious, playful or fond of mockery.

It is she who speaks the poems, which surpass the poet and his modest aims and which, but for her collaboration, would have had little significance.

"She is not externalised a 'Manas Sundari' or 'Bideshini', she is not established on human background, she is indwelling lodged within the poet, and yet she moves, eludes, guides, baffles and enthrals".

The title of the poem is 'Antaryami' (The indwelling one), the word is given in the masculine gender, as the poem advances, this lady of playful mood seems to transcend

b) Cf Buddhadeva Bose - Tagore - Portrait of a poet (1962) P-88
her legitimate domain. She is called both god and goddess, the poet's beloved as well as bishwarupi. The adjectives applied to her, are both feminine and masculine; she is the 'down' which the poet hopes, will burst from the night of death.

Bose observes, "There is a clear resemblance among some other poems and 'Antaryami'". (ei pustaker anya kaekti kabitar sange er suspashta sambandha amara laksha kari)49.

In both the poems, 'Chitra' and 'Antaryami', the idea of immanence are noticed by the critic. In both, we are introduced to a being, who is multiform, quick-moving and bewitching to our senses, and who is also indivisibly one, infinitely reposeful fixed in a luminous voice outside the space and time.

Both the poems end on a note of worship, she is light without motion, constant and ineffable, she is already God. Any possible doubts in this poem are removed by another poem in the same volume - 'Jibandebata' (The Lord of Life).

It is here that the poet's beloved who was hitherto a woman and at times quite palpably so, becomes unequivocally a Male God. He is 'Antaratama' the most indwelling one and the speaker of the poem is a woman who is married to this god and who uses the accent of the ideal wife of the Hindu tradition.

Buddhadeva opines that, "In every line the voice of the ideal Hindu chaste is heard".

(pratiti pangktite adarsha hindu satir kanthaswar sunte pai)\(^{50}\).

Bose notices in the poem, the vineyards and the nuptial bed have a distinctly erotic ring and the colours and rhythms unmistakably point to the poetry, but the voice is of a devoted wife, who has done literally all to please her lord but is afraid, she will be found inefficient.

It may be noted that the frequent reference to nuptial bed in Tagore's poetry created dis-satisfaction in Tomson.

Bose hesitates but declares"'Jibandebata' is the first poem of Rabindranath, where he realised himself as a devotee to God though not named keeping himself in disguise".

(jibandebatai Rabindranather pratham kabita, yate nam uchcharan na kareo, ekti chhadmabesh abashishta rekheo - nijke tini bhagabaner bhakta hisebe upalabdhi karechhilen)\(^{51}\).

But in fact he never 'goes over' but keeps moving back and forth, and to and fro, among the objects of his love, and it is this in him which sets him apart from the mystics with whom he appears to have affinities.

Bose observes that there was influence of Vaishnabas in him and Tagore's realisation of God from 'Chitra' to 'Kheya' was mainly based on Radha-bhaba.

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\(^{50}\) Buddhadeva Bose - Kabi Rabindranath (1966) P-48
\(^{51}\) a) Ibid. P-49
b) Cf Buddhadeva Bose - Tagore - Portrait of a poet (1962) P-91
But Tagore's strength lies in his openness and direct appeal, you are always welcome to his poetry, no matter whether you are atheist, agnostic or believer.

Bose notices another thing that "If you analyse his credo, you will find, it is a compound of Upanishadic and Baishnavic elements, perpetual movement between one and many, 19th century western humanism and romanticism even the 18th century rationalism, some of them are antagonist to each other - all these contradictions were blended in his poetry." 52.

In a volume entitled 'Chaitali', Nature is an autonomous presence needing nothing to complete it and epitomised in the poet's darling river Padda. But the Nature in 'Chitra' is an emanation of the divine, a many coloured reflection of eternity.

Bose then says that the poem 'Padda' was written four months after 'Chitra' and in Tagore we can see that both these feelings or attitudes existed simultaneously, they often merged and overlapped, as did the many different forms of love and worshipful devotion.

This 'Jibandebata' remains with him right up to 'Jibanjal' and even up to 'Balaka'.

In another poem 'Atithi', written with superb delicacy and an almost colloquial intonation, the poet sees this woman in him, as young bride, who at the hour of gathering dusk, is startled by a vague rumour. We are not

52. a) Buddhadeva Bose - Kabi Rabindranath (1966) P-53
    b) Cf Buddhadeva Bose - Tagore - Portrait of A poet (1962) P-92
told whether or not the guest came and the tense used in
the poem hovers between the present and future, it reads
like a forecast of an approaching but uncertain event.

Bose notices that, "The verbs, 'elo', 'niyo',
'theko' etc. are hovering between present and future".
('elo', 'nio', 'theko' prabriti kriya padguli o bartaman
o bhabishyater madhye duelayaman) 53.

Here the story is presented from another angle,
it appears, the bride is not prepared but the lover can
take her by surprise - a drama compressed in forty lines
of verse is a masterpiece of Tagore.

Bose says that, "'Shubakshan' (Good Time) and
'Tyag' (Sacrifice) is one poem in two names and two parts".
The first part is composed in future and the second part
is in past tense. "The story begins abruptly and is told
through a dialogue with a single speaker like the 'Niru-
ddessh Yatra'".

What was hope in the first has become changed to
remembrance.

The girl's voice vibrates throughout the poem with
the same joy.

Bose thinks that in this poem God comes up rather
to the surface and this would be true of a number of other
poems in the 'Crossing'.

54. Ibid. P-57
Bose also discussed about *Gitanjali*. He says that there is no single volume of Tagore of which we may say that it is most representative work or combines all his characteristic merits.

But Bose notices "Gitanjali has a quality, which we do not generally associate with other Tagore's works of poetry: that is its consistency or integrity". (gitanjalite ekti lakshan paoya yay, yar abhab tna'r anya anek kabyagranthe piradayak - ta halo sangati ba akhandata).

It is of a piece, all the poems in it belong together; no humorous or text book pieces are introduced on this rapt conversation.

Bose observes, it (Gitanjali) is a junction where many parallel lines converse - love of nature, of mankind, of woman, dedication to poetry, to the motherland, to suffering and death and God: all these elements which had hitherto appeared in isolation or in partial combinations, are here once, comprehensively unified.

By 'Gitanjali', Bose means not only the Bengali or English but both in his criticism here also.

Three successive volumes *Gitanjali* (1910), *Gitali* and *Gitimalya* (1914):- The titles are conventional but among the three hundred and seventy six pieces of this triology, to the critic, at least there are a

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56. a) Ibid. P-63
 b) Cf Buddhadeva Bose - Tagore - Portrait of a poet (1962) P-102
hundred pieces of dazzling and imperishable beauty, perfect in form and sustained in inspiration.

Bose further notices that Tagore never made a cult of art and walked to his greatness through countless lapses and repetitions. He often over-writes and sometimes indulged in habitwriting. He was so rich that he could afford much waste.

But 'Gitanjali' is free from his usual fault, for in it, he was tied to a form as strict as the Italian Sonnets.

In these poems of 'Gitanjali' there is no verbousity, no emotion. The poems were spontaneously composed.

Most of the songs of 'Gitanjali' phase are divided in four stanzas and four lines in each stanza, the first rhyme comes to the end of second and fourth of each stanza.

Bose says that, "In pre-Rabindra Bengali songs, such a clear poetic form is not found". (Rabindra purbabarti bangla gane ei rakam kono suspasita kabyik rup paoya yayna)\textsuperscript{57}.

Bose thinks, "The writings of 'Gitanjali' - phase are the brilliant examples of pure poetry and rhythmic art". (gitanjali paryaer rachanaguli satyikar kabita ebang chhanda shilpero ujjwal udaharan)\textsuperscript{58}.

These are famous in Bengal as songs. But Bose thinks, we can get pure poetry from these if we forget them as songs.

According to the critic, "The whole 'Gitanjali' phase may be called a poem of long and coloured waiting".

\textsuperscript{57} Buddhadeva Bose - Kabi Rabindranath (1966) P-64
\textsuperscript{58} Ibid. P-66
The poet is sitting by the side of road like Amal of the Post Office, his aim and business is to wait.

"If we add some poems of 'Kheya' (The crossing) and the Post Office to the best poems of 'Gitanjali', we hear the dialogue of two deserted lovers which is heart-touching and suggestive."

Bose opines correctly, the Gitanjali songs are short, simple and as much disembodied as written words can be, the language is plain, terms universal.

Bose says that, "The essence of accumulated all his (Rabindranath's) travel and work, joys and sorrows, feelings and realisation, what he saw, read, wrote and thought in fifty years of his life are exuded in this little, simple and rich bunch of songs".

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60. Ibid. P-73
61. Buddhadeva Bose - Sanga Nihsangata - Rabindranath (1963) P-204
Buddhadeva Bose's criticism on Tagore's short stories and novels.

Buddhadeva Bose has written his criticism on Tagore's short stories and novels in the book 'Rabindranath Kathasahitya' which was first published in 1955. It should be kept in mind that Bose's criticism on Tagore's poetry demands a special place in the history of Bengali criticism. But his criticism of short-stories and novels is to some extent partial.

Everywhere, Bose tries to find out the poetic qualities and linguistic excellence of Tagore and that is true in the case of his discussion about novel and short-stories also.

Bose has discussed to some extent elaborately in the above book, the novels 'Gora', 'Chaturanga' or 'Ghare-baire', (Home and Out), 'Shesher Kabita' (Last Poem), 'Dui bon o Malancha' (Two sisters and Malancha), 'Char Adhyay' (Four Chapters) and 'Chokher Bali' and occasional remarks on other novels and short-stories of 'Galpaguchchha'.

Most of his remarks on Tagore's novels and short-stories are on deductive method and the above few novels are discussed in some detail.

The critic opines justly that "Tagore's poetry and poetic drama, demands the background of world literature but his novel and short stories should be judged on the background of Bengali life and Bengali literature".
sahityer Bangali jibaner pariprekshite)\textsuperscript{62}.

In the novel and short story, the influence of the society and time is too much. They depend on geography, history and social environment. Secondly in our motherland there is a traditional difference between the poetry and prose literature.

There was a stream of poetry for many hundred years and the materials were rich.

Bose says that, Tagore has sufficient materials from the Sanskrit, Vaishnava and Baul poetry. At the time of his youth, Bengali prose was immature and novel was newly born and there was no existence of short story, he had to struggle to make the prose language rich, had to think over the new style.

According to the critic, "The Bengali prose has become mature in his life time but slowly".

(bangla gadyer yyojan byapi parinati ek jibane tini samaddha karechhen. ek jibane, kintu dhire)\textsuperscript{63}.

He was not like Madhusudan Datta, he did not want to change abruptly. As he had to go to a long way he was advancing gradually.

From the very beginning of his literary life, Rabindranath rebelled at heart against the prime responsibility of 'sadhubhasha' though for a long time he was unable to break away from it and accept the 'chalit bhasha', as it attracted him.

\textsuperscript{62} Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-11
\textsuperscript{63} Ibid. P-12
He was in love with its music, colour and warmth.

His 'Europe Prabasir Patra' written at the age of eighteen, was in lovely and lively prose, the prose of every day speech. An air of joyous freedom pervades these letters free from the cold formality of 'sadhubhasha'. For some strange reason he could not adopt this 'chalit bhasha' till the appearance of 'Sabuj Patra'.

Before and after 'Sabuj Patra' we find two different Rabindranath.

"Tagore's poetic existence was not fully free in his fiction and essay before the appearance of 'Sabuj Patra'."

(sabuj patrer age paryanta prabandhe ba katha sahitye thar kabisatwa sampurna nishkriti payni) 64.

Rabindranath himself in prose fiction and essay was close on the tracks of Bankim Chandra with Sarat Chandra in hot pursuit.

'Chaturanga' was his last novel in the old style and 'Ghare Baire' his first in the new.

But he was still hesitant, for though this claimed him more and more, he was unable for some years yet to ring out the old. It was only in old age that he could finally make up his mind - for Rabindranath grew older and bolder at the same time - pursue himself to write every bit of prose in 'chalit bhasha', whether fiction or short story.

Bose rightly says that his total rejection of 'sadhubhasha' completed his conquest of prose and that on an unpredictable level; he discovered incalculable shapes, shades and

64. Buddhadeva Bose - Sanga Nihsangata (1963) P-126
debths and so quickened the process of evolution that in last twenty years of his life, his prose as Bengali prose, took on more new forms than it had done in preceding forty years.

'Shesher Kabita' is an extremely weak novel, if a novel it is.

Bose thinks it is a prose poem in a new form, employing both prose and verse.

'Shesher Kabita' is historically important in not only Rabindranath's own work, but in the whole of our literature and though its specific influence has not been unquestionable, landing some writers in fanciful if not fantastic inversions of verbs and nouns, the book itself is written in a 'Pavlova' like prose.

According to Bose, "In Rabindranath's later novels he did not go to tell stories but wanted to throw light on the depth of the human heart and wanted to bring the novel on the level of poetry".

(Bunar uttarjibaner katha sahitye, kono nichhak galpa balte yanni Rabindranath, manusher gahan mane alo phelte cheyechhil-len; cheyechhilon upanyaske kabyer sadharmi kare tulte)\textsuperscript{65}.

Bose says that, the value of the great part of Tagore's novels rests on his poetic quality.

This is also a part of a great critic like Buddhadeva that he is always searching poetry in Rabindranath's novel also.

Other side of the novel and short-stories was of less importance to the critic.

\textsuperscript{65} Buddhadeva Bose - Rabindranath : Kathasahitya -(1955) P-16
Bose opines, "The novel 'Yogayog' (correspondence) is an example of successful blending of novelist and poet". (yogayog asamapta haleo kabir sange aupanyasiker sarthak milaner drishtanta)\textsuperscript{66}.

This novel although incomplete, draws the admiration of the critic.

From 'Manasi' to 'Kalpana', Tagore was a discover and creator but in prose of his novels there is nothing of historical newness. But in short-stories Tagore was different.

Except in 'Mahamaya' he has not followed the ideal of Bankim Chandra. In other short-stories his individuality is distinct. The style is also beautiful.

There was a gulf of difference of Tagore's short-stories and novels of the same period. In novel, he was advancing timidly.

Bose discovers that Tagore was a creator of short-story.

"Rabindranath wrote first short-stories in Bengali language when short-stories were hardly known to the English literature."

(bangla bhashay pratham chhotogalpa lekhen Rabindranath, ebang eman samaye lekhen, yakhan engreji sahityeo chhotogalpa namak bastutir chal hayni)\textsuperscript{67}.

Bose opines that short-stories are suitable for Tagore's character. In superiority Tagore's novels are few in comparison to his vast range of short-stories and poems.

\textsuperscript{66} Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-16
\textsuperscript{67} Ibid. P-17
Story-writer Tagore is nearer to the poet-Tagore, according to the critic.

Bose opines, "The structure which has been erected in Bengali novels, Bankim may be the guardian deity but Rabindranath is the first architect".

The form of novel has been changed in Tagore's hand. The fascination of the plot of Nineteenth century is gone. The novel has become dependent on theme and thought. Various kinds of experiments were done by Tagore in technique and style of fiction. It was the urge from Tagore's mind.

Most of his short stories are written in early life. Bose has given importance in the theme of Tagore's writings than the plot.

Bose says that, one plot grows once only and the theme may be grown thousand times.

Bose says that Bankim first imported the story of plot and Tagore was for a long time under the ideals of Bankim.

Although Tagore in his earlier life has written the stories like 'Post Master' or 'Ekratri' yet due to the fascination of plot, Tagore marred the novel 'Bau Thakuranir Hat'.

The critic observes that, in 'Post Master', the personal sorrow has been transformed into universal sorrow and we feel the deep sorrow of the girl and temporary tears of the girl was spread over the whole world. Here Bose notices the universality of Tagore's short-stories and this remark cannot be denied. Tagore was a great lyrical poet and at the same

68. Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-18
time his mastery over short-story is also undeniable.

'Galpaguchchha' has also the poetic qualities.

But above all the realistic picture is also available in 'Galpaguchchha' and the materials as noticed by the critic are all drawn from the whole Bengal:

"Her various seasons, lovely river current, fields, bamboo forests, 'chandimandap', village boys and girls, social revolution, modernism of the last nineteenth century and first twentieth century, joys and sorrows of Bengal, her fear, greediness, power, frustration all are manifested in 'Galpaguchchha' 69.

The stories are the exact picture of the then Bengali society but the stories are living and vivid and we feel, our life has flowed through these stories.

As for example the character of Mrinmayee in 'Samapti' has been drawn in such a way as the story has become local and at the same time universal.

"Every phase of the development of her character is very real and these are the riches of every human being." Mrinmayee is mere a girl, she does not know how to hide or express her feeling of mind but when love slowly makes her a young girl without her knowledge and we find this changed picture as any lover of the world."

(Mrinmayee prakritai balika, se byabahar janena, katha balte janena, maner bhab se lukoteo shekheni, prakash karteo shekheni, -- prem ese nijer ajantei take yakan dhire-dhire yubati kare

69. Buddhadeva Bose - Rabindranath: Kathasahitya (1955) P-44
Here also Bose notices the universal feeling of Tagore.

The best example is 'Nastha Neer' where the writer tells nothing but everything. Moreover the importance of death, murder etc. have been explained in such a way as we are astonished.

According to the critic, generally to conclude a story with the death of the main character is dangerous, apparently it shows the weakness of the novel, but Tagore has done it in many times - the death of Fatik in 'Chhuti' and Yatin in 'Shesh Ratri' and has done in such a way as we get a pure type of art.71

Here Bose admits the tragic qualities of Tagore's fiction.

Bose says that, 'Galpaguchchha' is a book where we may find a sequence of gradual development of Bengali prose - 'sadhubhasha'to'chalitbhasha', straight to curved, simple art to rich art - the sequence of gradual development of Bengali prose are noticed from 'Post Master' to 'Patra Patri'. The brightness of 'Shesher Kabita' is not found here, but the language here is taking the story ahead.72

Bose says that, "The writer in 'Galpaguchchha' is in one hand a poet and on the other hand a matured man, keen in observation, ready-witted in creating".

70. Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-45
71. Ibid. P-49
72. Ibid. P-51
In the book there are maximum adjectives and similes and not a single one is meaningless. Long simile is rare in 'Galpaguchchha'.

Bose says that the stories of 'Galpaguchchha' had been set up on the background of Nature.

Bose remarks on the images of 'Galpaguchchha' as the bridge between the writer and the reader. The images sometimes work like a candle which allows the pure story to reach to the depth of the mind of the reader.

Bose appreciated the novel 'Gora' of Tagore as the novel is complete in craft, brilliant in character and compact in plot construction. While discussing on 'Gora' the critic admits that it is very difficult to judge a novel. Because we cannot remember together the whole of a novel in our mind, we remember only a portion of the whole novel.

This can be argued, because no work of art is ever partially judged.

Buddhadeva Bose has rightly praised the novel 'Gora' a best one. In this novel Tagore's psychological side has been expressed. In the whole literature of novel and short stories Rabindranath has admitted Calcutta in this novel only and the incidents throughout took place in Calcutta. The characters are explained elaborately by the critic.
Gora has left a deep imprint in the mind of Bose by virtue of certain remarkable features. These are the physical description of the hero, his long appearance and white complexion, his thunderous voice, his long strides along the lonely river bank casting his increasingly longer shadows under the sunlit noon sky, the unfolding of love between Binay and Lalita upon the dark river, the affectionate picture of Anandamayee, Sucharita's little brother, the famous remark of Harimohini regarding the difference between milk and water and finally the precisely described sweetness of the novel that enlightens the book after all its storms and strains and stresses.\footnote{Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-65}

The centre of the novel no doubt lies there where the current of two love flows through many obstructions and the fight between the English and the Indians - these are helping the gradual development of these two love stories and the value of the novel rests on them.

Moreover the critic observes, "Rabindranath knows that India which Gora dreams of, is a Hindu India and this dream is bound to prove futile"\footnote{Ibid. P-76}.

Tagore has drawn Gora as a active young man, who is dutiful to his ideals but he has a sacrificing tendency also and a lover also.

\footnote{Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-65}
\footnote{Ibid. P-76}
When Gora has known that the world is not only of man, and in his new birth we become his partner. When Gora could realise that this world without Sucharita is unendurable, the mind of the readers is moved by the joyous pain of Gora and there lies the centre of the life of the novel according to the critic.

Like Anandamayee no other character so living, heart-welcoming is found in Rabindra literature.

Bose says that in 'Gora', Tagore has not left a single character indistinct. Haranbabu Mahim, Baradasundari, Harimohini, Kailash - these secondary or small characters are all exposed with their personal individuality.

Binay, has been considered by the critic as one of the heroes of the novel who covers many pages of the book, has no any personal existence.

Gora has been compared with Antonio or Rosalind and Binay with Bassanio or Salia.

Tagore's behaviour to this character is ultimately consistent but the character of Paresh Babu is pale in comparison to Anandamayee according to the critic.

Gaurimohan has also been drawn brilliantly as noticed by the critic.

But "Gora" is the main character of the novel and which is not found in the whole of Rabindra literature 78.

In the end of the novel Bose notices the great Rabindranath who is the worshipper of humanity.

78. Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-73
'Chaturanga' and 'Ghare Baire' are the two novels which have some common characteristics written in the same year 1916 and are written on the style of 'I'. In these two novels Tagore has introduced a new form and are different in subject matter and purpose. Bose has noticed the language of these novels.

'Chaturanga' Tagore's last novel in 'sadhubhasha' and 'Ghare Baire' his first in 'chalitbhasha'.

But Bose notices that in 'Chaturanga' many characteristics of 'chalitbhasha' is present. Historically when argument regarding use of 'chalitbhasha' began in the history of Bengali literature, the two novels were written.

After 'Ghare Baire' Tagore never used 'sadhubhasha' in future.

Bose says that, in both the novels Tagore made experiments on language. This experiment is a far-reaching effect in Bengali literature.

Bose notices, "The dialogue of 'Chaturanga' is written in 'sadhubhasha' but its arrangement is so compact and style is so simple that after reading we realise with wonder that we were so long reading 'sadhubhasha'".

(Chaturange sanglap suddhu sadhubhashay lekha, kintu tar binyas eman sangyat, ar bhangi eta sahaj ye puro baiti pare uthar par hathate yena amara sabismaye upalabdhi kari ye etakshan dhare sadhubhasha parchhilam.)

Bose further observes that 'Chaturanga' is the first

79. Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-83-84
Bengali book which has a tendency of lessening number of verbs.

In it some words have been used in the form of 'chalitbhasha'.

In 'Ghare Baire' there is some over-statement and the words are more rhetorical. The language of 'Kekadhwani' of his first life in this respect may be compared with 'Ghare Baire'.

'Kekadhwani' is his first official writing in 'sadhubhasha' and it has poetic qualities.

The critic has seen in the novel, 'Shesher Kabita', a modern image of Tagore. The language of the novel is so forceful and bright that such was not available in the past Bengali literature.

Tagore has twisted its language according to his sweet will. It has an influence in the recent improvement of Bengali prose. The experiment started in 'Ghare Baire' has been fully materialised in 'Shesher Kabita'. The last result of long day's experiment is found in this novel, from this point of view Bose opines that it is not wrong to say that this book has liberated Bengali prose.

The critic gives importance to its language and remarks that the conclusion of the novel is saved by the last poem of the novel from destruction.80

It is an example of Tagore how a poetic talent has helped in prose fiction. In the word-fight Amit Roy has won over Lily Ganguli due to his poetic strength.

80. Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-90
Bose opines that the other characters are been because all the characters are echoing the language of Amit Roy. Bose thinks 'Shesher Kabita' is a artistic work only for its poetry.

The character of Keti is more living than Labanya. Labanya, Yogamaya and even Keti are all representatives of some social community; but the personality of Naren is praiseworthy.

The fault of the novel noticed by the critic is that, "The dialogue of 'Shesher Kabita' is polluted for, Rabindranath has not used his own language, he has used the language of Amit Roy in the voice of almost all the characters".

(shesher kabitar sanglap tahale, ei karane dushya ye te rabindranath ntar nijer bhasha byabahar karenni, pray sakaler mukhei amit rayer buli basiyechhen)81.

The satirical element is also noticed by the critic in the novel.

Bose says that the prose of 'Shesher Kabita' is flexible like English and the language is of twentieth century. 'Sabuj Patra' was a landmark in the development of Bengali prose. 'Shesher Kabita' is another landmark and a new form of language in Bengali literature.82

'Dui Bon o Malancha' are two novels which have been discussed by the critic, Buddhadeva Bose.

Bose says that in both the novels the subject is illicit love and the appearance of new love in the married man.

81. Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-96
82. Buddhadeva Basur Rachana Sangraha 8th volume (1981) P-596
Bose opines that we feel dis-satisfied with the unjust treatment to Binodini in 'Chokerbali' and Tagore's indifference to Sandip in 'Ghare Baire'.

To compensate these two novels Tagore wrote 'Dui Bon o Malancha'.

Although Sharmila is not fully deprived from the sympathy of the writer, in the 'Malancha' on the other hand the balance between the traditional law and his own intuition is spoiled.

'Malancha' has become a cruel, unbelievably cruel story for which Tagore has been seriously attacked by the critic.

"The only fault of Niraja is that she is sick, the ten years life with Aditya was of happiness, the writer has not given a hint of any doubt."

Aditya suddenly was indifferent to Niraja and discovers his love in Sarala, his girlmate. The introduction of the character of Ramen is also not consistent. His love with Sarala is indistinct and he is only giving the advice to Niraja about the high ideals of Hindu woman's sacrifice.

Both the novels according to the critic, are loose
in construction. There are some inconsistencies, a hint of melodrama is noticeable which is distinct in 'Char Achayay'. It was differently interpreted by other Bengali critics. 84

In 'Dui Bon', the field of love between Sashanka and Urmila was ready from the beginning, there was surety in their love.

Nirad, lover of Urmila went to Europe and married there. The character of Sharmila has been appreciated by the critic. Shashanka has been drawn as a weak character. Tagore has no sympathy on him, on the other hand he has rebuked him according to the critic.

Shashanka is making love with his sister in law, Urmila on the other hand he has placed his sick wife, Sharmila to a high level of goddess. But ultimately Shashanka's love for Urmila has also become 'deemed'.

"Shashanka himself is not conscious that he is reukable but Tagore knows and this is the cause for which 'Dui Bon' has become living. But if there was a little hint of this satire in Aditya about Sarala then 'Malancha' would not be so unbearable! In the world of fiction it is a sorrowful exception according to the critic." (shashanka nije abashya janena ye se hasyakar, kintu ratindranath ta janen, ar seti ekti karan, yar janya 'dui bon' pranabanta hate perechhe. aditya ki sarala sambandhe thar abhasmatra yadi thakto, tahale 'malancha' aman duhsanarakam hridayhin hato na) 85.

84. Sukumar Sen - Bangla Sahityar Itihas 4th vol. P-453
85. Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-113
"Char Adhyay" is Tagore's last novel. Bose first notices that the tea-stall of the novel is not real. Many outside materials have been taken in the story but these are linkless in many places.

The critic notices the lyrical qualities in this novel. This intensity of lyric is not found in either 'Malancha', 'Dui Bon' or even 'Shesher Kabita'. "The whole second chapter is a poem of long heated love and the third and fourth chapter are also same. The centre-point of the novel is the love of 'Ela and Antu.' (samasta dwiteeya adhyaytake bala yay ekti deergha tapta premer kabita, triteeya o chaturtha adhyayo pradhanata ta-i. ela-antur bhalobasai ei granther pran-kendra) 86.

Bose has remarked that the poetical qualities have been accumulated surrounding the love of Ela and Antu like the food in the egg.

Bose further opines nicely about the lyric that the characteristic of lyric is that it melts the informations in its emotion and their existence is lost and transformed in such a way that the history in it cannot be identified.

Bose has also noticed melodrama in the novel, the sound of whistle, Indranath with an electric torch on hand, sudden appearance of a taxi under the dark banyan tree - the combination of all these is like a dream in different meaning. Here Bose refers to an example of how the novelist is hurt by a poet 87.

86. Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-116
87. Ibid. P-117
'Char Adhyay' has a demand that this bright expression of love is uncomparable in Tagore's prose literature. Love here means the love between man and woman, in whose centre there is sexual urge.

Bose remarks that 'Chaturanga', 'Ghare Baire', 'Yoga-yog', 'Dui Bon o Malancha' are the novels in which there is a hint of sexual urge, but 'Char Adhyay' is his first prose book, where he admitted freely that love is barbarous and for this cause, 'Char Adhyay' is famous in Tagore literature and Bengali literature.

Bose finds fault with the novel that its body is the novel but its soul is of a poetry. (tar dehata upanjaser haleo atma kabitar)88.

The indispensable materials of a novel are not adjusted here and as a result it harms the poetry also, yet it is sure that the novel is readable and re-readable only for its poetic quality.

Another thing it may be noted that in his writings of novel, from the village cultivators to the learned and rich people all are present and even the nineteenth century middle class service men are not excluded.

According to the critic in his earlier fiction and satirical dramas, the characters are all our daily known general people - Kahiyo is bright, 'Purna of 'Chirakumar Sabha', 'Chandara of 'Shasti' are all uncommon but for their manifestation there is no sufficient arrangement according to the critic.

88. Buddhadeva Bose - Rabindranath : Kathasahitya (1955) P-122
Bose in his criticism of poetry, prose, novel and short stories, has tried to find out the poetry only. The only novel 'Gora' was appreciated and 'Nauka Dubi' was a weak novel to the critic. But about 'Nauka Dubi' it has been evaluated differently by other critics.

Bose has also discussed about the child literature of Tagore. Bose says that the child poems of Tagore is light like air, but he has kept in it the weight of full matured life.

Excluding the syllabus books, he has not written a single child book.

It was not possible for him because he was too a great writer. If he is to be brought to the level of a writer of child literature then we are to collect light written books of the child.

Tagore is a great poet in his child books also in times he peeps as a great poet in times as a result a real book of child is very rare.

It is better to say Tagore writes on child and it becomes enjoyable to all.

'Sahaj Path' is a successful book like jewel in the Bengali Language and draws the admiration of Bose. Its prose and poetry and their metre rhymes are excellent and Tagore wrote this at the age of seventy. Moreover there is literature in it.

89. a) Buddhadeva Bose - Rabindranath: Kathasahitya (1955) P-23
    b) Cf Sukumar Sen - Banglasahityer Itihas 3rd vol. P-37
    c) Cf Nihar Ranjan Roy - Rabindra Sahityer Bhumika, P-406
80. Buddhadeva Bose - Sahitya Charcha, (1954) P-70
Bose says that Tagore has brought newness in the Bengali metre. Bose says, "The metre is the inseparable part of the soul of poetry".

The three metres which existed before Rabindranath were modified and associated to the nature of modern Bengali language consistently by Rabindranath. Upto the last day of his life, Tagore worked hard for experiments on metre. He has opened the door of endless varieties of Bengali metre.

Bose says that, Rabindranath was the discoverer of three syllable metre because if compound consonant is given the value of two-syllables, the real form of metre is exposed, this was not understood by any previous poets. And before 'Manasi' not even by Rabindranath.

The day on which Tagore found it out, a new metre was born.

Bose says that swarbritta has an attraction of blood to payar and it has also affinity with matrabritta. Payar may be medium of pure spoken tongue. This has been shown by Tagore in his book 'Parishod'.

Bose says that there are three types of metre in his essay, "Bangla Chhander Prakriti":

1) payar type
2) swarbritta
3) matrabritta.

Bose remarks that from the point of sound Tagore has told that there are three types of metre - sama-matra,

91. Buddhadeva Bose - Sahitya Charcha (1954) P-85
asama-matra and bishama-matra.

Bose opines that Rabindranath and his later poets have written in countless poems 'Muktak' payar and 'Muktak' swarbritta but matrabritta 'Muktak' is rare. It may be called 'Muktak' if the lines are unequal. Rabindranath has told the prose metre as 'bhabchhanda'.

Bose remarks that the prose, poems of Rabindranath are pure prose, there is no hint of poetry.

Bose opines that real free verse of Mishrachhanda is not found in Rabindranath. According to the critic there is a hint of this metre only in three dance dramas and poetic dramas. His discussion on metre and philology not only touches our intellect but also it enlightens our whole existence.

Bose has discussed about 'Rabindrajibani', of Ajit Kumar Chakraborty, 'A Tagore Reader' of Amiya Chakraborty and 'Towards Universal Man'; Rabindranath Tagore edited by Bhabani Bhattacharya.

About the first book mentioned above Tagore appreciated Ajit Kumar Chakraborty for his courage to write about Tagore because it was an act of immense courage at that time. But Buddhadeva has told him the first adorer of Tagore.

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92. Buddhadeva Bose - Sahitya Charcha (1954) P-104
93. Buddhadeva Bose - Sanga Nihsangata (1963) P-130
Bose opines about the book 'A Tagore Reader' of Amiya Chakraborty and says that in this book Amiya has given the specimens of all types of Tagore's writings. The aim of the writer is to present Tagore newly. This book draws the admiration of the critic.

About the 'Towards Universal Man' Bose observes that the title of the book is justified and Rabindranath was really a universal man, the aim of the book is to be acquainted with western readers.

The value of a man rests on himself to expose humanity fully is his realigious practice. He has made India a part of the modern world and has made himself a great representative of the both.

94. Buddhadeva Bose - Sanga Nihsangata - Rabindranath (1963) P-167