In this investigation, a comprehensive study has been made about the literary criticism of Rabindra literature, modern Bengali literature and Sanskrit literature done by the critic Buddhadeva Bose.

He although took varied literatures for criticism, he demonstrated his opinion everywhere that literature is supreme and criticism is its follower. He thought that literary criticism itself acquires the traits of literature which it deals with. According to him only the literary value of criticism is permanent because literary criticism differs from exact science. It is like literature relative, probable and general. Literary criticism therefore requires a literary artist's hand; it is written in language not in definition.

Therefore, according to him most of the memorable and remarkable criticisms are the works of the litterateurs themselves.

Because of this particular idea about criticism, Buddhadeva Bose took the job of criticism in a rather flexible and modern way. He did not strictly follow any particular method of criticism though he freely adopted different methods in a single critical work.

His main inclination was towards western critical methods more particularly the newer ones. His enthusiasm in practising comparative method can be viewed everywhere.
and he may be termed as the only Bengali critic of the comparative system in Bengal. Moreover, he has followed other critical methods like aesthetic, subjective, impressionistic, descriptive, historical and psychological methods of criticism.

As a major literary artist in Bengali, he propagated the theory of 'art for art's sake'. This outlook has also greatly influenced his literary criticism.

In literary insight and approaches, he was affiliated to the creative mind of Rabindranath: in a way he is the solitary follower of the critic Rabindranath. His criticism, from the very beginning was mature and generally no development is noticeable there. There is generally no difference between his early writings and later ones. In literary criticism he does not believe in so called innovations, rather he believes in establishing previous views in newer perspectives again and again.

That is why, we come across a certain kind of conscious and deliberate repetitions all through his critical writings which is peculiarly satisfying. This happened because Buddhadeva's criticism is generally based on intuitive mind and many of the flashes were new-born. Buddhadeva had to try for their stability and endurance.

Buddhadeva's criticism is based on neither adoration nor on denouncing:

While discussing about poetry, he always emphasised on the lyrical qualities. To him lyric poetry was the purest
poetry. In case of novel criticism, he believed that novels cannot be valued wholly because it is not possible to remember the whole of a novel at one time, only some impressions of the novel are imprinted on the mind of the critic.

His literary criticism is 'literary' in stricter sense because it mostly follows the method of literary analysis of image, symbol, metaphor, myth, diction, metre, plot and characters. One of his preoccupations is the formalist approach towards the linguistic elements of literary art everywhere.

In the criticism of Tagore's literature the following characteristics of his criticism are observed.

Bose has seen Rabindranath as poet in all his critical writings on Rabindranath; he tries to find the omnipresent lyric poet.

Tagore's poetry, according to the critic, is in true lyrical form because it is resistant to critical analysis. It is, moreover, self-revealing. In this connection it may be remembered that Bose was in search of pure poetry in whole mass of Tagore's poetry for which those poems which had got the characteristics of pure poetry were given supreme value by him.

Naturally he discovered that Tagore's poetry is mainly a poetry of statement (uktipradhan) and not of suggestions (upama-pradhan).

In contrast, Buddhadeva did not see any characteristics of modern poetry in Tagore's poetry. Still, Buddhadeva
acknowledged that Tagore's poetry will be admired at different ages for different reasons.

There is a flash of insight in all his discourse about Tagore's poetry. His outstanding contribution to the criticism of Rabindra poetry is that, he brought the trend of textual criticism in it.

Bose mainly adopted five different methods in the criticism of Tagore's literature, namely comparative, historical, analytical, deductive and theoretical.

But one thing is to note that Bose's criticism hovers from one method to the other and he does not stick to any particular method and all the methods are inter-supporting in his criticism. This is because he is not a professional critic. The influence of Imagist Movement is also noticed in Buddhadeva's criticism. That is why he has brought a new trend in the criticism of Rabindranath's poetry. This trend is opposed to the conventional outlook on Tagore's poetry.

Generally, critics are concerned with the external aspects like philosophy of life of the poet. But Bose's criticism is mainly concerned with the works of the poet and not with the poet. So, Buddhadeva can be called a formalist critic in this field.

Of course sometimes his critical approaches are arbitrary and emotional as for the poem 'Miruddesh Yatra' (Aimless Voyage) of 'Sonar Tari' (Golden Boat), he suggests the probable literal influence of western poem which is
difficult to be agreed with.

In regard to novel Bose has remarked that Bankim may be the guardian deity, but Tagore is the first architect.

Bose has, to some extent, discussed the novels of Rabindranath in detail but he particularly noticed the poetic excellences in these novels and other aspect got less importance. He noticed the satirical element in 'Shesher Kochi'.

Bose has given the rightful place to Rabindranath as the discoverer of Bengali short-story. Here also he was guided by the similar traits of a formalist critic as evident from his analysis of the linguistic structures of the short-story. He has also followed the deductive way.

About the children literature, he has professed that Tagore's children literature can be enjoyed by children as well as the elders. He has contributed enormously in the criticism of Tagore literature.

Buddhadewa, himself a major writer of post-Tagorean era in Bengali literature, took wide and creative interest in evaluating the contemporary works of living authors. He also discussed about Madhusudan Datta. He was highly critical of Madhusudan's poetical works. He almost rejected all the prevailing opinion about the poetry of Madhusudan. According to him Madhusudan's poetry was un-inspired, artificial and laboured.

His attack on Madhusudan reminds us of a similar attack on the poet by Rabindranath in one of his earlier
criticism on the 'Meghnad Badh'. Although Buddhadeva's criticism of Batta's poetry is illuminating and convincing at places, but it is generally destructive of epical tradition.

He has established many new-comers in Bengali literature. Through his mighty pen, for example he has established Jibanananda Das. His contribution in guiding the Bengali readers properly towards the contemporary writers like Sudhindranath Datta, Annadashankar Roy, Amiya Chakraberty, Bishnu Dey, Samar Sen, Subhash Mukhopadhyay is most outstanding. Others like Sukumar Roy, Pramatha Chowdhury, Yatindranath Sengupta, Rajshekhar Basu, Manik Bandyopadhyay and Nishikanta get proper recognition by him. Here he adopted all the general critical methods which were dear to him. He also advanced some textual criticism of modern Bengali poetry.

By his heartiest effort and sincere enthusiasm, he established the norm of the criticism of modern poetry in Bengali. Perhaps here his service as a critic is most fruitful.

Buddhadeva was attracted towards Sanskrit literature from the beginning of his career. The 'Ramayana', the 'Mahabharat' and the 'Meghdut' had attracted him most. Of course he was here guided by modern literary spirit. He viewed Sanskrit literature in rather a foreigner's eye in the sense that he ignored all the prevalent traditional method of classical criticism. He discovered new reads
to penetrate into the Sanskrit literature and so his criticism of this literature became characteristic in many ways. For example, he attached only literary importance ignoring the religious one of this literature. So characters of Ram, Yudhisthir, Arjun, Yaksha etc. received only literary valuation in his hand. He analysed characters, plot, and different linguistic element and investigated into their inter-relationship. He also analysed the psychology of Ram, Yudhisthir and Yaksha.

This is surely a novel contribution in the study of Sanskrit literature. Because, these characters are analysed in most untraditional and modern manner. His analysis of the 'Meghdut' and the 'Mahabharat' are the glaring examples.

Buddhadeva Bose has followed the existing critical vocabulary while writing his critical pieces. Here also lies his greatness in assimilating the critical tradition of the land of the past. So he has not rejected the traditional way of expressing critical judgement outright. He will be remembered for his sensitive, creative and intuitive approaches towards literature for generations.