PART X.

Nalinibala Devi: She was the daughter of Late Nabin Chandra Bordoloi. Bordaloi was born on 3rd November, 1875 in North Guwahati. He was a learned and great patriot of the first rank. He took his education from Calcutta Presidency College and became advocate. But he joined in the non-co-operation movement against the British Government and was taken into prison in 1921. And so people of Assam entitled him as "Karmabir" (the hero of work) for his deeds and love for the country. Nabin Bordaloi's teaching and patriotism influenced the growth of the career of Nalinibala Devi. In her childhood he narrated the stories of Ramayana and Mahabharata to Nalinibala Devi. And this has got a far reaching effect in her life and poetical works. Further, her father's love for mother-land also influenced her life very deeply. Nabin Chandra's composition of such patriotic song inspired her too.

Kon kot ācha Jansam Brumir

Shakat Santan

Āji Āir Pūjē haba
Āh lai āh
Ione ki karibī lau.

(Oh! Devotee children of mother land, please come with the gift, what you like to donate to-day for the worship of mother-land which will be celebrated).

Contd.... 55
Maliniabala Devi had to lose her husband at the premature age. Her husband Jibeswar Cheng Kakati was stricken with Cholera and died when Maliniabala Devi was only twenty years old. In later part of her life, she lost her son and daughter. So she had to undergo a great affliction. All these have turned the course of her life and she imbued the path of spiritualism. At heart she was pious and at the same time she was well versed in English, Sanskrit, Bengali. Because Nabadra Chandra Bordaloi was a pious and was acquainted with Gita, Upanishad, Ramayana and Mahabharata from which Maliniabala Devi got a scope to study all these books and took the religious lessons with heart. Besides the sanskrit book she studied English and Bengali books. The librarian of Carjan Hall library supplied her, many books. The librarian Gopal Krisna Dey was the first teacher of Maliniabala Devi. Assamese was her mother tongue. Yet she was induced to read any other books of different languages other than Assamese. She was a voracious reader. She was very curious to know about the philosophy and thought of the world. So her depth of study was not confined within a limitation with Assamese books.

1. Once when she came to meet Assom Sahitya Sabha Adhivesan (conference) at Dhubri (perhaps in 1972) I had an interview with her and by her and by she told me to read every kinds of books on various languages, as she did the same writer.
Nabina Chandra Bordoloi very often used to sing the song of Rabindra Nath "Nibidh banchil usar Pradip usar Batach lagi" (the lamp of dawn has been saved from it's extinguish by the blow of the air of the dawn) And also Brahma Sangeet written by Rabindra Nath.

Prateh samay Jagare hriday
Smarare thabatarena
Ceye dekho Nisi Jay Jay Jay
Saroj Sancha Samudita Pray
Jhalani che Nara nil Nirod
Dekhare Puri Ba Gagan.

She always remembered the song of Rabindra Nath which is included in Gitanjali- "Dukh Dicha Jadi Nahi Kati, Sahibare deha Sakati."

In evening she used to sing the hymns to Kunti (Kunthi stotra) Kunti said to Srikrisna- "O great Yog, Krishna, please give me such a boon that the distress of clouds upon my head would never remove, because in the moment of danger I remembered you but during the period of my delight you are not remember by me. Eri abh diabox- Malimibala Devi 1976, P. 62. This teaching of Mahabharata gave her inspiration to bear the distress and to concentrate herself restraint against unbalanced mental position. She got a great relief when she sung the song of Rabindra Nath.

"Chira sakhabe cheqa mo cheqen
Jara bharatun shabda narahe mor
One sudha sagar."

Con td... 59
All these songs consoled the mind of Nalini Bala Devi in the midst of ocean of Sorrow. She had approached to the various sages who blessed her to lead a peaceful life and to forget the passed clamities.

Her religious deliberation had got maturity gradually when she met different sages amongst which Swami Sureshamandand Shri Swami Avenanda, Swami Jogamandand Param Namandev and others deserve special mention.

Her son putuli died at the age of five. It was a great shock to her. The spiritual teachings of several sages and the consolation of her father gave her mental strength to bear this affliction. Nalini Chandra wrote letters to Nalini Bala Devi from Jail in which he gave messages from Gita and Upasnaad so that she can develop her mind with philosophical thought and had tried to concentrate her mind upon God (Param Priya). Such inspiration has inspired her to take the path of asceticism. She visited many of the holy sages and Scholars of different places. She was attracted deeply by the prayer (Bhajan) of Mirabai.
At the first stage of her poetic life she was influenced by the poems, of Nabin Chandra Sam-

uruchura, 'Haibata',

and 'Praves' which was presented by her father Nabin Chandra Bordalai to his sister. In 'Haibata' the character of Subhadra was her ideal and she tried to follow the idea of Subhadra.

She tried to drive the charriot of hospitality to the poor, which she imbibed from her elder brother Krishna. She admitted in her auto-biography that she seemed herself as Subhadra, even though she had gone through 'Haibata'. Meenibala Devi has a great indebtedness to Rabindra Nath. Very often she admires his geniusness with full respect. She offered her salutation to Rabindra Nath in Alakananda by the poem 'Rabindra Barnana' (Description of Rabindra Nath). Nothing inspired her much and her "Bhasita Lagna" is nothing but the echo of the poet Rabindra Nath. Although she never mentioned her indebtedness particularly in the aspect we are citing here, fact the poems, which will justify the observations made by us:

1. Not only in (Alakananda's poem, Rabindra Tarpan by name an to admiration of Rabindra Nath which she described in her "Sppaar Sur" (Melody of Dream).  

Contd.... 60
Sitānat Jwālā nuśāī māthon chākī
dār pālo suni punati kulir māt
Khiriki kāşat bahilo alas māne
Pindhilo kāşat nātun mālikā dār
eni samayat sandir ālir bāte,
Tarun Pathik dekha dīlī rañ - Patha
Son-Makut āt uṣār Pohor pari
Kanṭha suśāi Makutar māladhāri
Sudhile byākule- teo kot teo kot?
Tarun Pathik Seye mai Seye mai,
Sājor benti tevičo jwālā nēi,
Pindhichilo mai kōpālat son-phat,
Phiciki suhokat soner dāpon dharī
dāpon manere bāṇdhichilo khoḷā mor.
Li leganate gōḍūli chūsar bāte
Kerun dūchoku tarun pathik ra the
Bhēṣer gāṣat, thāgarē rāthar ghora
Bāter dālīre dūserita basbe's.
Sudhile kātare teo kot teo kot?
Jalānta ēsārane mor dūwāra t rañ
Lōgat manari nowārilo kabe mai,
Śūnta Pathik Seye mai Seye mai
Phūṛuni nīrā Jwāliche guṇāt dip.
I awake having heard the voice of cuckoo
And sat down with idle mind
and put the new garland in my hair.

by this moment on the way of red dust
Young traveller appeared on the Royal Road
the light of dawan has fell upon the golden crown
his neck is decorated with the garland of pearl
he asked with perplexed mind where he is, where he is?
Crumbling with shame I could not reply
that - it is I, it is I.
the evening lamp yet not lighted
I have drawn a Golden mark on my forehead
By the side of window, in front of Golden mirror,
I began the dressing of hair in the dusk.
At that moment an young traveller
appeared on the main Road
Dressed with various beautiful and valuable ornaments & garland.
And I being distracted asked the traveller—
where he is, where he is?
The traveller being perspired due to his fatigueness,
tiredness replied—
I am that, I am that still the light of the evening are not lighted.
I made golden mark on the forehead; stayed near my window with a Golden mirror in hand I began to tie up my coiffure at that time the said traveller being tired and perspired with a pitious eye appeared before me, I asked where he is, where he is. He was tired and remained silent being so hanceed could not say anything. He then replied that I am that, I am that. North is Falgun, light is burning in the room breeze full of Fragrant from the south is blowing gently and began to shiver my heart in the golden Cofi, the Garrulous swallow was in drowsy mood. The above become haziness due to smoke. All body become perplexed due to smell of fragrant wood. I weared a cloth like colour of the neck of a peacock.

Contd....67
I sat down alone on the ground which full of grass and do not end waited up to the third part of the night and told I am that dishearted person, I am that dishearted person.)

The underlying theme, idea, vocabulary and style of Khasta Lagna of Rabindra Nath categorically followed by \textit{Gelimible Devi}. Rabindra Nath's Khasta Lagna may be cited here-

\begin{quote}
\textit{Sayan Siyare pradi\^{p} Tibetche sabe,}
\textit{Jögyö \textit{H\^{t}ösi thoror kokil rote}}
\textit{A\textit{r}a\textit{l} ca\textit{ra}ne b\textit{e}i b\textit{a}t\textit{a}yan \textit{pàe}}
\textit{\textit{N\^{u}t}an m\textit{a}likā \textit{Paredhi nīthīl kēse}},
\textit{\textit{E}men sameye \textit{arun chūser pathe.}}
\textit{T\textit{er}un \textit{pathī} \textit{dēkhī} \textit{dīlo} \textit{rāj} \textit{pathe}}
\textit{Sonār m\textit{uku}te \textit{paredhī} \textit{ga\textit{ā}r \textit{ālo}}}
\textit{\textit{M\textit{ukutār} mālā Jalāy sajeche bī\textit{lo}k}}
\textit{\textit{Sūdhālu kūtu}re \textit{\textit{Se nothāy, \textit{Se nothāy}}}}
\textit{\textit{H\textit{īyā}re cēm\textit{e}te \textit{ēm}rī \textit{dī}ye\textit{re} nāmī}}
\textit{\textit{Sāme māriyā belīte marīnu hāy,}}
\textit{\textit{Jubin pathik, Saye \textit{āmd, sei \textit{āmd}}}}
\textit{\textit{Gedāli belīy tokhono jāmilini dīp}}
\textit{\textit{Paretechīlēm cōpāle sonār dīp}}
\textit{\textit{Hanak mukur ha to laye bā\textit{ē}yene}}
\textit{\textit{Bēdhīte chāla\textit{mar kābēm āpon mane}},}
\end{quote}
Another poem is 'Pram-Tirtha' in her 'Alakanande' an effort of imitation of Rabindra Nath's 'Bharat-Tirtha'. The title and the idea is common in both cases. Rabindra Nath said-

Dibe ar nibe, milibo milibe jabe na phire
Fi bherater mahamoner Sagar tiler.

The idea is concentrated upon Nalinibala's poem-

Sata jati sate bhagesh Sabhaata
Samkriti esa

Bharat Tirthate ahi Jabherup gay.

(Hundreds of races, hundreds of languages and hundreds of culture and hundreds of desires have been united in the sacred land of India).

From the above cited poems we can assume that Nalinibala Devi was influenced by Rabindra Nath. From the mystical point of view.

Contd... 65.
her most of the poems have a great similarity with the poems of 
Gītānjali of Rabindra Nath. The title of her collection of mystic poems - 'Sandhiār Sur' is identical to 'Sandhyā Sangīt (Evening song) of Rabindra Nath. The following symbolic terms are available in Malini Bala Devi's poems which are used by Rabindra Nath - 'Arūp' 
Asim, Sandar, Simā, Jīvan Devotā, Antaratan, Hriday Devotā.

Rabindra Nath's spiritualism influenced her, in writing poetry specially she was moved by his Gītānjali and its spiritualism. The sensuousness and spiritualism of Rabindra Nath had never induced by spiritualism of any particular religious sections. We have already mentioned that Rabindra Nath and Malini Bala Devi got shock due to the premature death of their family members. And they led their lives in other way and both are inclined to spiritualism. This was increased due to the influence of the Principles of upanisadas, leaving aside other religious discourse we can say that after the "Brahma-bodh" and Jñānyoga", the religious aptitude of Indian philosophy turned into "Bhakti Yoga." In Āṣṭādhyāyī we find the assimilation of Jñānyoga and Bhakti yoga. In the tenth mandal of Rāja Veda. We find about the "Puruṣoṭāma" and that Puruṣoṭāma began to turn into 'Avartabād. We also find the influence of Gītā also', some slokas of Gītā may be taken from Mahāupanisad or it has been inserted due to the influence of Natha-Upanisad. The tune which we find in Gītā in Vedas we also find the same tune-

Contd...
"Ekan sad 'iprf. Behudha badanti
agni yama mātari Śrīmāha."

In later ages that great personality (Māhāsattvā) was deemed as the ununiversal and He was termed as "Puruṣa-

"Puruṣa śhedaṁ Sarba Yadhítam Yaccn ījñātīyām."

This is Purusa of Upanisada was determined as "Brahma" Here we find a new idea. It was not deep meditation or Prayer but the Quaries about the great personality (Vīśva Sattvā). And prayed to him "Apabhraṣṭa." O puṣaṁ you open the mouth of truth so that we may conceive the personality.

"Śhīraṁ Keṭasāh Satye Pīhitā Mahām
Ist Ivaṁ Pasupāham Saty Dharmāya Įrṣṭaye
5-15-1 Brhadāraṇyak Upaniṣad.

After the upanisadas Yuga came the Yuga of "Sarodāśina".

In that age the question of salvation from the rebirth came. And the sages turned their attitude towards "Jñānayoga". After the Sarodāsa yuga puranic Yoga came. In the are the ideas of the devotees greatly changed. Then in succession vāṃpurāṇa Budhīya Jātak, Jeina Sāstras, Propogated many ideas. All these discussions are not necessary in this treatise. So we left that portion. Only the warned issues are discussed.
In the mind of human being these three main principles- 'Buddhābuddhi', 'Apdayaśī' and 'Sevābuddhi' when the Hṛdayābuddhi or the heart of man or an woman gets prominence then arises pity, affection, love. Along with love and affection grows the idea of serving or 'Sevābuddhi' and when the serving attitude gets predominance devotee is not whole heartedly pleased. And thereby the universal power or 'Aśī' or infinite becomes Śānta (finite) in the mind of the devotee. And we find that in ancient times the Buddhists were not pleased with the 'Śraya Astāṅgik Śārpa (eight paths of devotion). In the theory of Gautam Buddha there was no place of leśvāsa or God. And after his death his disciples began to place the idol of Buddha in the Buddhist temple.

Buddha pleaded for the 'śunyaśād' and samkarācārya pleaded for the 'śyāśād'. But the general public did not support these theories. So the vaisnavas revolted against these theories. Poet of upaniṣadas told- "Vato be imēni bhutēni Jayate yena Jētiṇi Jīvantāyāpracet Prasantuḥ Prasapantānti taevini-gnāīasa eva tad Brahmay. Further said- "Ieṣame bhūntemamathēti sarvasa bhāsa sarbāmidesā bhibhēti." The Vaisnavas upheld the views of upaniṣadas. They said that this world is not illusion (śyā) not false- "Tasya bhāsa sarbāmidesā bhibhēti" in this creation is nothing but the 'Māyā' Play of the great personality and is lighted by His light- "śandṛūpamāyām Jadhvāti".
With all defects and deficiencies, the human life is not fruitless and cannot be neglected. And through the life one can get the spiritual attainment:

"Tadbhūtibhūtam jagadajapi Paramarthikām karmastigatijñayatam."

This world is nothing but the manifestation of that great personality.

Vaisnavas did not say that this world is illusion and it has got no reality. They upheld the theory of Gita-raja Upasima.

"Tandabhyaḥ hārvānītāvatī Jayantaṃ " and expressed the same in a more lucid manner.

"Iṣānena cinmanyaramatayā śrīnā su
Vākpratiphalan svaramapetaya
Lauñītāna bhinānāi Jaythyeswara
Gobindamāḍi Puruṣām tamaheśaṃ Bhagāṃ."

This idea ultimately let the foundation of Vaisnavism and basing upon this theory. The Vaisnava pādas were written by the galaxy of Vaisnava Prokteras.

This is why the Vaisnava Padavali inspired not only the Vaisnavas, but the Hindus and the Non-Hindus. So a Galaxy of Muslim poets wrote Vaisnava pādas. In the background of the Vaisnava pādas there is the emotion and sentiments of human being for which Rabindra Nath raised the question—

Contd... 69
"Sudru Baidhanther Tare vaisnaver Gān
Purbarāg, anurāg, mān- abhimañ
Abhisār, Preṣalīb birah-nilan
Brudaban gātha- gi pranay swapa
Śrāter sarbarite Kali-nijula,
Gāri calhe caye dēkā kadambe Mahe
Śayene sambrana-aki sudru Devarār?

(Courtship, attachment, feigned resentment out of love,
Journey of love Separation, Union, episode of Brindaban,
stormy night- in the month of Sraban at the bank of the
river Yamuna all these are for Baiduhantha? or the Union of eyes
at the bottom of the Kadambe tree, reclining, adoration
all these are for God.?)

x x x x x
Vaisnav Kabir Gātha Prem- Upahār
Cañāyache Nisidin Keta Bhāre Bāhār
Baidhanther Pāthe 1 Madhva pāthe nara-dārī
Aksay se sudā rāsi kari bāda kādi
Laitecha ānara priya grīhatale
Jāthā sādhyā ja jāhār.

(The Vaisnavapada Pātā: stories of love- Union & Separation all
these are going on in abundance in the way of this world are
snatching away all these.).

Contd.... 70
The discontent we find in Vaisnava Padas are nothing but divine discontent. This discontent cannot be overcome in union with the lover, it cannot be faded away even in separation - and that is the love - Pure and divine love. This discontent is everlasting. Poet Rebindra Nath has justly said-

"Ekhono kādiche kādā hriday kutire"

The cry and hunger for Kādā is the universal and will continue till the human being will remain in this world.

Swami Vivekananda told about the Vaisnava Philosophy of love-

"The very idea of love, the love that wants nothing love that even does not care for heaven, love that does not care for anything in this world, through this love of the Gopis has been found of solution of the conflict between the personal and impersonal God."

(The sages of India, Madras Lectures).
Plato himself upheld this theory from his acts, if we would know this, we would yield divine x x for love cannot die."

"For love beauty and delight there is no death nor change ".

Sensative Plant/Shelley.

Kabindra Nath said - 

"When love becomes unbounded it becomes carries away all oppositions before it. The sense of shame, or the fear of public denunciation can have no force to check its course, to the lover his love, then becomes all in all in the whole universe."

Love is the essence of Vaisnava religion and its basis is the love of Radha-Krsna. According to Sahajiyá Vaisnava- "Yugâ tattva", in the root. And "Sahaj-Sakti" lies in it. 'Sahaj is the internal truth of the universe.
The world has been created from this and a day will come when all will be devasted. This "Sahaja" is eternal. The root idea of "Sahaja" is love. And love is 'Rasa'. Sahaj Kabi chandidas said:

"Rasa hai basu sāhi ॐ tridbhāna

Piriti baliyā e tin ākhor
e tin bhūbana sār.

In Vaishnava literature the word "Par" means "Paramātma".

"Paramātma bine par anya par nahi"

Nārāyanah para beda Nārāyanah para Kṛṣṇavā

Nārāyanah para muktī Nārāyanah paragatiḥ

Nārāyanah pareḥ (Bhānu Purāṇ).

In "Brahma Purāṇa" of Upaniṣada, it was stated:

"Pareḥ paranāṁ puruṣāṁ.

In Brhadāraṇyaka Upaniṣada we find:

"Ātmabedamugra asīt puruṣabidhah
Sohnubikša nānyadatma-nojęṣyaṭi."

Contd...
This "Purusākāra" was self centred and He never saw others separable from Him. He first told "I am that'.

"Sa bai naibha remātana-dakāra
Na remate s
dvītāmacchāt" — Brihadāranyka-koṇāṇiṣaṭ.

1/4/3

He was alone, but for the "Līla Hīlas"
He wanted the second, He did not want to remain alone— He wanted other-

"Sa samesāmanam Svadhopātayat tataḥ
Petisca patiṣcābhābataṁ tasmādiṁ ardhabrta maniṁa
Sva eti amhva yuṣuṣalkya tasmadmatvādah yugalamikā
Strīya purṣata ībatā tām mana bhavat
Tato manusya āgyaṇa."

1/4/3

— Brihadāranyaka-koṇāṇiṣaṭ.

He became like husband and wife in a embraced condition.

He divided His body in two parts— from there grew husband and wife.

Yāpyaṭalka told man is incomplete and the woman rather the Sky is complete.

Though woman makes complete. He made union with the female and thereby the human beings took birth.

Contd.... 79
In Brihadāranyaka upaniṣada we find—

rupaṁ rupaṁ pradrupaṁ bahaba

िद्यया रुपा त्रत्योम्याय

Indro mayabhīḥ

परमपुपे इयते याहेः हाः स्या पराय

Śātaka

2/5/19.

This Brahma is Krishna and Vaisnavas—matter and energy—Krishna is matter and Kāla is energy. In Vaisnava scripts it has been dealt elaborately.

Bhakti is the essence of Vaisnavism. But they preferred Raganuga Bhakti than Reidal Bhakti—"the Bhakti as a function in the Jīva is only an expression of Śādi Śakti by which the Jīva releases itself from the fetters of extremes Śayā Śakti is the phenomenal world and realises its contiguity to the Śhāregvata.

( Bengal's contribution to Sanskrit Literature

and studies in Bengal vaisnavism )

This statement is application not in case of Vaisnavas practically to all the cases of "Bhakti-badi."

Contd... 78
This is applicable in case of Rabindra Nath and Malini Devi too. Dr. S. Nethakrishan in his "The Philosophy of Rabindranath said -

"The absolute of Philosophy becomes the God of religion to all followers of Bhakti Schools.

Isvara, the highest manifestation of the absolute is the personal lord of the universe. The distinction of lover and the loved is kept up till the last point, when in perfect love, the two become one the personal God is then dissolved in the Absolute xx This Bhakti School has had a continuous history from the very beginning of reflection in India."

Billamangal Thakur in his 'Srikrisnaamrtta' described Srikrisna as-

\[
\begin{align*}
\text{Madhuram madhuram Vedasasya hivo} \\
\text{Madhuram madhuram badanaa madhuram} \\
\text{Madhugandhi Ardasita matadana} \\
\text{Madhuram madhuram madhuram}
\end{align*}
\]

(He is lord & He is madhur (Sweet)
He is powerful, He is beautiful).
He according to the Saichi Bhakti is 'Devata' and to Raganuga class. He is dearer and nearer.

In Bible we find similarity-

"I may please Thee to unite to yourself making my soul the bride I will rejoice in nothing till I am in thine arms."

This is "and Ebaq Rumi" of Rabindranath and the same case was with Nalinibala Devi.

The sensuousness on spiritualism of Rabindranath had never induced by spiritualism of any particular religious section. The realisation of beauty, universal consciousness of love, feelings on humanity and the idealism of Rabindra Nath and such realisation religion of fulfilment form is God. The same is applicable in respect of Nalinibala Devi Poetry. She was also influenced by the Upanishadas, Vedanta, Bhaktibed, love and amity. Many of her poems were written by the thought, based upon upanisadas and vedanta. Her 'Parampriya' is nothing but the Brahman, the eternal God which is interpreted in upanisad. 1

1. udgitemat paramantu Brahama
   Tasminastraya Supratisbhi-akramena
   Atratanu Brahambido vidiwa
   Lin Brahmani Teqerai jonimukta.
   Sweta Swetaropanised.

Contd. 77
Her poetic imagination was exposed spontaneously with a deep faith upon God and this fantastic creation brought her closer to Bhaktibād. She said: "Bar Pranta Prabhū mai, iqyā tuli mok, diyā thāi caran talat." (O lord I am very tired please take me into your lap and give me shelter under your feet). Rabindra Nath also a poet of Bhaktibād. He also said: "Amār māthā nā te kare dāo he Tomār Caran tale". (bend my head O Lord under the dust of your feet). But his Bhaktibād has got special Characteristic and the same is not identical with the Vaisnaviya Bhaktibād (Je bhakti tomāre laye dhaiyā nāhi mane xx sei bhakti madadhāra nāhi cahi nāth)². In this sense his devotion was more liberal. Even he realised the artistic, love of Rādhā to Kṛṣṇa amongst man's love. "Satya kaho mare he Beisnav Kabi Kothā umd pеyschile ei prem chabd Heri Kābār Mayan, Rādhikār aśru akdr Parechila mane?" (Oh Vaisnav Poet please tell me the truth x where from you have been collected, this picture of love. By, seeing whose eyes you remembered the eyes of Rādhā with full of tears).¹

¹ Sandhiyār Sur : Bhāgaruwa.
² I don't want such kind of devotion which is not concentrated upon me for you.
Ralinibela’s Bhaktibad is of same type. Her God or Devata is nothing but the Brahma of Upanisada. Every thing in this world is nothing but the manifestation of that Supreme Power. She said—

Jagatar Prati reau saje achā tumi
Jéno Bhālkai" (I know very well that you are remaining in every dust of world).

Ralinibala Devi and Rabindra Nath had a homogenous thought. They realised that pleasure is not confined within a limitation—

"Jo hai, bhūmā tat sukhaḥ sālpe
Sukhamāsti bhūmāta sukhaḥ bhūmātve bhājānāti yāt.

(Happy is there where vast is existent, there happiness is little happiness is within in vast so vast is always repliable.” Their mysticism is based on Upanisad. Their spiritual thought may be entitled as mystical religion.

Ralinibala is Junior to Rabindra Nath. At the first stage of life Malini Bala was deeply impressed by Rabindra Nath—by his spiritualism and its deliberation. Regarding the spiritualism of Rabindra Nath, kount Kalcharling, a German Philosopher has comment:

"Rabindra Nath the poet, impressed me like a guest from higher more spiritual world, never, perhaps have I seen so much spiritualised substance of soul condensed into one man.”

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1. Travel Diary 1925 Vol. 1 P. 335.

A Aronson Rabindra Nath through western eyes (1945) P.64-71.

Contd...
Such kinds of Spiritualism is exposed in his
"Naiveddyā" - Where he realised the God only the Supreme
Being, through the meditation of ancient India and through
the realisation of the sages of Upanisad. In his naiveddyā-
God is almighty, eternal and supreme. He feels the relation
between God and himself is very nearest.

"Tomeśi milan Sajja, hemor rāja
khudra a tomeś mājhe ananta āsan
Asīna, bicitra, kānta āgo aparūp ."

(Dah Lītā : Naibedya).

(Oh king, the bed of re-union of yours is very in significant
it is also a seat in your and less infinity and in your
friendless, variegated semblance. 0, dear 0 charming and
representation of the whole universe and in body, mind, heart
I am how wonderful).

Nalinibala Devi realised the existence of the God
; and the same clairvoyance eyes in her heart.

Tomeś Surabhi lāga .
Jēnē tumī ēchē ocarat
Tomeś rūpah chēyā
JIlīkāhī'hiyā dēponat.

Contd..
(Your fragrant touches me, so I feel you are very near
by me. The Shadow of your beauty glittering in my mirror
of heart). Rabindra Nath in his 'Rūnam' said-

"Āmi mane kri yāi dūre
    tumi rayeche visva jure
Yāta dūre yāi tatei tomar
    kāchākāchi firi ghūre."

The foundation of philosophy of Rabindra Nath was
based upon the Upanisadas and the Vaishnavi philosophy. He
wrote a letter to Acarya Pratistha Nath Seal in 1921 that
the air of Kabya was mixed up with Upanisadas and Vaishnava
Pādavali. As Oxygen and Nitrogen mixes so the Upanisad
and Vaishnava Pādavali was mixed up.

The Brahmans believe in own God-'Brahma' and he
is eternal and Advaita (non-dualism), but Rabindra literature
was based upon the dualism of the Vaishnabites (isisadvaitabād).
Nalinibala Devi though born and brought up under the influence of "Eka Saran Dharma" (Advaitabād; And main God was Narayana) still, she also adopted the dualism in her life and works.

Rabindra Nath addressed his given Devotee in different names—Mānaśī (Priyā), Antorjāmī, Prabhū (Lord), Pītē (Father), Sakhā (friend) Sampūre (Snake Charmer). Likewise Nalinibala also addressed the almighty in different names. She had composed a Poem 'Pītē' (Father) the Supreme being by whom the world is created, while she was only ten. It was her first poem with a Spiritual realisation of her immatured heart.

She writes—

Kera Prabhāvar arun Kīran
Kot Pātā eme hijval baran
Emān komal mādhurī sanā
Jijane bilōte ei hijvalatā
Sijane emēr pītā.

Contd.... p2
(O the sun shine of morning where have you got such vivid colour. How sweet smeared soft it is, He who distributed the vividness is our father).

Her "Pitā" is nothing but the "Param Priya" of her latter life who resuscitated her from her lamentable life and which, can be resembled with 'Jīvan Devata' of Rabindra Nath; she wants the response from her "Param Priya" -

"Lomak hiram nai suwadi pase
Jīvanar Sughāmay Pabitra Keṣṭ
Āji ei biṣāgar sandhyā parat gahā

Endhāra dhakā
Simahāa sager parat 1 Tomalai pariche maat
O' nam param Priya 1 Tumi ko' t ".

(Sandhiyār Sur : Anāhute).

(You were not searched by me at the moment of delighted life which had purity. To-day in a mournful evening covered with dark and in the side of ocean which beyond limitation. I remembered you. O' my God (Param Priya) where you are 1 where you are 1 )

Contd.... 84
Rabindra Nath has been searching for his Jiva
from the beginning of
Devata maa—a-long life, and will search ever afresh with
all sorts of grief.

Khārer mato purīyā parā

Tibha ḍhāmbal Kasturi pān,
Se sara vama agilasān
Tumī dālite che bujhē
dār emai bedanār Mājhe

"Tomāre tirina Kajjī."

(For this time, I drank sharp poison, that wine is liquid
and like fire which you are pouring, still I will search
you in the midst of such pain.)

When the man come in contact with God then all the
desires will be faded away from their minds, and they become
merged with the God. It is stated in Upanisadas—
Rabindranath wants to give up his canine appetite from his heart and asked the God whether he fulfilled. He desired she

Taking place in the core of heart of the soul—

Agos etureram,

naches hi taba sakal riyas

Aasi antare mama?

(O my beloved have you fulfilled your all desires after taking your seat in my heart?)

Nalinibala also admits that the God is always remain in her heart yet she did not realise his existence with heart and soul.
Though you are staying in the core of my heart for all the time,

yet I have not seen your exquisite beauty through my two naked eyes.

Rabindra Nath's 'Jiban Devota' and Nalini Bala's 'Param Priya' are near the same meaning like Sarada of Biharilal an authentic Power of creation, who treats her like Goddess. In this respect it is admissible that Rabindra Nath Lagora was influenced by Biharilal and his 'Jiban Devota' is synonymous to Biharilal's Sarada by its connotation.

Nalini Bala's 'Param Priya' is connected the same meaning as Jivan Devota of Rabindra Nath and Sarada of Biharilal. But she is directly influenced by Rabindra Nath and not by Biharilal.
The mystics poets are always seek after the God who is never segregated from man and the materials of the world. All earthly creation are the self expression of God. The Poet is induced to sink into the sorrow by the detachment of God. Such mental conflict has compelled him to make mystic Poem. Rabindra Nath's creation is the source of mental agony and it touches the mysticism.

Byatha bado lagdyache Preme
Sandhya tui chire chire ayy.

(My heart is full with pain, O evening come slowly)

Samghara hriday aman
tor buke lukaita ayy.

(My heart is companionless, so the heart wants to hide within your breast)

- Sandhya Sandhit.

Contd... 88
"The Symbolism of the evening is itself a sign of Self assurance. No title could be more appropriate. These are songs of the evening of that time of day when the light fades, the shadows lighten, the horizon is hazy, the bustle and sound of human activity becomes subdued, and the very air is pervaded by a charming though melancholy, sense of mystery. In the opening poem of this volume, Rabindra Nath visualises Evening as a strange beautiful woman half-revealed and half concealed, bending down to touch the earth with her flowing jet-black tresses. With this mysterious woman the Poet goes on to tell us — he has always heard her music with fascination though he has not understood either the meaning or the melody." 1

The title 'Sandhiyar Sur' of Halini Bala Devi is the appropriate Symbolism which contains a melody of sorrow relating to her past life. In her Sandhiyar Sur the "Param Priya" is like Jiben Devota of Rabindra Nath who first appeared in his 'Sandhya Samgiti (Evening song) and is leading him. So Edward Thompson said -

"Even in evening songs, the poet is conscious of a voice sounding in his heart which is not just his own voice yet has affinities with his own voice." It is the voice of Jiben Devota. The same sense of Halinibala Devi is found in her 'Sandhiyar Sur' as she writes-

Kono kale tumi mai
Kono rupe lowe mai bhin
Niyar uchhese mor

Haba Khoje tomata bilin.


Contd... 99
- 90 -

(We were never differed to each other in any respects. My desires of heart want to merge with you) - and -

Antar mājhe
besi aharāha

Mudh hate tumi bhasā

kej hahe

Mor kathā laye tumi kathā kaha

Māsāye āpan sure.

Antarāhāc/Citrā.

Maito negō gān

Kane jāno gāy mor

2

Je rānār Gopa ē ērāt.

(Sopānār Sur)

The mysticism of Rabindra Nath and Nalini Bala
Levi is the reflection of ancient Indian Mysticism of earliest literature. According to H.H. De Choudhury-

1. Re tumi Gopāne cēlaichā mor,

And je omnāre khājī
dā

Jiban Dvata : Chitrā.

- Rabindranath.

Contd... 90
"The basis type of mysticism, we find in the earliest Indian literature viz., the Vedas and Upanishads of Rsis, men of mystical insight and spiritual vision of the Profound secrets concerning the Supreme Reality (Paramam guhyam). Rsis were type of seerettes given to music who used to have beautiful visions and hear divine voices and many of them poured forth their spiritual experience in melodious rhyme."

The mystic poets are always realised, the infinite is within the finite so Rabindra Nath said -

Simār mējhe asām tumi

ājēo āpon Sur

Tomēr mējhe dhār Prakē

Tāi to ata medhur.


Contd. . .
(Thou are the infinite in midst of the finite and
Sang the melody of your own, I am exposed through you.
Therefore it is so sweet.)

He realised that the ultimate reality is
confined within the finite or small. Like "Gospade
Nevomandalem" (the sky is within the foot-Print of
Cow). Malinibala also feels the same sense like
Makindra Nath. Her poems carried the same meaning-

irôṣṭē tumī Jagater

kūpar rūjāri rūpe

Arūpak tulichā Jagāi

Asīmer Mahārūp

Prānar rūpere tumī

Ducakut tulichā futāi.

(Sopenar Sur).

Contd... 92
(Thou are the creation of the world and Priest of the Beauty, you expressed at the eyes, the large beauty of infinite through the form of living being.)

It is stated in Upanisada-

"Yat Kimecha yadidam sarvas praná ejatinsrites"-

"All that there is comes out of life and vibrates in it." And also stated- "Eha devovisva —
Karma mahatma Jadajnanàm hridaye Sannivishayah" -

"This is the divine being, the world worker, who is the Great soul ever dwelling inherent in the hearts of all people." So Rabindranath wants to see the world by his own soul-

Jagat meha nñi, Sabñi Pränñ mor
(Pravat utsab)

(There is nothing in the world all are in my heart.

Nëkini Bala devi also realised-

Adræya Visñar tattva
Ätmñí Kärile bekat
Nënuhe biçãri pale
Dëh man Pränñ arat
(Sopanar Sur)
(The soul expressed the fact of unseen world, man has found out by the screen of body and soul).

All living beings are the part of God. The souls are created by the Great Soul (Paramātma). When both are made reunion then all the egos will be destroyed.

Kabindra Nath Said-

iyor āmār Milan hale
Sakala Jābe Khule
B ēva Sāgar dhes khele
Uṭhbe takhan dule

(Sitānjali).

(All will be visible if you and I unite and the universe will be shikar due to the waves).

The soul of Malini Bala Devi wants to unite and merge with Him.

Tumi jouti mei aṅu
he arūp rūper ālay
Āṉurūpā anādīt
"omāi tin ham gai"

(Sandhiyar Sur).

Contd... 92
The Poets expressed their perplex of heart and wanted to surrender themselves before God—

Tumi abēr laha he nāṭha lahe

(Gitanjali)

(Please take me, O lord take me).

Har Śrīnte prabhū mei

Lowe tuli mok

Diyā thāi caraṇ talaṭ

(Nalinibala Devi).

( I am very tired, Please take me into your breast, and give me shelter under your feet).

God cannot be seen. It can only be realised within the heart. The earthly desires give an obstruction to realisation of God. And thus Rabindra Nath said—

"Then shall I be able to go out in this vast universe with the chariot of my heart by breaking
breaking the barriers of my own isolated home." (Gitanjali).

It is also admitted by Malini Bala Devi that the worldly objects cannot fulfill human desires.

Forthiwar bilāsitā nitāu Jogāi
Abhilāś Pālena Pārāba.

(Can fulfill the desires after supplying the sensual pleasure of Earth?)

The Upanisadic view also support this phenomenon which is stated in Kathopanisad-

Yadā sarbe Pramucyante kāmā

Ieṣya ardi Śrīmā

Atha mārtiṣaṁ jeto bhedatyastra

Brahma Sāmasānte.

( Kathopanisad - 2/3/14).

(When all the desires the heart harbours are done, man becomes immortal and reaches Brahman here).

Each and every part of dust on the Earth is the manifestation of the almighty God. Malini Bala and Rabindra Nath realised this fact whole heartedly, Malinibala stated.

contd... 98
Jagatar Prati renu maje
āche tumi Jāno Bhālkai.

(Sandhiyār Sur)

(I know very well that you are staying in every dust of the world).

"Tumi Jāno Khudra Jāhā
Khudra tēhā nay-
Satya yetha kichu ače
Viśwa Sethā Ray.

(Khāyā : Rabindranāth).

(You know that the particle is not from allow the world in the existence of this truth).

Yet the poet runs after the absolute reality without knowing Him. As the musk deer runs after the musk.

Rabindra Jāth realised-
Pāgal haiyā bane bane firi
Apan gandhe mana
Kasturi nyāga sama.

1. Āmi Mane kari yai dure
tum rayeche viśwa Jude
Yate dure yai iatei tomār
Kāche Kāchi firi ghuḍa.

(Mānāśi (Rabindranāth).

Contd. 97.)
As a much-deer for the fragrant of the musk roams
forest after forest so I like a mad musk-deer in roaming
forest after forest)

The same idea has been influenced upon Melinible Devis as she feels like Rabindra Nath-

Men mrga mor cira cancal
asturi tese abes utal,
bane bane ure kusum subes
tomar surebhi ancal.

( Akkenande).

( Deer-like-mind of mine is very fickle musk & it is
overwhelmed like the fragrant of musk of a musk-deer.
Corryng the sweet smell of the flower, the skirt of the
forest is waving)

Gandha Harinar kasuribe
uichi nepai byakul bahas
Dekha nede khar Jibanar pare pare
urer lahari ure.

( Paramee)
27-5-94

Contd. 99
Since long I failed to remember you, but now at the evening part of my life, while the time of departure from this world is drawing nearer, my mind is more boring you and my beloved is searching you, where you are.

khujisech kotha tumi
kotha tumi

ve amr lubano tumy
se kothay.

(Samai: Nebindra Nath).
(I am searching you, where you are, where you are. The
secret (surt) which is hidden by you, where it is?)

But the poet Rabindra Nath gets his reply from
the Core of his heart that He is very closer to him, though
he is searching him here and thither, and said—

ā'Cōhe ače dekhite aūpāṇo

rumi bōhīr sandhēne dure yāo?

baner ma to kērā huje mero

wē hi āče bhābāma

wē je rayeshe mane l

(He is near at hand, but you failed to see him. He is not
in outer world, he is in your mind).

the same tune also vibrates in the mind of Mahanidhi

Devī
tomēr surabhi lēgo

jēno tumī āché ocerat
tomēr ruper chāyā

jiličhe hiyā dāponat

(Parśvanāti).

Contd... 100.
(Your fragrant touches me, I know you are near by me. And your Shadow of beauty as lighting the heart of mine).

The Physical presence of God cannot be observed but His existence in the universe only can be realised when maya can be overcome by mankind through their devotion then they shall be able to realise the existence of Brahma.

The world is nothing but the manifestation of the Parama Brahma or Parama Purus. Only the devotees can feel it with their transcendental ear-

"Kino swarag kim r gān

Madhu mūrulīr

Mon beraśā tān

Ākul Viśā ākul prāṇ.

- Nalinibala Devi.

(What celestial tune comes from the heavenly lyre?)

It showers like nectar and makes distraught the universe as well as the heart).
Biswa lakahin shidro megan
Jegan endhakar
ke dey amer binar tore eman
Jhankar.

- Rabindra Nath.

(Vienn the world is immersed in sleep and the sky is covered by darkness. then who strokes such sweet tune in my lyre ? ;

But gradually they guessed that the singer appeared before them because they have heard the sound of the jingling of a tinkling anklet).

Japurar dhvani sono rini rini
(Alakananda)

(I have heard the sound of the jingling of a tinkling anklet).

Kothay Sonar nupur beje
Buji amer himar mejhe.

Contd... 103
Where did the jingling of a tinkling anklet sounds? Perhaps it sounds in my heart.

Without the existence of the Supreme being, the Ferrun Braham or the man of Time it cannot be possible, without his companion the life is barren.

They get every thing yet something is blank which cannot be expressed-

Sharā Ṛnuṣya Ṛnuṣya Ṛnuṣya Ṛnuṣya

tomē bihrama (Utanjali).

(In a full house I am alone without your presence.

Like Rabindra Nath Deb-nibala also realised-

Païcho 'akalo yen
nāi powē teo

Kibē eti nāi nāi nāi.

(Perra triga).
(I got everything yet it seems to me that there is something, which I have not yet received and this business.)

Jieren Purush is eternal or 'Asir but the saint poets or poets want to see him in the midst of termination.

Rūp sāgare dub diy-acchi

Kūp- reten ṇā bari

( 'Kūpreten').

( I have sank into the ocean of semblance to get invisible tea )

Rūp sāgare tā māri pē

Jīban jore sur melā.

( Parmāṇu i MutableList ).
The theory of transmigration is one of the parts of Indian Philosophy. All the sect of Indian religion admit this theory. Men get re-birth after his death, when he could not fulfil his desires. All individuals are liable to suffering on account of karma. But they do not know of the fate of their deeds. Rabindra Nath and Melinibala also admit this fact.

Jenii Jeni kon adhal he

Ihasale esare jiben srote.

(Gitanjali).

(I know from the earliest time, you floated me in the wave of life).

Jibenar Suti ulatii ulati

apuni aniche ghuri.

(Sopenar Sur : Melinibala,.

Conte... 106
(The wave of life has been moving in Cyclic order through birth-death & rebirth).

in "Ananta Pran" of "Nanos" Rabindra Nath said -

"Somere yona bhalabesinch
Seta rupo seta ber
Jename Janame Yugo yuge anibar.

(as if I loved you in hundred times in hundred forms) or

"Amra dujane bhutin asechi
Jugel pramer arote
Anadi kale utsa he tea ".

(In the wave of Pran, we two are floating from time in memorial).

Transmigration is believed to be just as real as the empirical world. But from a higher point of view empirical reality together with creation and
and transmigration is only a great illusion for in truth there is no manifold, no world, but only one being - the Braham, the atman.¹ So Religion with wants to give up the egoism avoiding the illusion (maya) -

{kumā r anubhā be
kothā nāhi badha pābe
Pūrma ektā debe dakhā
Sariye diye māya ke
malka, samār kāya ke.

(You will not find any obstruction in realising me, & will appear before me in your perfect form by the removing the veil of illusion from my eyes & mind).

In Upamāsad it is stated that as the streams enter into the ocean so as the wise men will merge with Braham, of after his death and his spirit does not wander any more.

¹ See outlines of Indian Philosophy - P. 32 ,
by - Dr. Paul Denser - 1976.

Contd.... 10*
Vatāḥ nadyaḥ syndmānaḥ ātu-matra

ñatāṃ gocchandi ama-rupe bhūyaḥ

ānāṁ vidmā namavāpi-bimuktaḥ

iṣṭepāram puruṣa-mupśītivāyām.

"As rivers run and in the deep lose name and form
disappear so goes, from name and form releases
the wise man to the deity." - translated by Dr.
Paul Bangsden in his outlines of Indian Philosophy.

This upanisadic thought has been expressed
by Rabindra Nath with symbolic form, -

Ei jejoter mōjbe ekti aṅgār

kone

ātābde sūḥr jalarāti

gaṇidik hote setāḥ abirāk

abirāk

Jiboner srot mise kone.
(There is an ocean in this world which has got no wave but Calm, the wave of life merge there from all sides).

(Prebhāt Sāngīt 'nara' Jīben..)

The same thought is cherished by Jalinibāl.

Levi -

Sijerē Surat sei Sāgerat

Jībenar Sur mithi yān .

(I shall be attached with the ocean like the spring .)

(Jīveni : Seponer Sur .)

And -

Gaō gān āpon pāhori

si surat 'bed yāy

aad nadi kete luit juri

Bai yāy sājer biceri.

(Mai Sur biśwa bicēr : Seponer Sur .)

Contd.. 109.
( If sing such a song by forgetting myself and through
the influence of that sweet melody lots of rivers
streams flow away towards the ocean)

One should not fear death for death cannot separate
the souls from his eternal journey. Because the life
and death are related to each other so Kabiñ re dekh said-

Artyure hariya kaan keedi

Jibon to mṛgur samhini

- Itvē t Singh.

( Why I cry for death? Indeed the life is the grave
of death ).

Malindlala Devi also realised that there is no
difference between life and death. According to her,
death is the bed of roses -

Mereṣo ye dukker shyan

Jibon mereṣo sēmeri dha nostra.

Sopnom sur ).
The death is the comfortable bed of peace, and they are adjunto of each other. 1. C.S. Willis opined—

The ordinary Process of Death is the separation of the soul from the body as in dreams, the only difference being that in the latter case the separation is for the time being but in the former it is permanent and final.

So Robindra Nath and Belini be Devi took

"Death as a pleasure—

Niyu le he bhadra chide

and bani rethaka.

- sitinglye.

( O death take me by tearing the bondage, or you are delightful to me.)

1. Robindra Nath said—

there are two near syebyothen

O death, you are like syne or syhna.

2. C.S. Willis, I mortal am.
You are very fearful to others but you are the source of pleasure to me.

At last the object of pleasure turned into lover and both of them embraced Death as their beloved. Rabindra Nath addressed Death as his Priya (Beloved).

Capal cañcal Priya dharā nahi dite cāy
Sthir nāhi thāke.

(My unsteady and brisk lover does not want to surrender who is restless) or -

Marā dolāy dhari rasigachi
Basita dujane baĝo kāchākāchi
Jñāñjā ādiyā atta bādiyā
Nāribā thelā
Āmāte prāne te kheliba dujane
Jhulan khelā
Nisītha belā.

- Jhulan/Snā̄rtorī.

Contd... 112.
(Catching the rope of cradle of death, we will sit side by side, the storm will come with roar of laughter and thrust us, both of us will play in the cradle at night).

Dalinibala Devi too address the death as her Priya for whom she is waiting-

Priya tumi mor áhíbė yidinė
śānti candan hētat lai

(O beloved, when you will come to me peacefully taking sandal- pæže in your hand).


In Western world are also find the similar thought pythagoras (572-497 B.C.) we find the orphic view of death
death which gained his way in philosophy. He taught transmigration of the soul, its purification in the wheel of births, and its final reunion with the Divine. The soul is imprisoned in the body and leaves it at death, and after a period of purification re-enters another body.  

Therefore death is not the end of life. After death the soul merges with Brahma. The upanisad and gits accepted this theory which was a great influence upon Rabindra Nath and Nelinibala Devi.

There is a great similarity between the two poets regarding the treatment of nature. The allurement of natural beauty inspired Rabindra Nath intensity. So the case of Nelinibala Devi.


Contd. 114
Both of the poet had tried to realise the existence of God through the nature. The western poet commented: nature is the best teacher.¹

Nature touched to the heart of Rabindranath in the early stage of his poetic life. The natural beauty attracted him too and this phenomenon had drawn a graphic picture in most of his poems like chitra, Sonartori and Banaban. During the beginning of his writings his natural aptitude may be judged by his poem, dropped only a single sentence—"Jal paie pata nare" (It rains, the leaves tremble).

So, Rabindra Nath the universe is nothing but the manifestation of the almighty God. And it is full of beauty.

¹ Wordsworth
The clouds are roaring in the sky and it is raining frequently. I am sitting lonely in the bank of a river where there is no hope.

If you want to forget yourself by sailing the pitcher in the stream where the grasses are green, the sky is blue & the copses and bushes are bloomed.

Hṛdaya yamuna : Sonātōri.
Here the Poet in the Garb of a metaphor "Hṛdaya yamāṇa"
entered in the vaisnavite theme of yamāṇa, Rādhā and Kṛṣṇa.

Vaisnava Pad-kartās were much influenced by Darśana, roer of thunder, heavy shower with lightning.

In respect of Jalinibala Devi also had a creative power to draw natural scene and makes them sense like Rābindra Nath.

उठा जंगा बनेश्पति उठा बेनपुल
काँग गो चिरे चिरे कपेठ काशन

Jāgi uthe tyāṅkur nīrab dharāt

(Baran : Sandhyār Sur).

(Rise, awake O large trees ! rise wild flowers ! Some one has gone away by saying with trembling the garden, the shoot of grass has been awakened up in this quiet world).

Contd...
Habindra Nath had a firm belief upon the
gamantarbad (transmigration), to the ocean, sea, Earth
everything was known to him and more—

**Āmār Prthibī tumī**

Bahu barṣer; tomar mṛttika śane

āmār misāye laye ananta gaganē

aśrānta carane kāriyācha Pradakṣin

Saḥitamandal, asamkhyā rejanī din

Yug Yugantar dhari; āmār mājnāre

Uṭhiyāche tūna taka; Puspa Bāre bāre.

Phutiyāche, bāṣa kareche terruśaj

Patrāphal gandharenū ā tāi ājī

Konodin ṭeṣe mene basiyā ekākī

Podmāṭīre, Sammukhe māliyā mūdha ēkhi

Sarba aṅge sarba mene anubhab kari
tomār mṛttika mājhe kemane ēñhāre

Contd...... 118
You are moving along with gay for uncounted days and night
from endless year without being fatigued steps in the
eternal sky along with end in the Orb of the sun, upon
grasps grown-up, innumerable bunches of flowers. leased
by the trees upon me. So today with an absence mind by
sitting on the bank of padma with my charmed eye I feel
on your soil how does it makes romance on your Earth by
rising the shoot of grass as well as the continuity of
lives.

The western poet Oscar wild also think
so—
With beat of systole and of diastole

One grand great life, throbs through

earth's giant heart,

And mighty waves of single being roll

From nerveless germ to man, for

we are part

Of every rock and bird beast and hill,

One with the things that prey on us

and one with what we kill,

From lower cells of waking life we pass

To full perfection; thus the world grows old.

... Oscar Wilde, Panthea.
This hot hard flame with which our
body burn
will make some meadow blaze with daffodil,
Ay 1 and those argent breasts of thine
will turn
To water - lillies; the brown fields
men till
will be more fruitful for our love to-night
nothing is lost in nature, all things lives
Death despite.
... Oscar Wilde.

Malini Devi's heart is also full with the
beauty of the Earth:

Aphuranta Saundaryya Pratimā
Aparūpā Susani Prthibī
dicitra barnere opachai rūpar Samvar
Cāle caku rai yowā
Kata rang rupabar khelā.

Contd... 222.
( An abundant beauty of image, An extra-ordinary beautiful world, the different colours of beauty over flooded the earth, the eyes would be fixed if we see them, to what extent play of colour and beauty.) Nalinibala said:

Grī̄ma ses hay

eresār āgamane dañare āwarā
Unmatte dhumha bale
ākāśat bijuli ca małe
durante bāyut uttāl taranga uphe
Nādār buktu.

( Prthibīr ṛtu Sajja : Jugdevata)

( The summer season about to pass the rainy season is near the door, stormy wind is blowing with sparkling & roaring of under the waves of the rivers are very high )

Ramindra Māthā, Harṣā Mangał (Kalpañā).

Contd..... 221
Babindra Nath realised that there is eternal enjoyment in nature, the eternal beauty is scattered in nature, the peacock is strolling, the mind of the universe is cheerful, the rain is coming majestically.

(Heavy roaring sound of thunder blue fore at the location of the head in bed, impulsive note of the peacock is strolling, the mind of the universe is cheerful, the rain is coming majestically).

Guru gargane nil aranya sivare
Utala kalapi kale kalebara bhare
Nikhil citta bharana.
Ghana Gaurabe asiche mata bora.

Contd... 113
Oh, beautiful Sarth, my heart is raised with joy
and great delight by seeing you.

Jalini Bala Devi also realised from the core of heart, the beauty of the world the natural creation of God which she feels more eternal-

ne dhanani janma datri
athagak diya stan,
diya deh, diya tran
Dhulir parase mage saunte atmari
tomar suwanii ei jirahi kolot
diya cale janamar anupam dun.

( Alakananda ).

Oh dear Earth, the motherland give me place and save me. My unrest soul desires the touch of the earth. you are charming and you are the resting place and give me the delight of new birth in this life).

Contd... 229
The poet Sabindra Nath makes his mind to realise all the things of nature with a depth of love which is ever grateful to him:

Dhanya ami heritech akasher alo
Dhanya ami jagater bosiychi bhalo.

(Pravat : Caitali).

(D blessed I am perceiving the light of the Sky, Blessed I am as I have loved this world;

Further he stated -

Yaha kichu heri caskhe kichu
Tucccha nay,
Sakali durlav hele aji mane hay.

(Durlav jaama : Caitali).

Contd... 226.
( What I see in this world is not at all insignificant - on the other hand to me everything is valuable and scarce).

The same idea was deeprooted in the mind of Palimbela Devi. She also did not make any difference between dust and hill.

Tor dhuli bali parbat bhayār
Mukali patbār bahal naive
Sakolote mor tej mangahar
maramī surar cināhi diye

( Opājā thāi : Yug Devatā)

( I find my flesh and blood in the dust hill open field created by you )
The universe is nothing but the manifestation of Lord Brahma. All things are created by Him. He is the light of all light. He is the creator, Saviour of all.

The ancient sages were prayed:

"Tomaso mā jyotirgamaya". The western Poets also immersed with the light. Light is more light.

Goethe,

Hilton admits the light as the main source of worldly creation -

"The light is in the Soul.

She all in every part."

Rabindra Nath was overjoyed with the light - the melody of the truth -

Contd.... 227.
Bajao amare baju
Bajale ye sure Pravat alore
Sei sure more baju

.... Gitimulya.

(Play, Play me, as you played the morning light, Play me like that).

the light of the sun attracted him, he said.

"especially there is a fantastic charm at noon.

The heat of the sun noiselessness, the voice of the birds,
especially the crows and long rest— all make me isolated.

I do not know why? I think the Arabian novels were

composed through this golden shmy noon.

(Chinnapatre: Letter o. 119).

Contd... 22g.
The sun is the Soul of the world, Jalinibala

Devi compared the light of the Sun with the human soul.

Gomā pūb tornāt uday Sujjar

Ujvaliche dipti rekhā arun sunder

Nirmal pabitra rasni śikā

A lokar

Viśe mānabar yen ātmā manchar.

( Bāraṇ : Sandhiyār Sur ).

( Look at the East gate of rising sun, which is glazing the bright line of beautiful sun. It is very clear and pure rays of the light of lamp which may be resembled to the soul of the men in the world.

The moonlight which is scattered every where in the landscape and river moved the poet's mind and

Contd... 992.
and the earlier the poetess composed the various beautiful and melodious verses. Rabindra Nath also cherished this idea from his childhood.

Kāli madhyāminīte Jyotanāsimthe
Abajakēnane sukhe
Renilocchal youbantrā dharechi
Tomār sukhe.

( Rātre O iravāte : Citrā ).

( Yesterday in sweet moonlit night in bower a cum full of foamy wine of youth I placed before your lips).

"Nature' to Rabindra Nath is a beautiful lady. Lady is nature and nature is lady not only to Rabindra Nath, Shelley also felt nature as Rabindra Nath.

Contd... 330
This nature or lady, at the early stage was Mānasī &
then Mānasundari and ultimately it turned into Antaryāmī,
Jiban Deva. This lady is the Sweet heart of Babindra
Nath. Nature and lady mixed up and became united as
upto the end the poet cherished this idea. And the
nature influenced Babindranath so much that the poet
while singing the tune of union and separation nature
stood always in back ground some instances from Sonar Yatri’s

Nalinibpla Devi became overwhelmed with joy and
gets inspiration from the beauty of moonlight. She
described the full moon as the queen of Beauty simul­
taneously it pleases her too.

Contd... 132
Kon Swaragar tumi saundargyaar rani
Saradar purnima sundari?
Dheli cha rupar cha laut maratar buyut
amiyar tulicha labari.

(Purnima : Sandhiyar Sur ..

(0 beautiful queen of full moon of autumn from which
heaven you hail from, you are showering the beauty upon
the earth by creating the wave of nectar.)

So the western philosopher Kant has comment
about beauty: He said - "That is beautiful which
pleases all, which pleases without interest and
without interest and without a concept and pleases
necessarily."

Contd... 132
In this monotonous world every thing become new in Poet's eyes day by day. The beauty is concealed behind the natural things. Beauty is nothing but the manifestation of God. According to Hegel "God manifests himself in nature and in art in the form of beauty. God expresses himself in two ways in the object and in the subjects in nature and in Spirit." The fold beauty is, exposed in the poems of Nabindra Nath's 'Jiban Devota' has appear as the existence which is inher in nature-

A khan bhaśiche tumi

Manter majhe; Swarga hote

Kartabhumi

Karicha binār; Sandhyār nanak

Sarma.

Cond...
(Still you are floating in the midst of the infinite; and you are moving from heaven to earth. You are playing amorously in golden colour of evening & you have coloured your skirt like the Golden colour of morning ray of the sun, you spread your garment over the water of the river, staggering and suffusing your full youth.

The similar idea was also charised by Jalinibala, she said :-

Cont... 138}
In the auspicious period of morning and in the sunshining moment of the day my union with you is eternal. Every day I see in the garden of *sephālikā flower*.

*Salinibala Devi* and *Rabindranath Tagore* are Romantic poets, and that is why they specified the beauty of nature which is more significant in the region of Romanticism. The western poets like Shelley,
Shelley, among those with a speciality in the deep feelings of terrestrial beauty in their poems—

'Oh for a life sensation rather than of thoughts'

'a thing of beauty is joy for ever,' 'the Poetry of the earth is never dead etc. are the specified utterance of Keats. Kamaladwipa Nath and Kalinibala Debi also tried to make more sententious by creating sensuousness beauty:

sisa endhārat fula

Rajani Gandhār

Ākul unmād samārāt

Surabhi agaru dhāle

māla gā the kībā ābegat

( Fūja : Ṛarsmaṇi).
The blossom of sajanigandha at dark night in perplexed sea wind which poured the smell of sansalwood and makes garland with emotional thought).

Same idea is flashed by Habindra Nath:

before hand-

Mayane amar sajal megher nil aajan legeche

Mayane legeche.

naba urnadale gana ban chaye

nara amar diyechi bichaye,

ulasite nilanjane aji biskite ran

Jeleche

Mayane sajal anigdha meghnil ajan

legeche.

( Nab-barga : sangita ).

Contd... 137
Blue collyrium of blue cloud touched my eyes. I
have spread my delight on the green grasses
and in the bower of thrilled marigold and thereby
my heart has been delighted. Collyrium and sweet
cloud touched my eyes).

But such beauty never be enjoyed, it is only
can be realised. P.B. Shelley said in his "Hymn to
intellectual beauty-

Spirit of Beauty, that dost consecrate

with thine own hues all thou dost

shine upon

of human thought or form, where art

thou gone?

Habindra Nath says:

Contd.... 139
Ago Saunderyyar laksmi jnap pravate

Sandita kergo tumi Nehamshimete

Nabar rup rah ya kichu sunder

Kothay raycha tumi ago mancher.

( O the Goddess of beauty, you please be decorated

yourself in your own morning with your majestic

power. Formation, attachment and all other qualities

of humanbeing are beautiful where you are residing

C fascinating ?)

Such influence may be marked in Nalinibalas' poems-

Sei cira sunderar

Aparupar rup sikha

non dinu koneno dekhiche ?

Sutibra prerana dauni

Kanuha Saundaryya sauni
Manuhei Pratima gadhiche.

(Asim Jiban; Sapnon Sur).

(He is of exquisite beauty. Any body have seen such a beauty? He is giving a great inspiration to mankind & this inspiration inspired the mankind to create the idol so beautiful).

There is a great similarity between Rabindra Nath and Wordsworth in respect of worship in nature.

Both of the poet realised that the nature is vigorous and humane. There are differences for expression of the same truth. But the beauty of nature as depicted by Wordsworth is the inspiration of spiritual as well as moral strength which he expressed in his poems.

Magnificant.
The morning rose in memorable pomp &
Glorious as e'er I had beheld - in front
the see lay laughing at a distance hear
The solid mountain shone, bright as the clouds
Grain tinctured, drenched in
empyrean light;

My heart was full; I made no vows,
but vows were then made for me; bond unknown
was given, that I should be to me
else sinning greatly
A dedicated spirit.

Contd.... 842
The vision of Wordsworth is not attracted to the sensuous beauty of nature — rather he is attracted to the moral side of nature. But Rabindra Nath enjoyed the sensuous beauty of nature and also realised that all the beauty of the world is the part of eternal beauty.

ego kahare janai ami
kë ache bhaşa

ākās pāne caye āmar
miteche āsa

hṛday āmar geche bhesa
gāine kichur swarga ēse

ghuse geche ak nimāse

Sakal pīpāsa.

( Khayā ).

Contd... 449
(Oh, whom shall I intimate what kind of language I have? Looking at the sky my aspirations have been fulfilled. My heart and soul have been flooded and do not want to go in heaven in the twinkle of an eye. My all thirst have quenched)

Abasee buk fete sudhu bali ami

He cirasunder, ami tore bhulobasi

(Seakhathi; caitali)

(At the end in the broken heart only I speak, that O eternal beauty, I love you).

Jalinibala is very neerest to Babindra Nath. So her idea is based on the same thought. she uttered:

Contd.... 143
"Kone কি দিলে মন দুখমন
Rāmchenuruppe ৰুপে চাহি
Chande chande bakul gandhe
Mālākar mai sur kahi
Keta basanta kata barasār
Sur Jowārat dhan tuli
Sāradā jisār Jor- jonākar
Son jonālit bur mārī
Māl mālimār ৰুপ সাই সাই
Āko saponar ৰুপ চাহি
Chāyāmāyā মন মন উপতেন
Mālākar mai sur kahi."

( Alaksanda ).

Contd.... 449
who has portraited in my two eyes, like the colour of rainbow in a rhythmic way with the scent of bakul flower;

I am a gardener creator of tune and created many tunes of spring, rainy season in moonlit night of autumn, seeing the beauty of the blue sky again in shade and light of dreamy atmosphere)

The western poets like shelley and wordsworth had a vision to the sky which were glancing with full of stars and moon, and makes a fantastic beauty.

"Or glancing at each other cheerful looks
Like separated stars with clouds between"

"As, in sparkling majesty, a star

Contd... 445
seen mid the sapphire heavens

deep repose -

(Shelley).

not only Halini Bala Devi was inspired by the
ideas of Rabindra Nath but also influenced in using
vocabulary, metre, diction etc. also.

We are dealing with these topics in the next
chapter.

VOCABULARIES? METRE, DICTIOIN AND RHYME.

What is Kātya or literature? The Rhetoricians of
India in early age have said -

"Sadbārthaṃ sājītaṃ kātyaṁ" - Bhāmbha.

x x x x

"Adōjan Sagunān sālapārem sadbārtham
Kātyam" - Hemachandra.

Contd.... 143
When the poets, by his potential genius write poems with the best words in best form accompanying style, rhetoric avoiding all kinds of faults are known as Kāyas.

According to Wordsworth—

"Poetry is the spontaneous overflow of power full feelings, According to Aristotle—" The Object of Poetry is to produce an emotional delight, a pure and elevated pleasure."

The 'word' and expression are primary necessity for writing a Kāya. B. Croce said—"Though, musical fancy, pictorial image, did not exist without expression, they did not exist at all."

(The Essence of Aesthetic page 43).

Contd... 143
So the most important thing in writing kabyas, the Power of words are to be acquired by the authors. The words should be according to Rabindranath -

"Antar hate ahar ican
amandalok kari bimcan
gitarasadharā kari sincan
Semār chuli gale .

( I pick up the words from the core of my heart and create world of beauty and shower the tune upon this dusty world ).

About the language of the Kabyas Bhattanayak

the author of "Hrday - Darpan" said -

Contd.... 149
"Sādha Pṛdraḥnyam āśītyatatra

Sāstrāṁ Prthak kīduḥ

Arthe tattvena Yuktā tu

badāntyakhyānan etayoh

Dvāyarguvātre bhā pari prādānye

Kāhya gīrabhābet."

(That is, in Vedas and court of laws word is important, in these cases the words cannot be replaced by others; in history, and story the sense and happenings are main, those cannot be changed but where the sentences and senses are the follower of expression, then the kāhyas are created).
So as the words of the newspapers and the Kalyas do not lie in the same footing. Mallarme I.A. Richardson and Pall Vebric opined like wise. According to Pall Vebric stated - "the thought set forth or suggested by a poetic text are in no way the unique and primary concern of (Poetic) discourse but are rather the means which move together equally with sounds, cadence, the metre and the embellishments to provoke, to sustain a particular tension or exaltation, to produce in us a world or a node of existence altogether harmonious".

But at the same time we should remember that a Kalya of a high order will not be created by mere style efficacy using rhetorics, unless the sound is created. Poets are compared with creator Brahma -

Contd.... 150
"apāre kātya saṃsāre kahirekah"

Prajāpatih

Yathāsamai rocete hiśvaḥ tattāsaḍapari -

"barcete"

( Like creator Ákiśa Brahma, the poets are also creator of the world of poetry).

To the European critics upheld -

"Poets are born not made."

At night the cricket crier that is known to all, but how many was able to express the same like Babtadra da to -

"rāterbela jhilli dāke"

Gaban banamajne

Contd.... 152
Ogo dhäre dhäre duäre mor

Aar se aghät bājhe.

Or, who could have able to say—

"Se kathā śūnibē nā keha ār

Nivṛta nirjana cāridbār

Dīgane mukhomukhi gabhāra dukhe dukhi

ākāśe jāl jhare anibār

jagate keha yena nāki ār

* (No body will hear, as the surroundings are silent and there
is none; we, sitting face to face and we are in grief,
it is raining heavily, as if there is none in this
world).

Mahārāṇ Bālsākhi by utterādaj

Contd..... 152
"Ma niśāda pratisthāṇaṃ tvaṃgamaiḥ

Śvasvati samāḥ

was astonished and raised the question—

"Sakṛtaṇāṣya sakunēh kimidaḥ

byāhṛtān mayā.""

(Being aggrieved at the grief of the pagaon, what I have uttered?)

Like that Rabindra sāth also uttered in dismay—

"Ami cayo achi bismay māne

rābasye nimagan

• ye sangīt kothā hata uthe
• ye pābanya kothā hata phute
• ye krändan kothā hata tute

antar biderām."

Contd.... 152
I am looking, being dismayed, what is the mystery, from where this music is coming, from where this beauty is flashing, this cry how vanishes, heart is full of grief.

This is creative genius and this cannot be acquired by dint of labour or merit. It is gifted by the almighty God. So Carlyle said, "Poet and the prophet is the same man."

Wordsworth called this inspiration and "serene and the blessed mood." According to Socrates it is "Daemon."

Plato said, 'Idea" Aristotole said, "strain of madness". And in this stage "the poet is lifted out of his proper self." Babinda Nath expressed -

Contd.... 159
Nutan chande āndhēr pray
Bharā ānande chute cale āyy
Nūtan bedēnā bege uthe tāy
Nūtan rāgī bhare

Ye kathā bhābīni bāli sed kathā
Ye tyathā bhayi nā jāge se bhayathā
Jāi jāi onechi kābār bārate ḍhārā
kāre sūnābār tāre. "

( Like a blind in the midst of new tune runs away with full joy. Feels new pain in a new tune, I speak those words, which I never thought, I feel the pain which I did not understand, I do not know, whose message I have brought and to whom I shall convey the same ).

Cont. . . . 156
I.A. Ricard stated about this unconsciousness—

"much goes to produce a Poem is of course unconscious."

Plato said this divine inspiration "Divine insanity".

Rabindra Nath stated this as "Oracle". And this is
genius." The genius of a sage is also an extra-
ordinary genius, but the aim and object of a sage
is quite different from a poet.

The sages forsake the worldly pleasures and
they engaged them to obtain some spiritual power
rather they want to lift themselves to the spiritual
world. Still then, in one point the Poet and the
sage have got some similarity. In one sense the poets
who have got extraordinary genius are also a sage

Contd.... 158
sage or "RSI. Poets feelings are also spiritual, but their expression is quite different from RSI. The medium of the expression of RSI. Kahl is the embellished language. And their object is to produce a delight - an emotional delight. "Truth is beauty, beauty is truth." The Goddess of learning is the symbol of truth and beauty. Some may opine that a poet and a sage or RSI is not standing on the same Platform, but that is not true. The Poets of the Upanisadas are at a time RSI and Kahl (Sage and poet). Their writings are at a time "hymn and poetry.

Contd... 158
It is stated in Gita -

"Dhukhesvanudignamanah Sukheṣu
bigatasprihaḥ." 

(Who does not feel the pain of misery and who has got no aspiration for happiness).

It is not the language of a poet, but we may say it a golden maxim. But when RSI Kanva Prayed -

"Sayan Yāti Sākhuntalā Patigrihaṃ
Sarthenanujāyateṃ." 

(To day Sakuntalā is going to her husband's house, all of you are requested to assent to it).

Here the idea and expression are united and here the prayer of kanva became a poetry of high order.

Contd..... 159
Rabindra Nath's *Gitanjali*

is at a time hymn and Poetry.

The body of the poetry are "words" (Syllable). The words have got two meanings -

1. Current meaning or the meaning stated in
   dictionary (Pracalita Artho or baqyārtha or Abhidhāsulak artha).

2. Ostensible meaning or apparent meaning
   (Pratiyamān artha) Again Pratiyamān Artha has been classified-
   (a) Lakshana (b) Prayana (Dhvani) or sound.

Rabindra Nath selected the best words in best forms. We find the efficacy of rhetoricians in toto.

In his writings we find grace (Prasād guṇ) , sweetness (Mādhurya guṇ) and vigour or incitement (Ojah Guṇ).

Contd.... 1609
Mainly, Rabindra Nath is the Poet of "Madhurya Rasa". His 'Jivendevata' theory is expressed by madhurya and "Bhakti Rasa". But his Bhaktirasa is not identical with the vaisnavabhyabhakti.

As Nalini Bala Devi was influenced by Rabindra Nath so we find similarity in vocabularies, diction, rhyme and the use of figure of speech (Alamkar).

**Vocabularies:**

Rabindra Nath very often used these vocabularies-

- akul, para, byakul, bijan, Nijhum, Nisate, Pathik,
- aparup, azim, isla, Malay, Surakhi rup-arup, Karabi,
- Mala. Nalini Bala Devi also used these vocabularies.
Dictina:

Nalini bala Devi followed the style of Rabindranath, even in some cases she made the verbatim translation some of portions of writings of Rabindra Nath. We are citing below some of them Rabindra Nath wrote--

"I shall be born in India again and again with all her poverty, misery and wretchedness, I love India."

This has echoed in Nalini bala--

* Morio Punar, shi
  dukhyā desate mor
  lao yan Punar Janam."

'Putali' one of the son of Nalini bala Devi, died a premature death and left for heavenly abode.

Nalini bala is thinking that when she will die putali will come to receive her--

Contd.... 162
"Anguli mūrat tumi din gañi gañi
batalai ekabeli sābā
samey āile mor acināki bāt

tumi āja nīje lai yābā" (Sandhiārsur).

Poet Satyendranath Datta was disciple of

Rabindranath, Rabindra Jāth loved him dearly. But the
irony of fall is that Satyendra Jāth, being much younger
than Rabindra Jāth, he died a premature death.

Rabindra wrote an elegy on Satyendra Jāth in his

Kāṭyāgmantha— Purakī—

"Aśā kari, martajaane chila tara muchu
ye dināmra snigdha bhasya, Ye svacchā

Satōj Saralātā

Contd... 162
( I expect that the courtesy, which you have shown to me with sweet smiling face in the earthly abode, you will also show the same gesture at the gate of the paradise, when I will leave the worldly abode )

Satyendra Nath/Purabi.

"Alinibala Devi-

"Amar opaja thi

sikhan marta sargabhumi"

is nothing but the echo of Rabindra Nath's
- 162 -

- Āmār prākādī tumī
bahu barsor, tomār artikā sone"

Basantālā /Sonār jari.

" Gandha- bhamār kastūrī - bās,
ticāri nepāi kyākul bates"

(The mask- deer not finding from where the smell of
mask is coming is roaming bewildered and disheartend)
is reminds the lines of Rabindra Nath-

" Pāgal haiyā bane bane phiri
āpan gandha mana
Kastūrī mṛgā sama ".

' Nālāge sannyāsī bata
i mābu brindāban" - Jalindāla

reminds of Rabindra Nath's -

āmi bata nā tāpas
yadi nā pāi ṛṇanāt tāpasvinī"

Contd... 163
Jalinibala-

Kono kôle tumi mai

honorûpe hos nai buin

numi jyoti mai renu,

he arûp, rûpar âlay"

Reminds me of Rabindra Nath-

" Tomôr ðômar milen hele sakal yabe khule
visva sagar cheu kheliye uthbe takben dule

" Chôyanôyã mor mon upaban
målôkar mai sur kabi" - Jalinibala

C/-

" ami haba taba
målancemr målôkar. "

Rabindra Nath.

" Páiacho sakalo yen
nai powa teo

Kibô eti nai nai "

Param Irama/Sundhiyãr Sur.

Contd… 165
(Got everything, still it seems to be me, that something not received, which I cannot express).

Bhārā grihe sūya āmī tambā bhare

Gītānjali/53.

I am alone without you in the midst of housefull).

Malinibala's-

"Sita-nat jvala numa anābhon cākity
Sār pālo śūni puwatī kulir-aat
Kkidī kiṣat bahilo alas aane
Pindīlo kesāt sātna mālikā dhār.
ene samayat sendūrī dhūlir bāte
Tarun pāthik dekha dīlo rājpathe
Son- sūkatā ṛṣār pohar pārd
Kanthā sūnā sūkatār mālakhani

Contd.... 168
Sudhile byakula- teo ko't?

Lajate marabi nowarilo ka'ba'na.

Tarun Pathik l. Seye mai, seye mai."

- Brasta Lagna/Nalinibala.

(Light which has placed by the side of my bed on the side of the head when extinct, I got up from the bed hearing the cooing of the cuckoo, sat down by the side of an window with slothful mood, and put up the new garland on my head. At that time on the gray highway I saw a traveller wearing a crown of gold which was flashed by the morning rays of the sun was sitting on a charriot, the traveller wore a necklace made of pearl. He asked me 'where he is where he is'.

I was so much flushed with shame that I could not say -
"O young traveller, I am that I am that is the 
verbatim translation of Rabindra Nath's

"Braestalagna :-

Sayan aiyare pradip nibche yate
Jagia uttechi bhorer Kokil rabe
Alas carane bai batayan pase
Nutan malika parechi sithik keso.
Emon samaye arun dhuser patha
Tarun pathik dekha dila rai patha
Sonar mukut pareche Usar alo
Mukutar mal galay sycche bhulo
Sudhelo katara 'Se Kothay Se Kothay
Byagra carane amari dwere saari
Sarame mariya baleta narisu hay.

Contd... 169
"Nabān pathik, Se ye and sei and "

* Meters and figure of Speech. 

Prosody:

No doubt that the Bengali prosody is 

/chanda/

derived from the Apabhraṃśa/Caryaspadas are the earliest

specimen of Bengali payar, Tripādi caryās were written

in "Sorosmētric padakula chanda". (8 +8=96)

ka -7a -/ tarubār / Pañcadi dala-

cauca ca -/ paitho - ka - la - "

( here we find pause after every eight metres

and in the end of every line we find the

alliteration ).
In Jaydeva's Gita Govinda, we also find the finest specimen of Bengali Chanda. In later ages the Vaishnava Padakaritas have followed Jaydeva inmetrical composition. Rabindra Nath too followed Jaydeva.

\[
\begin{align*}
4 & 4 & 4 & 4 \\
Fatatita/tatre - hicalita/patre \\
4 & 4 & 4 & 4 \\
Samdita/bhadupa/ya-nam \\
4 & 4 & 4 & 4 \\
Nacayati/sayam/sacakita/nayam \\
4 & 4 \\
Pasyatit/tabapen/tha-nam /
\end{align*}
\]

( Jaydeva)

Rabindra Nath -

\[
\begin{align*}
8 & 8 \\
Satimdra rajaniSacakita sajani
\end{align*}
\]

\[\text{S}^\text{nya nikunja aranya} \]

Kalayata malaye subjana nilaye

\[\text{b}^\text{i}^\text{ja} \text{hirabakisana} .\]

Contd.... 170
As regards metrical composition, Vaishnava Padavali have got two styles - Brajabali and Bengali.

In case of metrical composition the Vaishnava Padakartas have maintained, two system - mātrābrīttā and Aksarbhitā. Vidyapati was the chief exponent of mātrābrīttā (halābrīttā) system and Badu chandidas was chief exponent of Aksar brittle (Misra- halābrīttā).

Leaving aside the traditional metrical composition of Bengal, Bharat Chandra made a remarkable gain his way by introducing Sanskrit Prosody in Bengali.

In later period Satyendra Nath Datta also introduced Sanskrit chanda in Bengali. But Madhusudan have broken the sallies of Bengali metrical composing by introducing Blank verse in Bengali. About Blank verse Madhusudan stated—

Contd... 172
If well recited, it sounds as much like prose as English Blank verse sounds like English prose, retaining at the same time a sweet musical impression.

In composing Blank verse Madhusūdan based upon 'Paiyar chanda' and the metre of the same is $3 \times 6 = 14$ words.

He did not observe alliteration in the end of the lines. But Rabindra Nath made several variations. He did not observe the system of Madhusūdan in counting metres as $3 \times 6$. He made $3 \times 6$, $6 \times 3$, $10 \times 4$, $3 \times 10$, $10 \times 8$, $3 \times 2 \times 6$.

Rabindra Nath created the "Muktak" chanda. Also he is founder of "Ādhunik" Nātrābritta chanda. In Manasi Rabindra gave two matras to the words ending in a consonant. In later period the Poets of Bengal and Assam...
Assam followed the same. He also showed that "PAXĀR"
has got power of absorbing compound letters.

Assamese critics have also adopted the said
method (PAXĀRER SŌSAH SAKTI)

In 'Lipika', Ses Septak introduced the "Prose-Poesy".

Nalini Bala Devi mainly wrote Poems in "Aksarbritta
Chanda". The use of mātrābritta in her writings is
negligible. She also wrote Prose-Poesy following the
path showed by Rabindranath.

We are citing some examples:

Mahāpayār (dīrga payār).

Mathurāy Kena Phul/Phuteche ājilo sai

Bāsāri bājate giye /tāsāri bājila kai.

- Rabindra Nath.
ধীরে ধীরে জিহানের অন্তর্নিহিত সুন্দর নৃত্য
dhup dip puri ga'1/ Byarthata'r Saurabha bilai
- Malinibala.

Aksarbutva "Muktak"

হে ভূবনা - 4
āmi yata kheśa - 6
Tomāre nā beechināu bhālo - 10
tatekshan taba ālo - 3
- Rabindra Nath.

Siddinār parā - 6

Lauhitya nāmēre - 6

Pancatīrtha karī Prakshāla - 10.
- Malinibala.

Dirgha Tripādi - 3
Kehabale dramatic balō nābi yāy thiek
- Rabindranath.

Contd... 17ül
The word "Alamkāra" is derived from the Sanskrit word "Alam". Alam means "Bhūṣan" (Ornaments). The word "Alamkāra" has got two meanings— (a) beauty (b) figure of speech like alliteration, upama, rupak etc.

The real meaning of the Alamkāra Sāstra is "Saundarya-Śāstra" or "Kalyāṇa-Saundarya-Śiñjñā." The European Critics have called this Śūtrā "Aesthetic of Poetry."

In Kātyāyaṇa it has been stated—

"upakārak twad alamkārāḥ saaptam angas uti yāyārāyaḥ āte ca tatevarūpa- bijnād vedārthasañgatiḥ."
Sanskrit rhetoricians have compared the 'Kāhyadaha' with the female body. Alāṅkāra is necessary to decorate the female body. So as the figure of Speeches are necessary for the ornamentation of "Kāhya-body".

Vivekanath Chakrabortty, the author of Sahitya darpan stated:

"Kālysya sabdar than sarīna, yasādīscēna,
Gūnah Śauryādaya iba, doṣah kāṃutvādibat rītayah
ahayah. Senāthan biśe śabat, alāṅkārasca katak-kundalādibat."

"word and meaning is the body of Kālya, ātma is maa etc.
valour- gūnah, defects are kāntvādi riti is the structure, figure of Speeches are the earring, necklace etc. of the female").

Contd... 176.
Baman in his "Kāyalamkār" said- "Saundaryam

alāmakāraḥ"

Rhetorician BhoyDev in his "Sringār Prakāşā"
divided alāmakāra as - (a) Bahiranga (external).
(b) Antaranga (internal)
(c) Misra or mixed.

Bahiranga- Dress, Garlands, Gold ornaments. All these
are external things, which when weaved by the ladies;
the beauty manifested.

Antaranga- Dressing of hair, washing of teeth etc.

formation of body & complexion.

Mixed- Bathing and dressing with perfumeries (Pusādhāns
and belepons) these are external things but mixes with the
body in such a manner that one cannot remove them at her
sweet will e.g. vermilion, alakta etc. unless the
construction of a female body is free from any sort of

Contd... 178
sort of Defects and they have got a exquisite complexion

if the said body is ornamented no beauty or grammar will come out from that body. If the body is free from any defect then a natural beauty will come out from that body is natural beauty which is Alakāra is known as the Svabhābokti Alakāra.

But for the augmentation of beauty of the ladies ornamentation is necessary so as for the increase of beauty of the Kānyadeha the figure of speeches are necessary.

But we must remember that both the bodies (female body & Kānyadeha) should be free from any kind of fault, deformity otherwise no beauty will come out, from the female body and Kānyadeha.

Acārya Dandi in his "Kānyādarsa" said -

Contd... 179
"Janabasthaṃ padarthānaṃ rūpaṃ
dakṣaḥ bibhravati
śvābhābokti saṅktādyā samaṇaṃ
dakṣaḥ bibhravati
śvābhābokti saṅktādyā samaṇaṃ
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dakṣaḥ bibhravati
śvābhābokti saṅktādyā samaṇaṃ
dakṣaḥ bibhravati
śvābhābokti saṅktādyā same
Alaṅkār ye aajhe padē
milanate ādāl kare

tomār kathā dhāke nā ye tār
mukhār jankār"

Kadāha for the ūnion with Krishna dropped all the
alāṅkāras from body as if the alāṅkāra will stand in the
way of complete union -

"Cīra candana uṛē bār na dālā "

Sābdālaṅkār is not intimately related with the
Kātyādeha, Anandbharhena and Abbīnaka Śūtā stated that
the use of "Sābdālaṅkār should be avoided as far as practicable.
If the use of Sābdālaṅkār lies within the limit, is good, otherwise
it will be "atmāhā" (roar of laughter). To create sābdā-
laṅkār the poets have to take special care (Prithagjatnam-
hartā). While to create no special care is necessary.
It is "aprīthag yatnāḥārta". It is spontaneous.

Contd... 190
Racdadra Nath took special care for creation of Sabdālankār-

"Śrabane deputy pandā
e to kabhū nay sanā-
ten prathā aye anā -
cṛsti sañcār.

Patra/Kēnasī.

In making alliteration Haidrnānath had to break the word "Sanaten" into two parts, the same thing was done in case of "anāsristi."

Kena bājāo kāken kond kōn
Kata chala bhare"

Haidrā Nath.

here the word- 'K' was used several times, still then it lies within the limit and produced a musical note.

Contd... 131
But

"Bhūt māth bhūt māth
Daksha yogas naśice
Yaksha yaksha laksha laksha

alohās bhasāc (Bharat Chandra)

Here the alliteration seems like a atta has (roar of laughter).

Upama Rabindrasya :-

there is a saying- "Upamā Kalidāsaṣaya"-

it is making "Sādriyamulak alaṅkār. Kalidāsa

surpassed all the ancient poets of India. Kalidāsa all
total used 1200 sādriya mulak alaṅkār." Out of those

he used 250 alaṅkār in Kumar Sambhavan. in creating

similar, Kalidas, compared the object, with the beasts,
birds, insects, rivers, blue Sky and so on. Rabindranath

also did so & he excels others in making similar.

Contd. 182
His "Menas Sundari" Poem consists of 300 lines and the number of similes are 34.

"Sachyara-e Jhilmil............."

Poem of 'Balaka' consists of 65 lines and number of similes are 24. Only a few illustrations have been given below.

"Sachyara-e jhilmil jhilamer
Srotkhäni bëka
adhäre malia hala, yena khäpe dhäka.
bëka talowär.

Object of comparison (upamaya) - Srot.
Object for comparison (upamā) - tolowär
Common attributes (Sadharem Dharma)
- "bëka".

"yena" is a comparative word. It is a pūma-upamā.
"Ela tēr thēsa āsā tārāphul ....

Tārāphul īs metamāfor.

"Hāne hālo, sriṣṭi yena swapne

cāy kathā kānibāre

calīte nā pāre spaṭa kari

Atyakte dharam purjē anadhākāre

uthīche gumari īs

Vayotprakāśā (Personification )

Walindala Devī ālsē used Sbdalāmaka ānd Arthalamaka

"Madhu nēlatex Rūp mādhura

Madhu madhup gujān.

allelebratiō of 'Mā'

Metaphar - Gāicho Jīban-gīt anēci kālār

'Samasokti ' Alāṅkār -

Contd... 18
Fumati samre ani kusum Paraše

mirale bhāṅgile mor ..... "Phulanit mor hejār kusum

'ātane calacne abāsārē - Phulile marame tor

Rabiadra Jōth/Samsokti.

Sīmāre nowārī jukhība.

Atisqākti.

"Phulanit mor hejār kusum

Phulile marame tor

tor surabhī niyāt jagāle

ajut Saponbor."

Contd... 136
different qualities of any thing when stated by one or 
different people attributes different qualities of one 
then it is called ullekh alamkar.

(She is mangalayi idol, at night she is lover. 
In the morning She is Goddess).
Jalinibela Devi spoke about different qualities of female (Nari):

"Nari ..............."

bicitra mahini tumi
chhabe aarti bhanda
anhte kalcut mukhi
Abhineeta abhinetri rupe
Sagarar nitya mancat
ingiter mrtyumukhi asur mahite
Theli diy chale bale tile tile
puvalak mrtyu mukhalo.

Rabindra Nath used not only the Indian system of figure of speeches so brightly but also used the western figure of speeches. Very often which are not abundant in Jalinibela Devi.
Nalinibala Devi was not only a Poet but also a composer, essay writer, dramatist and a Painter. Her language of the dramas are equally poetic like Rabindranath. She also translated the drama Natir Puja (Rabindranath) under the name of Ses Fůja. Dr. Satyendra Nath Sarma, M.A. H.D. Râhâ, Rabindra Professor of Gauhati University opined that Nalinibala picked the words of her Poem, drama etc. from Sanskrit and from Rabindra literature (Asamiya Sahityat Nalinibalar Sṭān/Nalinibala Devi Page - 223). Nalinibala Devi's Ses Puja was written basing upon the Natir Puja of Rabindra Nath. Ses puja is out of Print, not a single copy was available in the big libraries of Hubri and Gauhati. So documentary Proof cannot given.

Sri Arunima Bharali (Nalinibala Devir Natak) stated that the Social drama Ses Fůja of Rabindranath.

Even in some places it has been noticed that Nalini Bala has made verbative translation of some lines of Natirpuja (as she's known to have).

Moreover the idea is identical with that of Rabindranath. The story is also the same.