

**THE UNIVERSAL PATH
&
THE UNCONSCIOUS TRAVELER**

in
Tagore's Song

ADITI AADIA (অদিতি আদিয়া)

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To
Life (Sunshine / রৌদ্র)

*We are unaware of our birth and will remain unaware of our death. The ONLY
true experience we possess is that of living.*



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1. WHAT INITIATED THIS BOOK?

Greetings! Thank you for your interest. The essence of this composition revolves around the universal message embedded within Tagore's songs. This message stands independently, detached from Rabindranath as an individual, his personal actions and choices, as well as his literary contributions in other domains. The examination and conclusions drawn herein are exclusively focused on his songs, specifically targeted towards individuals familiar with Rabindra Sangeet (রবীন্দ্রসংগীত). I was profoundly astonished and captivated as I began to discern various facets of the human journey symbolically expressed in his songs from a conscious perspective. I am confident that similar elements can be found in his other literary works, including novels, poetry, dramas, and more. In my understanding, it is a visionary perception that, once realized, cannot be disregarded in any form of literature, especially when it originates from a luminary such as Tagore.

In this book, I have utilized English and Bengali (বাংলা) to convey my interpretation of the message. Its target audience primarily consists of individuals who possess fluency in both languages, particularly Bengali. This is because comprehending the nuanced usage of numerous words in the songs becomes challenging without being a native Bengali speaker. Even relying solely on

dictionary definitions may not always provide adequate understanding, as the songs frequently employ colloquial meanings.

I relied on two primary sources, namely, <https://www.geetabitan.com/> and <https://www.tagoreweb.in/>, to delve into the history, lyrics, translations, and other aspects of songs. However, I must acknowledge that I found the historical information provided on those websites to be somewhat misleading when attempting to grasp the intended message of a particular song. In my analysis, I discovered a significant disparity between the background information and the encoded message within the songs. As we progress through this book, we will explore the reasons behind this inconsistency.

As for myself, despite growing up in a society where Rabindranath Tagore's influence was pervasive in various facets of life—be it education, social celebrations, Bengali New Year, family environment, drama, poetry, or songs—I never considered myself a fan of his work. Strangely enough, I can't quite pinpoint why, but I have always lacked interest in his literary creations, particularly his songs, which I even developed a disliking for.

Around three years ago, everything shifted, if my memory serves me correctly. I remember that it happened one evening while I was casually browsing through Facebook. I stumbled upon a post that had a song titled “প্রাণ ভরিয়া তুষা হরিয়া” playing in the background. Without much thought, I started listening to it. Suddenly, a few lines from the song, which I've highlighted below, captured my attention. I found myself wondering why Rabindranath Tagore was discussing such profound and introspective themes, reminiscent of scripture or the concept of “Know Thyself.”

As someone who follows a different religion than Tagore, it was both a delightful and astonishing experience to encounter these elements in his work. Intrigued, I began exploring his other songs in hopes of discovering more messages like those in “প্রাণ ভরিয়া তুষা হরিয়া,” but primarily, I focused on reading his lyrics. To my amazement, as I delved deeper into his songs and gained a better understanding

of them, my initial interpretation of the message in “প্রাণ ভরিযে” transformed into a more comprehensive and fulfilling perspective.

প্রাণ ভরিযে তৃষা হরিযে
মোরে আরো আরো আরো দাও প্রাণ
তব ভুবনে তব ভবনে
আরো আলো আরো আলো
এই নয়নে, প্রভু, ঢালো
সুরে সুরে বাঁশি পুরে
তুমি আরো আরো আরো দাও তান
মোরে আরো আরো আরো দাও প্রাণ
আরো বেদনা, আরো বেদনা
প্রভু, দাও মোরে আরো চেতনা
দ্বার ছুটায়, বাধা টুটায়
মোরে করো ত্রাণ, মোরে করো ত্রাণ
আরো প্রেমে, আরো প্রেমে
মোর আমি ভুবে যাক নেমে
সুধাধারে আপনারে
তুমি আরো আরো আরো করো দান

While researching the lyrics, I took the initiative to consult Rabindra Sangeet fans, friends, and family members to gain insights into their understanding of the songs. Surprisingly, none of them could fully explain the meaning behind the lyrics. They confessed that they primarily enjoyed the songs for their melodies and uplifting moods, placing little importance on the lyrics and their deeper significance. Concurrently, I also examined various translations available online, primarily from the website <https://www.geetabitan.com/>. Unfortunately, most of these translations did not resonate with me when compared to the original lyrics. Many essential elements within the songs were missing or poorly rendered in the translations. For instance, the relationship between “দুখিনী নারী” and “বসন্ত” was not

adequately conveyed. Furthermore, there was a lack of coherent relationships among the translated songs.

আহা, **আজি এ বসন্তে** এত ফুল ফুটে,
এত বাঁশি বাজে, এত পাখি গায়,
সখীর হৃদয় কুসুম-কোমল--
কার অনাদরে আজি ঝরে যায়।
কেন কাছে আস, কেন মিছে হাস,
কাছে যে আসিত সে তো আসিতে না চায়।
সুখে আছে যারা, সুখে থাক্ তারা,
সুখের বসন্ত সুখে হোক সারা,
দুখিনী নারীর নয়নের নীর
সুখী জনে যেন দেখিতে না পায়।
তারা দেখেও দেখে না, তারা বুঝেও বুঝে না,
তারা ফিরেও না চায়।

I began organizing the various elements of the songs, such as You (তুমি), I (আমি), Portrait (ছবি), Spring (বসন্ত), and others, in a format that I could easily comprehend and align (Figure. Universal Flow). For this book, I carefully selected 117 songs to analyze and included documentation for seventy translations. These songs are widely recognized among Rabindra fans and individuals who grew up in Bengali society. Now, one might question how a message design or layout can be derived from less than 5% of his vast collection of over two thousand songs. My response to that is, “If a message framework is developed and identified based on these songs, all other relevant songs should align with that framework.” I leave it to the readers to judge accordingly.

Will the resulting framework be 100% accurate in analyzing new songs? While the fundamental framework is expected to remain unchanged, refinements may occur as additional entities are incorporated with the inclusion of more songs. Initially, comprehending the content of this book may pose a challenge, requiring

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some time for alignment. However, once the underlying thought process and framework are grasped, subsequent comprehension will become effortless. What's truly fascinating and captivating is that we all are familiar with this internal message framework within our memory and experience, regardless of gender, yet we have often overlooked its significance.

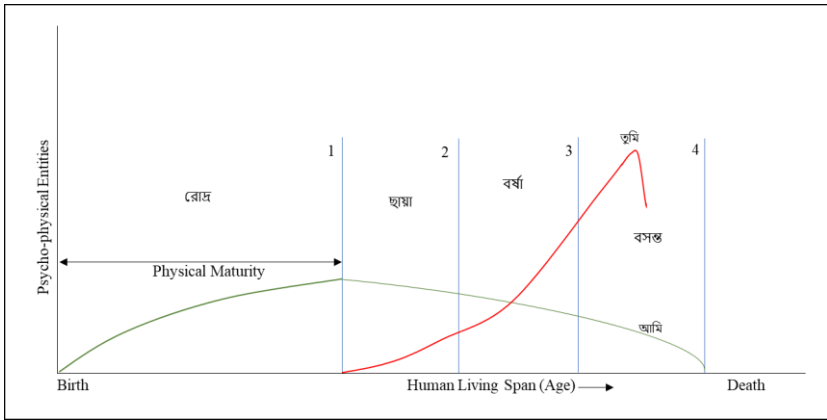


Figure: Universal Flow in unconscious human living (তোমার হলো শুরু আমার হলো সারা)

To enhance understanding, I have employed techniques such as entity definition and analysis, allegorical explanations, as well as visual aids such as tables and graphs. Thank you once again for your interest, and welcome to this enlightening journey of recollection and realization!

2. OPENING

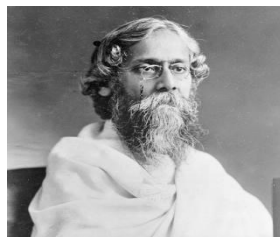
Unraveling the enigmatic essence of Rabindranath's songs and ensuring comprehension for readers and listeners presents a challenge. To begin, I propose setting some parameters by examining the lyrics of his songs and urging readers to delve deeper into them. Although you may have heard most of these songs before, it is likely that only a select few have truly endeavored to comprehend their meaning. Establishing these initial boundaries will lay the foundation for a framework that can be further explored through diagrams, enabling a better understanding of the underlying message conveyed within his compositions.

I won't initially present the translations of the songs as they could potentially cause confusion. Instead, while setting the boundaries, I will emphasize certain verses for you to ponder and develop your own interpretation. This approach will allow you to analyze the lyrics independently, without being distracted by the melodies. It's worth noting that in some songs, the melody and rhythm play a crucial role in conveying the message, which may not be fully understood solely through the lyrics. Furthermore, I will delve into the various themes present in Rabindranath's songs, which you may have previously interpreted differently due to a lack of consistent meaning across all his works. We will explore these themes

in greater detail as we progress. So, let's begin by providing some background information about Rabindranath.

2.1 ABOUT RABINDRANATH (FROM BRITANNICA)

Rabindranath Tagore, Bengali রবীন্দ্রনাথ ঠাকুর, (born May 7, 1861, Calcutta [now Kolkata], India—died August 7, 1941, Calcutta), Bengali poet, short-story writer, song composer, playwright, essayist, and painter who introduced new prose and verse forms and the use of colloquial language into Bengali literature, thereby freeing it from traditional models based on classical Sanskrit.



He was highly influential in introducing Indian culture to the West and vice versa, and he is generally regarded as the outstanding creative artist of early 20th-century India. In 1913 he became the first non-European to receive the Nobel Prize for Literature. The son of the religious reformer Debendranath Tagore, he early began to write verses, and, after incomplete studies in England in the late 1870s, he returned to India. There he published several books of poetry in the 1880s and completed *Manasi* (1890), a collection that marks the maturing of his genius. It contains some of his best-known poems, including many in verse forms new to Bengali, as well as some social and political satire that was critical of his fellow Bengalis.

In 1891 Tagore went to East Bengal (now in Bangladesh) to manage his family's estates at Shilaidah and Shazadpur for 10 years. There he often stayed in a houseboat on the Padma River (the main channel of the Ganges River), in close contact with village folk, and his sympathy for them became the keynote of much of his later writing. Most of his finest short stories, which examine "humble lives and their small miseries," date from the 1890s and have a poignancy, laced with gentle irony, that is unique to him (though admirably captured by the

director Satyajit Ray in later film adaptations). Tagore came to love the Bengali countryside, most of all the Padma River, an often-repeated image in his verse. During these years he published several poetry collections, notably *Sonar Tari* (1894; *The Golden Boat*), and plays, notably *Chitrangada* (1892; *Chitra*). Tagore's poems are virtually untranslatable, as are his more than 2,000 songs, which achieved considerable popularity among all classes of Bengali society.

In 1901 Tagore founded an experimental school in rural West Bengal at Shantiniketan ("Abode of Peace"), where he sought to blend the best in the Indian and Western traditions. He settled permanently at the school, which became Visva-Bharati University in 1921. Years of sadness arising from the deaths of his wife and two children between 1902 and 1907 are reflected in his later poetry, which was introduced to the West in *Gitanjali* (Song Offerings) (1912). This book, containing Tagore's English prose translations of religious poems from several of his Bengali verse collections, including *Gitanjali* (1910), was hailed by W.B. Yeats and André Gide and won him the Nobel Prize in 1913. Tagore was awarded a knighthood in 1915, but he repudiated it in 1919 as a protest against the Amritsar (Jallianwalla Bagh) Massacre.

From 1912 Tagore spent long periods out of India, lecturing and reading from his work in Europe, the Americas, and East Asia and becoming an eloquent spokesperson for the cause of Indian independence. Tagore's novels in Bengali are less well known than his poems and short stories; they include *Gora* (1910) and *Ghare-Baire* (1916), translated into English as *Gora* and *The Home and the World*, respectively. In the late 1920s, when he was in his 60s, Tagore took up painting and produced works that won him a place among India's foremost contemporary artists.

2.2 THE MESSAGE IN THE SONGS

As previously mentioned, after my initial encounter with the song “প্রাণ ভরিয়ে তৃষা হরিয়ে,” I embarked on a meaningful journey of further listening and reading the lyrics in order to delve deeper into its essence. Gradually, I began to recognize a profound and concealed message that Rabindranath was disseminating through his music. With each new song I explored, I found that it resonated increasingly with my personal beliefs. While I cannot ascertain the exact proportion of his songs that align with this message, I am confident that it constitutes a significant majority. Furthermore, I am convinced that this message remains consistent throughout his body of work, forming a cohesive and unified whole.

একি গভীর বাণী এল, ঘন মেঘের আড়াল ধ'রে”
সকল আকাশ আকুল ক'রে॥
সেই বাণীর পরশ লাগে, নবীন প্রাণের বাণী জাগে,
হঠাৎ দিকে দিগন্তরে, ধরার হৃদয় ওঠে ভরে॥
সে কে বাঁশি বাজিয়েছিল, কবে প্রথম সুরে তালে,
প্রাণের ডাক দিয়েছিল, সুদূর আঁধার আদিকালে।
তার বাঁশির ধ্বনিখানি, আজ আঘাত দিল আনি,
সেই অগোচরের তরে, আমার হৃদয় নিল হ'রে॥

The aforementioned song contains various elements that require careful examination and clarification. For instance, it presents a profound message that seems to emanate from a deep cloud. However, it raises questions about whether this cloud is physical in nature. Additionally, the song discusses the resurrection of the earth throughout, the harmonious interplay of the flute (বাঁশি) and the first melody (প্রথম সুরে), and a distant call to life (প্রাণ) in the original time (আদিকালে). Furthermore, the reverberation caused by the flute's sound unveils the arrival of the monsoon. These elements mentioned by the poet prompt inquiries regarding their nature -

whether they are physical or allegorical. Moreover, the meaning of the term “today” (আজ) in this context remains open to interpretation.

He composed a total of 2232 songs, which were categorized into various sections or “Parjaay” (পর্যায়). In many instances, each section was further divided into sub-sections. Further information about these sections can be found on the website <https://geetabitan.com/>. I have captured some details in the next section for your information. While I won't delve into a detailed analysis of these sections here, I may revisit them at a later time, or they may be explored in future publications.

2.3 INTRODUCTION TO CONSCIOUSNESS MODEL

The varying levels of detail in the consciousness model address various aspects of the message, utilizing either graphs or pictorial representations to enhance comprehension. However, graphs can sometimes be challenging for non-specialized users to grasp. To facilitate understanding for everyone involved, allow me to present a simplified introduction to the fundamentals of the consciousness model. Currently, I find myself caught in a dilemma: on one hand, I require the definition and explanation of the entities to construct the model, while on the other hand, I need an overview of the model to explain the role and placement of these entities.

Let's start by establishing some initial assumptions, which will be further clarified as we proceed. These assumptions are essential in constructing the fundamental model. We define human EXISTENCE as the duration between one's physical birth and physical death, based on the average lifespan. On the other hand, a human journey spans from physical birth to a significant turning point known as the “Point-of-no-Return,” which will be elaborated upon in subsequent sections. The human journey consists of four distinct phases, categorized into two distinct stages of life (refer to Figure 2.1a).

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Human existence is shaped by two significant forces: the “Unconscious I” (তুমি) and the “Conscious SELF” (আমি). The journey starts with the force of creation, represented by the “Conscious SELF.” However, this force is counteracted by the emergence of the “Unconscious I” once our psycho-physical maturity is attained (Figure: 2.1b). The interplay between these two opposing forces determines the quality of our lives and ultimately influences the possibilities of liberation or reincarnation.

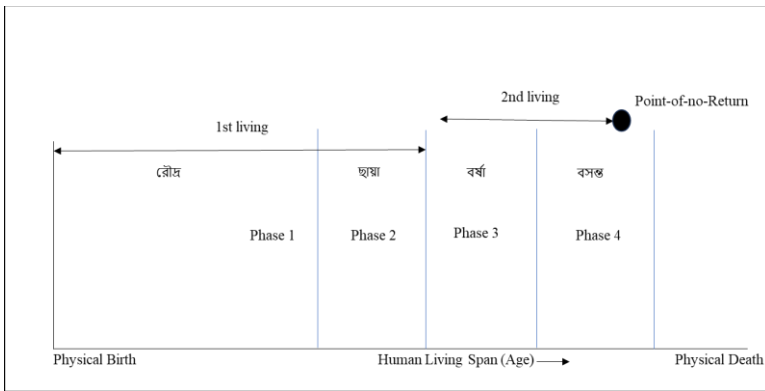


Figure 2.1a: Human Existence, four phases, two livings, and “Point-of-no-Return”

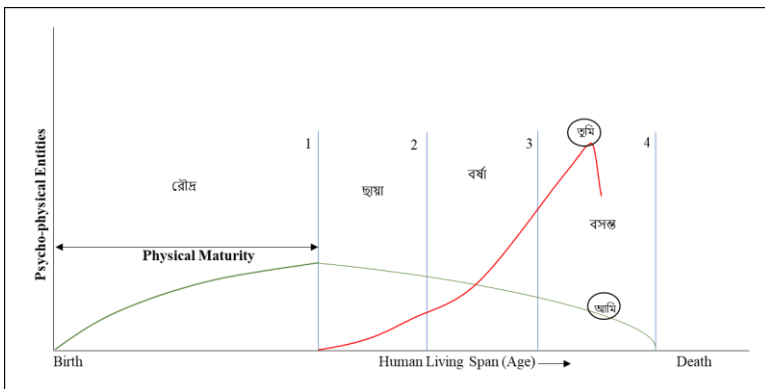


Figure 2.1b: Addition of two major forces in human existence

2.4 SONGS CLASSIFICATIONS (FROM GEETABITAN.COM)

The word 'Parjaay' means - order, class or position. This section deals with the classification of Tagore songs. Classification of songs was done by Rabindranath Tagore himself according to the subject of the songs and can be seen in the collection, the book 'Geetabitan'.

They were classified in six Parjaays - Puja (offerings), Swadesh (Patriotic), Prem (Love), Prakriti (Nature), Bichitro (Amazing) and Anushthanik (Ceremonial). The first Parjaay, Puja, has twenty-one upa-parjaays or sub-classes, Prem has two and Prokriti has six Upa-parjaays. In the 'Geetinatya O Nrityanatya' (Opera and Dance Drama) section six dramas are included - Kaalmrigaya, Balmiki-protibha, Maayar-khela, Chitrangada, Chandalika and Shyama.

Bhanusingha Thakurer Padabali is a series of Twenty songs written by the poet at an early age. Natyageeti is a section where songs written for several dramas are included. Jaatiya Sangeet is another section where songs to chant and praise for India have been chosen. Songs for offerings and prayers have been included in Puja O Prarthana section. Another section with some more ceremonial songs has been created as Anushthanik Sangeet. The next section is Prem O Prokriti.

There are four appendices, the first one of which being an abridged version of Nrityanatya Maayar-khela. Porishodh, abridged version of Shyama is in the second appendix. Nine songs are included in the third appendix which were once included in several books of Rabindranath as songs not written by him. In the last part six songs are included which were never published before.

- Bhumika (ভূমিকা)
- Puja (21 upa-parjaay) (পূজা)
- Swadesh (স্বদেশ)
- Prem (2 upa-parjaay) (প্রেম)
- Prakriti (7 upa-parjaay) (প্রকৃতি)
- Bichitro (বিচিত্র)
- Aanushthanik (আনুষ্ঠানিক)

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- Geetinatya O Nrityanatya (6 upa-parjaay) (গীতিনাট্য ও নৃত্যনাট্য)
- Bhanusingha Thakurer Padabali (ভানুসিংহ ঠাকুরের পদাবলী)
- Natyageeti (নাট্যগীতি)
- Jatiya Sangeet (জাতীয় সঙ্গীত)
- Puja O Prarthana (পূজা ও প্রার্থনা)
- Aanushthanik Sangeet (আনুষ্ঠানিক সঙ্গীত)
- Prem O Prakriti (প্রেম ও প্রকৃতি)
- Nrityanatya Maayar Khela (নৃত্যনাট্য মায়ার খেলা)
- Porishodh (পরিশোধ)
- Porishishto 3 (পরিশিষ্ট ৩)
- Porishishto 4 (পরিশিষ্ট ৪)

2.5 SONGS CLASSIFICATIONS FROM THE MESSAGE VIEWPOINT

If we explore the titles of the sections without delving into the analysis of the songs themselves, they may appear to us as something external, reminiscent of the nature surrounding us (প্রকৃতি), the love between men and women (প্রেম), dramatic elements (নাট্য), or acts of worship towards God (পূজা), among others. Many Rabindra scholars have also categorized them in this manner, without establishing a clear connection to the inner realizations of humans. However, as we progress through the book, we will discover that these sections serve a dual purpose—they represent entities existing within the realm of “human consciousness,” defined with the aid of external physical entities.

Our inner realm or perception serves as a mirrored reflection of the physical universe within our psychological domain. By continuously tending to our inner universe to fulfill our mind's desires, the true nature of the physical universe remains concealed. Although this concept may appear counterintuitive, it is the pathway through which creation emerges—progressing from the psychological realm to the

physical, rather than the other way around. The catalyst for this transition often arises unexpectedly through a chance encounter or sudden event. Once we become aware of the physical universe, every facet of our perception, both psychological and physical, begins to unravel (Figure 2.2). We come to realize that our actions were shaped by a complex labyrinth of societal hierarchies and self-acknowledgment, ingeniously crafted by our unconscious mind.

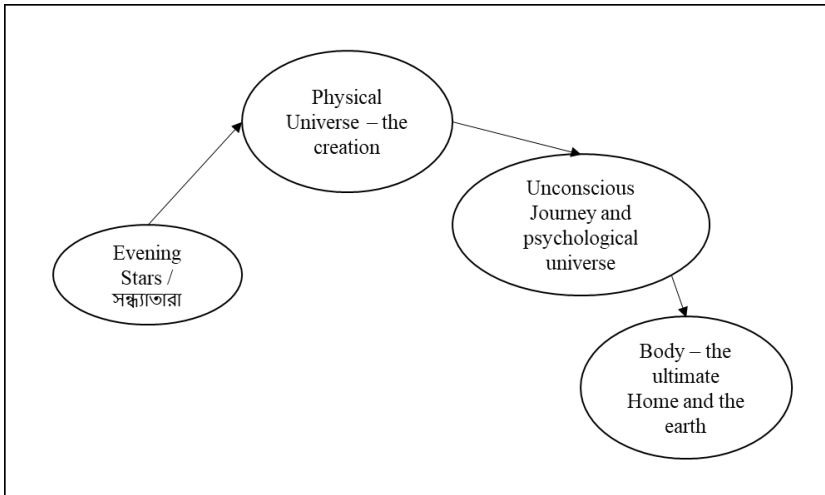


Figure 2.2: Physical universe pointer to psychological universe and the Creation

Our life's journey, apart from being a reflection of the physical world, also follows a metaphorical yearly cycle consisting of six seasons. This annual measure holds significance when looked at retrospectively, serving as a vital catalyst for conscious awareness. It commences with our childhood, symbolized by the radiant sunshine (রৌদ্র), and concludes with the Spring (বসন্ত). The awakening of consciousness, or the realization of our true selves, is completed with the identification of Spring (বসন্ত) and the first month of the year, (বৈশাখ). This also completes the year in retrospective welcoming the joyous advent of the regenerating sunshine (রৌদ্র).

Boishak (বৈশাখ) also signifies the culmination of our current cycle of unconscious living, preparing us for the next cycle (reincarnation). The songs portrayal of the arrival of spring (বসন্ত) not only celebrate the season itself but also symbolize the human awakening that comes at the end of a path characterized by unconsciousness. It is during this period that we experience a profound transition to “Point-of-no-Return” or un-ending suffering, initiating our reincarnation or the beginning of a new cycle. Now, let us briefly explore the names, meanings, and content of some 'Parjaay' (sections) within this context.

2.5.1 INTRODUCTION (ভূমিকা)

Despite the presence of numerous songs in each 'Parjaay' (পর্যায়) or section, it is astonishing that the initial section contains only a single song. Upon closer examination of this particular song, we come to recognize that the poet intends to convey a distinct message, albeit one that is rather challenging to decipher. Let us focus solely on the lyrics of this song for contemplation purposes. Upon integrating insights from other songs, the universal consciousness framework will take shape, paving the way for the concluding section of the book. Within this concluding section, a profound interpretation of this notable composition will be offered, thus serving as both an initiation and a culmination of the journey.

প্রথম যুগের উদয়দিগঞ্জে
প্রথম দিনের উষা নেমে এল যবে
প্রকাশপিয়াসি ধরিত্রী বনে বনে
শুধায়ে ফিরিল, সুর খুঁজে পাবে কবে।
এসো এসো সেই নব সৃষ্টির কবি
নবজাগরণ-যুগপ্রভাতের রবি।
গান এনেছিলে নব ছন্দের তালে
তরুণী উষার শিশিরমানের কালে,
আলো-আঁধারের আনন্দবিপ্লবে।

সে গান আজিও নানা রাগরাগিণীতে
শুনাও তাহারে আগমনীসংগীতে
যে জাগায় চোখে নূতন দেখার দেখা।
যে এসে দাঁড়ায় ব্যাকুলিত ধরণীতে
বননীলিমার পেলব সীমানাটিতে,
বহু জনতার মাঝে অপূর্ব একা।
অবাক আলোর লিপি যে বহিয়া আনে
নিভৃত প্রহরে কবির চকিত প্রাণে,
নব পরিচয়ে বিরহব্যথা যে হানে
বিহ্বল প্রাতে সংগীতসৌরভে,
দূর-আকাশের অরুণিম উৎসবে।

2.5.2 NATURE (প্রকৃতি)

We are all familiar with the wonders of nature and how the changing seasons transform the Earth and its ecosystems throughout the year. Similarly, human existence, both in terms of our mental and physical states, also undergoes various shifts during the course of a lifetime. This span, known as a “human living / existence,” encompasses the time from physical birth to physical death. Just as physical elements in nature, including celestial bodies like the sun, moon, stars, as well as natural features like forests and trees, hold symbolic meaning in the human psyche, the seasons and their impact on the Earth and its ecosystems also leave an imprint on our physiological well-being. As our journey through life unfolds, our psychological disposition becomes evident in our physical being, shaping our overall state of being.

In the Indian subcontinent, there exist six distinct seasons throughout the year. These seasons can be metaphorically aligned with the stages of “human living,” allowing us to relate them to a solar year and journey back to a joyous new beginning (রৌদ্র). In order to visualize the initial season of Summer (গ্রীষ্ম), one needs to cultivate awareness of their internal state. Essentially, he must reconnect with his

senses and contemplate his past journey. This process of introspection and awakening will lead to a transformative shift in his psychological and physical alignment, resulting in a newfound understanding.

In the song categorization, Rabindranath had seven subsections in the Nature (প্রকৃতি) (Table 2.1). First section “General” (সাধারণ) applies to all sections.

Seq	Name
1	Sadharan (সাধারণ)
2	Summer (গ্রীষ্ম)
3	Monsoon (বর্ষা)
4	Autum (শরৎ)
5	Late Autum (হেমন্ত)
6	Winter (শীত)
7	Spring (বসন্ত)

Table 2.1: Nature sub-sections

2.5.3 LOVE (প্রেম)

In the Bengali language, there exist two terms, namely “প্রেম” and “ভালোবাসা,” which are commonly used to describe the affection between a man and a woman. These words are often translated as “Love.” However, the term “ভালোবাসা” (love) is more general and can encompass love between various entities beyond just a man and a woman. On the other hand, “প্রেম” (love) specifically denotes love or attraction between a man and a woman.

Many people have used the term “প্রেম” (love) to signify the love between a man and a woman in Tagore’s songs. However, a closer examination of songs reveals a misunderstanding of the true meaning of the word. Rabindranath Tagore, in his songs, employed both words to depict their distinctions. The songs categorized

under the section labeled “প্রেম” (love) aim to define the attraction between two entities, namely “আমি ও তুমি” (I and you), observed in the conscious state of human beings. We will delve deeper into these two entities in the following sections, as they serve as crucial elements in comprehending the songs, human consciousness, the path, the journey, and the ultimate outcomes.

ভালোবেসে যদি সুখ নাহি তবে কেন,
তবে কেন মিছে ভালোবাসা।
মন দিয়ে মন পেতে চাহি। ওগো কেন,
ওগো, কেন মিছে এ দুরাশা॥
হৃদয়ে জ্বালায়ে বাসনার শিখা, নয়নে সাজায়ে মায়ামরীচিকা,
শুধু ঘুরে মরি মরুভূমে। ওগো, কেন
ওগো, কেন মিছে এ পিপাসা॥
আপনি যে আছে আপনার কাছে,
নিখিল জগতে কী অভাব আছে।
আছে মন্দ সমীরণ, পুষ্পবিভূষণ,
কোকিলকূজিত কুঞ্জ।
বিশ্বচরাচর লুপ্ত হয়ে যায়-- এ কী ঘোর প্রেম অন্ধরাছ-প্রায়
জীবন যৌবন গ্রাসে। তবে কেন,
তবে কেন মিছে এ কুয়াশা॥

2.5.4 WORSHIP OR DEVOTION (পূজা)

In everyday language, the term “পূজা” (worship) commonly refers to the devotional festivals celebrated by Hindu followers for various deities. From a linguistic perspective, it simply signifies “offering offerings / praise to a deity.” However, when it comes to Tagore songs, both these definitions of worship fall short. Upon careful listening and reading of the lyrics in this section, a distinct perspective emerges. These “worship” songs do not seek to extol an individual entity or any specific god or goddess; rather, they attempt to express something

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deep within the human consciousness using allegorical language. These songs encompass elements of nature, seasons, human realization, and more, to portray a singular entity that is revered and praised, drawing upon the unconscious forces within each of us. Remarkably, this entity is neither God nor any kind of demi-god.

তোমার অসীমে প্রাণমন লয়ে যত দূরে আমি ধাই
কোথাও দুঃখ, কোথাও মৃত্যু, কোথা বিচ্ছেদ নাই
মৃত্যু সে ধরে মৃত্যুর রূপ, দুঃখ হয় হে দুঃখের কূপ
তোমা হতে যবে হইয়ে বিমুখ আপনার পানে চাই
হে পূর্ণ, তব চরণের কাছে যাহা-কিছু সব আছে, আছে, আছে
নাই নাই ভয়, সে শুধু আমারই, নিশিদিন কাঁদি তাই
অন্তরঙ্গানি, সংসারভার, পলক ফেলিতে কোথা একাকার
জীবনের মাঝে স্বরূপ তোমার রাখিবারে যদি পাই

In these songs, you will encounter two main entities: “তুমি ও আমি” (You and I), along with various other elements such as the “পথ” (path), “আনন্দলোক” (Joy-land), “অসীম” (limitless), “প্রাণের মানুষ” (the man of my soul), “গানের ও পার” (the other bank of my songs), “সুরের আগুন” (the fire from melody), “মেঘ” (clouds), “সাঁঝ-বেলা” (evenings), and much more. It raises the question: why did Tagore refer to these songs as worship, incorporating such a diverse range of entities? As we delve into the book, it will gradually unfold and shed light on this matter by examining the depths of human unconsciousness from a conscious perspective. Table 2.2 below presents a list of songs translated from the “পূজা” section included in this book.

Sr	Parjaay	Upa-parjaays	Written	Song Headings
45	Puja	Jaagoron	1884	গুঠো গুঠো রে-- বিফলে প্রভাত বহে যায় যে
46	Puja	Parthana	1884	বরিশ ধরা মাঝে শান্তির বারি

47	Puja	Bibidha	1893	আনন্দলোকে মঙ্গলালোকে বিরাজ সত্যসুন্দর
48	Puja	Shesh	1901	তোমার অসীমে প্রাণমন লয়ে যত দূরে আমি ধাই
49	Puja	Gaan	1909	তুমি কেমন করে গান কর হে গুণী
50	Puja	Baul	1910	আমার প্রাণের মানুষ আছে প্রাণে
51	Puja	Aashwas	1912	হার মানা হার
52	Puja	Parthana	1912	প্রাণ ভরিয়ে তৃষা হরিয়ে
53	Puja	Poth	1912	আমার এই পথ- চাওয়াতেই আনন্দ।
54	Puja		1914	আগুনের পরশমণি ছোঁয়াও প্রাণে।
55	Puja	Biraha	1914	ক্লান্তি আমার ক্ষমা করো প্রভু,
56	Puja	Biraha	1914	আমার ব্যথা যখন আনে আমায় তোমার দ্বারে
57	Puja	Dikkha	1914	যে রাতে মোর দুয়ার গুলি ভাঙলো ঝড়ে
58	Puja	Gaan	1914	দাঁড়িয়ে আছ তুমি আমার গানের
59	Puja	Gaan	1914	তুমি যে সুরের আগুন লাগিয়ে দিলে
60	Puja	Shesh	1914	মেঘ বলেছে যাব যাব, রাত বলেছে যাই
61	Puja		1914	আমার হিয়ার মাঝে লুকিয়ে
62	Puja	Antarmukhe	1915	চোখের আলোয় দেখেছিলেম চোখের বাহিরে
63	Puja	Bishwa	1919	আকাশ জুড়ে শুনিনি ওই বাজে

64	Puja		1919	আমার বেলা যে যায় সাঁঝ-বেলাতে
65	Puja	Bondhu	1921	আমার হৃদয় তোমার আপন হাতের দোলে
66	Puja	Gaan	1924	কণ্ঠে নিলেম গান, আমার শেষ পারানির কড়ি

Table 2.2: Songs translated from Puja (পূজা) Parjaay in this book

2.6 SONGS AS THE MESSAGE CONVEYER

One might question the reason behind Rabindranath's choice to convey his message through songs. From my perspective, the combination of lyrics, melody, rhythm, and instruments in a song form a unified entity that parallels the human journey. These songs, infused with messages, I like to believe, were born out of Rabindranath's personal experiences, his interactions with the physical world, and his introspection into his own psyche and physical existence while in a conscious state. They emerged as a result of his deep contemplation and understanding of the interconnectedness of the psycho-physical realities. Looking back, he observed the world around him, including people and nature, and turned inward to navigate the intricate labyrinth within himself. This process always serves as the fundamental foundation for any composition of such profound significance.

আকাশভরা সূর্য-তারা, বিশ্বভরা প্রাণ,
তাহারি মাঝখানে আমি পেয়েছি মোর স্থান,
বিস্ময়ে তাই জাগে আমার গান।।
অসীম কালের যে হিল্লোলে জোয়ার-ভাঁটায় ভুবন দোলে
নাড়ীতে মোর রক্তধারায় লেগেছে তার টান,
ঘাসে ঘাসে পা ফেলেছি বনের পথে যেতে,
ফুলের গন্ধে চমক লেগে উঠেছে মন মেতে,

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ছড়িয়ে আছে আনন্দেরই দান,
কান পেতেছি, চোখ মেলেছি, ধরার বুকে প্রাণ ঢেলেছি,
জানার মাঝে অজানারে করেছি সন্ধান

A song typically consists of two main elements: lyrics and melody. The lyrics convey thoughts and ideas, while the melody enhances their palatability and enjoyment. However, when it comes to Tagore's songs, the dynamic is somewhat reversed. The lyrics serve as the vessel for the message, while the melody envelops or obscures that message. It's akin to the way consciousness can be concealed or veiled by unconsciousness—an analogy to our own human experiences. It reflects an unconscious journey that prompts us to question our existence at the end. We often live our lives conforming to societal norms to establish our identity and superiority, only to ponder upon the ultimate question, “What is the meaning of life?”

তুমি কেমন করে গান কর হে গুণী
আমি অবাক হয়ে শুনি, কেবল শুনি
সুরের আলো ভুবন ফেলে ছেয়ে
সুরের হাওয়া চলে গগন বেয়ে
পাষাণ টুটে ব্যাকুল বেগে ধেয়ে
বহিয়া যায় সুরের সুরধুনী
মনে করি অমনি সুরে গাই
কণ্ঠে আমার সুর খুঁজে না পাই
কইতে কী চাই, কইতে কথা বাধে
হার মেনে যে পরান আমার কাঁদে
আমায় তুমি ফেলেছ কোন ফাঁদে
চৌদিকে মোর সুরের জাল বুনি

The melody's enveloping nature implies that those who (তুমি) sing or listen to songs solely for its tune have failed to grasp their true meaning and message.

Conversely, those who (আমি) comprehend the message would never choose to sing these songs. I realize that this statement may seem harsh, considering the widespread popularity of Tagore songs, which are sung by thousands and enjoyed by millions. However, the truth is that these songs serve as narratives of our own actions in the realm of unawareness. These encompass our mental-based superiority, increased self-promotion, the expectation of respect from others, and the decline of physical well-being, among others. How can one sing about his own not so-bright actions in front of others once she becomes aware of them? This might explain why Tagore songs are often misunderstood, with few adequate translations available to elucidate their significance.

2.7 BRIEF INTRODUCTION OF YOU (তুমি) AND SELF (আমি)

Before delving into the intricacies of major song entities in the upcoming chapter, let's briefly examine two commonly encountered entities within Tagore songs. It's worth noting that variations of these entities, such as "মোর" (mine), "তার" (his/hers), "তাহার" (his/hers), and so on, can also be found. Now the question arises: are these entities specific to each song, or do they possess consistent meanings throughout the entire spectrum of songs? In my perspective, and as we unravel the message, the meanings of these entities remain consistent. They are employed to symbolize the individual's unconscious journey within the realm of human existence. According to Tagore, all songs are written to depict or identify "তুমি" (You) – "মম সঙ্গীত তব অঙ্গে অঙ্গে দিয়েছি জড়িয়ে জড়িয়ে", as he is the source of all suffering within "আমি" (SELF).

তুমি সঙ্ঘ্যার মেঘমালা
তুমি আমার সাধের সাধনা
মম শূণ্যগগনবিহারী
আমি আপন মনের মাধুরী মিশায় তোমারে করেছি রচনা

তুমি আমারি, তুমি আমারি
মম অসীমগগনবিহারী
মম হৃদয়রক্তরাগে তব চরণ দিয়েছি রাঙিয়া
ওই সন্ধ্যাস্বপনবিহারী
তব অধর ঐঁকেছি সুধাবিষে মিশে মম সুখদুখ ভাঙিয়া
তুমি আমারি, তুমি আমারি
মম বিজনজীবনবিহারী
মম মোহের স্বপন-অঞ্জন তব নয়নে দিয়েছি পরায়ে
ওই মুঞ্চনয়নবিহারী
মম সঙ্গীত তব অঙ্গে অঙ্গে দিয়েছি জড়ায়ে জড়ায়ে
তুমি আমারি, তুমি আমারি
মম জীবনমরণবিহারী
তুমি সন্ধ্যার মেঘমালা
তুমি আমার সাধের সাধনা

“আমি” or “SELF” represents the essence of our conscious life, giving rise to a fulfilling existence encompassing both psychological and physiological aspects. This vital force evolves as we age from our birth to youth, adapting to ensure our well-being. However, as we reach the pinnacle of physical maturity, our mind introduces a dormant force called “তুমি” or “You / Unconscious I,” aiming to challenge and dismantle the very fabric of the “আমি” or “Conscious SELF.” Gaining a deep understanding of the interplay between these opposing forces holds the key to unlocking consciousness.

These two opposing forces operate within the depths of our perception (Figure 2.3). As we navigate through life in an unconscious state after reaching physical maturity, we remain oblivious to these forces known as “তুমি” (You / Unconscious I) and “আমি” (Conscious SELF). Failing to comprehend their significance, the dominance of “তুমি” or “You” over “আমি” or “SELF” plunges existence into anguish. Should this suffering fail to prompt introspection and the threshold of “Point-of-no-Return” is crossed, a new cycle commences upon the end of our current psycho-

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physical existence. Living in continuous cycle persists as an unceasing mechanism until the recognition of “তুমি” or the “Unconscious I” and the realization of “আমি” or the “Conscious SELF” occur, ultimately triggering a new beginning (রৌদ্র) in a given existence. This phenomenon is referred to as “Liberation” or “মুক্তি”.



Figure 2.3: The Path, the forces, and the phases in Human living

শুধু যাওয়া আসা, শুধু স্নোতে ভাসা,
শুধু আলো-আঁধারে কাঁদা-হাসা ॥
শুধু দেখা পাওয়া, শুধু ছুঁয়ে যাওয়া,
শুধু দূরে যেতে যেতে কেঁদে চাওয়া,
শুধু নব দুরাশায় আগে চলে যায়--
পিছে ফেলে যায় মিছে আশা ॥
অশেষ বাসনা লয়ে ভাঙা বল,
প্রাণপণ কাজে পায় ভাঙা ফল,
ভাঙা তরী ধরে ভাসে পারাবারে,
ভাব কেঁদে মরে-- ভাঙা ভাষা।
হৃদয়ে হৃদয়ে আধো পরিচয়,
আধখানি কথা সাঙ্গ নাহি হয়,
লাজে ভয়ে ত্রাসে আধো-বিশ্বাসে
শুধু আধখানি ভালোবাসা ॥

3. ANALYSIS BASICS

I believe that the preceding section has stimulated your curiosity regarding the book's subject matter. Now, let's explore the fundamentals of analysis. The investigation into the hidden voyage of the human unconscious comprises two key elements: the universal path and the unconscious traveler. As mentioned earlier, my analysis is centered around understanding the unconscious human journey by examining conscious realization. This study incorporates 117 songs, of which 68 song translations are included in this book. In Table 3.1 and Table 3.3, you will find a comprehensive list of these 117 songs, organized by Parjaays, along with the translation format employed in our methodology. Additionally, I have provided detailed explanations of the various entities or pointers found within the songs, elucidating their allegorical meanings and usage.

3.1 LIST OF 117 SONGS

When I initially delved into various songs, I lacked a specific direction regarding which ones to translate for my own comprehension. Consequently, I began with the songs that I was already familiar with. While exploring those on YouTube, I also ventured into others that appeared in the search results. Some songs were selected based on Facebook postings. The selections (referenced as Table 3.1, Table 3.2,

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Table 3.3) were obtained from different sources, and later I discovered the Parjaay, Upa-parjaays, composition year, and collection-bundle of each song from www.geetabitan.com. The lyrics were sourced from www.tagoreweb.com.

Sr	Parjaay	Upa-parjaays	Written	Song Headings
1	Bichitro		1892	শুধু যাওয়া আসা, শুধু স্রোতে ভাসা,
2	Bichitro		1910	মম চিন্তে নিতি নৃত্যে কে যে নাচে
3	Bichitro		1911	আলো আমার আলো গোগো, আলো ভুবন ভরা
4	Bichitro		1914	তুমি কি কেবলই ছবি
5	Bichitro		1916	তোমার হল শুরু, আমার হল সারা- তোমায় আমায় মিলে এমনি বহে ধারা ॥ তোমার জ্বলে বাতি তোমার ঘরে সাথি-
6	Bichitro		1923	খেলাঘর বাঁধতে লেগেছি আমার মনের ভিতরে।
7	Bichitro		1927	খরবায়ু বয় বেগে, চারি দিক ছায় মেঘে,
8	Chitrangada		1936	কতবার ভেবেছিঁনু আপনা ভুলিয়া
9	Chitrangada		1936	রোদনভরা এ বসন্ত, সখী, কখনো আসে নি বুঝি আগে
10	Maayar Khela		1888	আহা, আজি এ বসন্তে এত ফুল ফুটে,
11	Maayar Khela		1888	আমি হৃদয়ের কথা বলিতে ব্যাকুল, শুধাইল না কেহ।

12	Natya-geeti		1883	প্রমোদে ঢালিয়া দিনু মন, তবু প্রাণ কেন কাঁদে রে।
13	Natya-geeti		1939	আমরা দূর আকাশের নেশায় মাতাল
14	Prakriti	Borsha	1922	একি গভীর বাণী এল ঘন মেঘের আড়াল ধ'রে
15	Prakriti	Sheet	1922	শীতের হাওয়ার লাগল নাচন আম্লকির এই ডালে ডালে
16	Prakriti	Basanta	1923	যদি তারে নাই চিনি গো, সে কি
17	Prakriti	Basanta	1923	দখিন-হাওয়া, জাগো জাগো
18	Prakriti	Basanta	1923	তোমার বাস কোথা-যে পথিক ওগো
19	Prakriti	Basanta	1923	ফল ফলাবার আশা আমি মনে রাখি নি রে।
20	Prakriti	Sadharan	1924	আকাশভরা সূর্য-তারা, বিশ্বভরা প্রাণ,
21	Prakriti	Basanta	1931	আমার মল্লিকা বনে,
22	Prakriti	Borsha	1936	ওই মালতীলতা দোলে
23	Prakriti	Borsha	1939	মন মোর মেঘের সঙ্গী,
24	Prem	Prem- Boichitra	1879	আয় তবে সহচরী
25	Prem	Prem- Boichitra	1880	তোমারেই করিয়াছি জীবনের ধ্রুবতারা
26	Prem	Prem- Boichitra	1886	তুমি কোন্ কাননের ফুল, কোন্ গগনের তারা তোমায় কোথায় দেখেছি যেন কোন্ স্বপনের পারা
27	Prem	Prem- Boichitra	1888	ভালোবেসে যদি সুখ নাহি তবে কেন,

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28	Prem	Prem- Boichitra	1888	আমার পরান যাহা চায়
29	Prem	Prem- Boichitra	1894	আমারে করো তোমার বীণা
30	Prem	Prem- Boichitra	1895	তুমি রবে নীরবে
31	Prem	Prem- Boichitra	1901	তুমি সঙ্ক্যার মেঘমালা
32	Prem	Prem- Boichitra	1909	ও যে মানে না মানা,
33	Prem	Prem- Boichitra	1910	খোলো খোলো দ্বার, রাখিয়ে না আর
34	Prem	Prem- Boichitra	1915	আমার নিশীথরাতের বাদলধারা
35	Prem	Prem- Boichitra	1915	তুই ফেলে এসেছিস কারে
36	Prem	Bondhu	1918	ভেঙে মোর ঘরের চাবি নিয়ে যাবি কে আমারে
37	Prem	Prem- Boichitra	1918	জাগরণে যায় বিভাবরী
38	Prem	Prem- Boichitra	1926	অনেক কথা যাও যে বলে কোনো কথা না বলি
39	Prem	Prem- Boichitra	1927	সেদিন দুজনে দুলোছিনু বনে,
40	Prem	Prem- Boichitra	1927	গোধূলিগগনে মেঘে ঢেকেছিল তারা
41	Prem	Gaan	1928	দিয়ে গেনু বসন্তের এই গানখানি

42	Prem	Prem- Boichitra	1930	সুনীল সাগরের শ্যামল কিনারে
43	Prem	Prem- Boichitra	1936	কেটেছে একেলা বিরহের বেলা
44	Prem	Prem- Boichitra	1937	মনে কী দ্বিধা রেখে গেলে চলে
45	Puja	Jaagoron	1884	ওঠো ওঠো রে-- বিফলে প্রভাত বহে যায় যে
46	Puja	Parthana	1884	বরিষ ধরা মাঝে শান্তির বারি
47	Puja	Bibidha	1893	আনন্দলোকে মঙ্গললোকে বিরাজ সত্যসুন্দর
48	Puja	Shesh	1901	তোমার অসীমে প্রাণমন লয়ে যত দূরে আমি ধাই
49	Puja	Gaan	1909	তুমি কেমন করে গান কর হে গুণী
50	Puja	Baul	1910	আমার প্রাণের মানুষ আছে প্রাণে
51	Puja	Aashwas	1912	হার মানা হার
52	Puja	Parthana	1912	প্রাণ ভরিয়ে তৃষা হরিয়ে
53	Puja	Poth	1912	আমার এই পথ- চাওয়াতেই আনন্দ।
54	Puja		1914	আগুনের পরশমণি ছোঁয়াও প্রাণে।
55	Puja	Biraha	1914	ক্লান্তি আমার ক্ষমা করো প্রভু,
56	Puja	Biraha	1914	আমার ব্যথা যখন আনে আমায় তোমার দ্বারে
57	Puja	Dikkha	1914	যে রাতে মোর দুয়ার গুলি ভাঙলো বাড়ে
58	Puja	Gaan	1914	দাঁড়িয়ে আছ তুমি আমার গানের
59	Puja	Gaan	1914	তুমি যে সুরের আগুন লাগিয়ে দিলে

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60	Puja	Shesh	1914	মেঘ বলেছে যাব যাব, রাত বলেছে যাই
61	Puja		1914	আমার হিয়ার মাঝে লুকিয়ে
62	Puja	Antarmu khe	1915	চোখের আলোয় দেখেছিলেম চোখের বাহিরে
63	Puja	Bishwa	1919	আকাশ জুড়ে শুনিওই বাজে
64	Puja		1919	আমার বেলা যে যায় সাঁঝ-বেলাতে
65	Puja	Bondhu	1921	আমার হৃদয় তোমার আপন হাতের দোলে
66	Puja	Gaan	1924	কণ্ঠে নিলেম গান, আমার শেষ পারানির কড়ি
67	Puja O Parthana		1883	সকাতরে ওই কাঁদেছে সকলে, শোনো শোনো পিতা
68	Swadesh		1905	আমরা সবাই রাজা আমাদের এই

Table 3.1 List of 68 translated songs

Parjaay	Number of Translated Songs
Bichitro (বিচিত্র)	9
Chitragada (চিত্রাঙ্গদা)	2
Maayar Khela (মায়ার খেলা)	2
Natya-Geeti (নাট্য গীতি)	2
Prakriti (প্রকৃতি)	10
Prem (প্রেম)	21
Puja (পূজা)	19
Puja O Parthana (পূজা ও প্রার্থনা)	1
Swadesh (স্বদেশ)	1

Table 3.2 Number of songs translated per Parjaay

Sr	Parjaay	Upa-parjaays	Written	Song Headings
69	Prem	Gaan	1931	গানের ডালি ভরে দে গো উষার কোলে
70	Prem	Gaan	1923	গানগুলি মোর শৈবালেরই দল
71	Bichitro		1929	প্রলয়-নাচন নাচলে যখন আপন ভুলে
72	Porishista		1885	না সজনী, না, আমি জানি জানি
73	Puja	Bondhu	1914	মোর হৃদয়ের গোপন বিজন ঘরে
74	Prakriti	Basanta	1931	ওরে গৃহবাসী খোল, দ্বার খোল,
75	Prakriti	Basanta	1931	ফাগুন, হাওয়ায় হাওয়ায় করেছি যে দান
76	Prakriti	Basanta	1927	রঙ লাগালে বনে বনে কে
77	Prakriti	Basanta	1928	দিনশেষে বসন্ত যা প্রাণে গেল ব'লে
78	Prakriti	Basanta	1923	আজ খেলা ভাঙার খেলা খেলবি আয়
79	Prakriti	Basanta	1916	আমি পথভোলা এক পথিক এসেছি।
80	Puja	Shesh	1918	কেন রে এই দুয়ারটুকু পার হতে সংশয়?
81	Prakriti	Basanta	1914	বসন্তে আজ ধরার চিত্ত হল উতলা
82	Prakriti	Basanta	1915	আকাশ আমায় ভরল আলোয়
83	Prem	Gaan	1921	এই কথাটি মনে রেখো
84	Prakriti	Basanta	1926	ফাগুনের নবীন আনন্দে

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85	Bhumika		1938	প্রথম যুগের উদয়দিগঙ্গনে
86	Puja		1914	জানি নাই গো সাধন তোমার বলে করে
87	Prakriti	Basanta	1915	বসন্তে ফুল গাঁথল আমার জয়ের মালা
88	Prakriti		1925	কুসুমে কুসুমে চরণচিহ্ন দিয়ে যাও
89	Prakriti	Grishma	1927	এসো, এসো, এসো হে বৈশাখ
90	Puja	Aashwas	1918	তোমার দ্বারে কেন আসি ভুলেই
91	Prem	Prem- Boichitra	1927	তোমার গীতি জাগালো স্মৃতি নয়ন ছলছলিয়া,
92	Prem	Prem- Boichitra	1888	অলি বার বার ফিরে যায়
93	Prakriti	Basanta	1920	মাধবী হঠাৎ কোথা হতে এল ফাগুন-দিনের স্রোতে।
94	Puja	Bondhu	1912	আমারে তুমি অশেষ করেছ
95	Prem	Prem- Boichitra	1918	সবার সাথে চলতেছিল অজানা এই পথের অন্ধকারে
96	Prakriti	Borsha	1921	আজি যত তারা তব আকাশে
97	Prakriti	Borsha	1921	মেঘের কোলে কোলে যায় রে চলে বকের পাঁতি।
98	Puja	Poth	1914	আমার ভাঙা পথের রাঙা ধুলায়
99	Puja O Pararthana		1885	মাঝে মাঝে তব দেখা পাই

100	Anushthanik Sangeet		1941	হে নূতন, দেখা দিক আর-বার
101	Prem	Prem-Boichitra	1924	ভালোবাসি, ভালোবাসি
102	Prem	Prem-Boichitra	1886	ওগো এত প্রেম-আশা
103	Puja	Biraha	1914	তোমার পূজার ছলে তোমায় ভুলেই থাকি।
104	Puja	Gaan	1918	গানের ভিতর দিয়ে যখন দেখি ভুবনখানি
105	Prem	Prem-Boichitra	1938	প্রেমের জোয়ারে ভাসাবে দোঁহারে
106	Puja	Bondhu	1910	সীমার মাঝে, অসীম, তুমি বাজাও
107	Prakriti	Borsha	1939	বাদল-দিনের প্রথম কদম ফুল করেছ দান
108	Prem	Prem-Boichitra	1925	আমায় থাকতে দে-না আপন-মনে।
109	Puja		1927	ছিন্ন পাতার সাজাই তরণী
110	Prakriti	Hemanta	1927	হায় হেমন্তলক্ষী, তোমার নয়ন কেন ঢাকা
111	Puja	Bibidha	1886	তোমার কথা হেথা কেহ তো বলে না
112	Puja	Bondhu	1910	রাত্রি এসে যেথায় মেশে দিনের পারাবারে
113	Puja	Bibidha	1913	এ মণিহার আমায় নাহি সাজে
114	Prem	Prem-Boichitra	1931	একলা ব'সে হেরো তোমার ছবি

115	Puja	Dukkha	1910	এই করেছ ভালো, নিতুর,
116	Prem	Gaan	1922	আমার কণ্ঠ হতে গান কে নিল ভুলায়ে,
117	Bichitro		1926	আধেক ঘুমে নয়ন চুমে স্বপন দিয়ে যায়।

Table 3.3 Additional 49 untranslated songs considered for the consciousness model

3.2 METHODOLOGY

Before delving into the methodology, it is important to provide some relevant background context and observations. It wasn't until I observed a consistent usage of entities in the songs across different “Parjaays” (পর্যায়) or sections that I started translating the songs for this book. Initially, I only translated one or two songs per month for my own understanding. However, after doing so for a year, I began to notice the interconnectedness between multiple songs and across the Parjaays. This discovery motivated me to translate more songs within a specific message framework. As I continued to add more songs to the mix, a coherent message framework started to emerge, guided by the following methodologies or guidelines:

- Personal entities represent symbolic human identities used to define an individual, regardless of their gender, within a unified mind-body existence. These entities do not exist as separate individuals beyond the realm of individual human consciousness. They encompass terms such as “I” (আমি), “Mine” (আমার), “You” (তুমি), “Your” (তব), “Mine” (মোর), “His” (তর), “His” (তাহর), and so on.
- Personal pronouns are also utilized to indicate a person's progression through their physical age or 'physical living span.' For example, “His” (তর) and “His” (তাহর) are used in this context.

- The utilization of physical objects related to houses or homes holds symbolic significance in human consciousness. For instance, terms like “Home” (ঘর), “House” (গৃহ), “House Door” (দ্বার), “Home Door” (দুয়ার), and “Psychological building” (ভবন) all carry allegorical meanings.
- Objects within the natural ecosystem serve dual purposes, functioning both as tangible entities in the physical world and as symbolic representations within the realm of human consciousness. Take, for instance, fruits (ফল), flowers (ফুল), forests (বন), and the green (শ্যামল), among others. These elements possess significance beyond their mere physical existence, holding deeper meanings and allegorical connotations that resonate with human thought and perception.
- The use of celestial objects and their impact on nature extends beyond the physical realm, reaching into the realm of allegory within the human consciousness. For instance, the Sun (সূর্য), Moon (চন্দ্র), Planets (গ্রহ), Stars (তারা), Galaxy (নীহারিকা), Scorching sunshine (কিরণ), Moonlight (জোছনা), and more all hold symbolic significance and resonate with deeper meanings within human experiences.
- Entities are consistently utilized throughout songs to symbolize the unconscious voyage, as perceived through a conscious lens. These entities serve to unveil the intricate fabric of creation that ushers our psychical being, offering a fresh perspective. By transcending the psychological aspects of existence and delving into the realm of creation, they breathe new life into our being, granting us a revitalized existence.

3.2.1 SONG TRANSLATION FORMAT AND PRESENTATION

The song's translation is documented using a four-stage format, as shown in Figure 3.1 and Figure 3.2. Instead of a word-by-word translation, a combination of Bengali and English is employed, depending on the song's premise and requirements. The intention is to convey the song's meaning rather than providing a literal translation. In the documentation, I have made notes indicating my understanding of the translation. Furthermore, I have used superscripts to elaborate on various entities or to indicate their relationship to the consciousness model. While the subsequent sections delve into a detailed discussion of the key entities or pointers in the songs, there is a dedicated section labeled “4” specifically for translating other entities or objects that are not extensively covered in the following sections. It is important to note that the translation of these additional entities or objects is also not a direct translation, but rather an interpretation meant to convey the intended meaning.

3.2.2 USAGE OF SONG'S HISTORY AND BACKGROUND IN THE TRANSLATION

During my early days, when I held a different perception of Tagore's songs, I embarked on a research journey to discover acceptable translations that could serve as a validation for my own interpretations. I extensively explored various online resources, and among them, www.geetabitan.com emerged as the standout and became my primary go-to destination. This website proved to be an invaluable treasure trove of information. It not only provided the lyrics and translations of Tagore's songs but also offered insights into their historical backgrounds and contexts. The website explicitly acknowledged the challenges associated with comprehending and translating Tagore's songs, given their nuanced nature. I wholeheartedly concur with this acknowledgment, as without the “consciousness framework”, the true essence of these songs cannot be fully conveyed.

1	Songs classification and composition year	Sequence in translation
Song	51	
Parjaay	Puja	
Upa-Parjaay	Aashwas	Brief Summary
Written On	1912	Superscript for elaboration
Collection	Geetimalya	
2	Summary "Conscious SELF" knows that he will adorn "unconscious I" with loser's garland. The Grudge of "unconscious I" ^{am better than sh} will drift away and with that his life ^{unconscious} will explode from within. Only then he will realize the truth and his stone-heart will melt. Two lives of saintly appearance will be revealed and what next ^{after fourth phase} will also come perceived. He will be out of his play-house looking at the sky for exit. That day nothing will be pending. Knowing this "conscious SELF" will stand over ^{conquer} the utter ^{physical} death.	

Figure 3.1: Songs Translation Layout – 1

3	Lyric	Translation to decipher the meaning	Superscript for elaboration
Verse	Bangla Lyrics	As Understood	
1	যার মানা যার পরায়ে কোমার গলে,	conscious SELF will adorn your ^{unconscious I} neck with loser's garland	
2	দুরে রব কত আপন বলের ছলে,	How long will I ^{conscious SELF (realizing)} be away with illusion from SELF's strength ^{psycho-physical}	
3	জানি আমি জানি ভেসে যাবে অভিমান,	know ^{conscious SELF} know (two lives), you ^{unconscious I} grudge ^{conscious SELF is better than subconscious I} will drift away	
4	নিবিড় বাধায় ফাটল পড়বে প্রাণ।	Life ^{unconscious I} will explode from within in intense pain	
5	শূন্য হিয়ার বাঁশিতে বাজবে গান	Song will play in flute of Empty existence	
6	পাষান তখন গঙ্গিবে নয়ন জলে,	Stone-heart ^{unconscious I} will then melt ^{revive} in eyes ^{reflected, realized past actions in vision} tears	
7	শতদল দল খুলে যাবে ধরে ধরে,	Lotus ^{congregation} sacred existences in two living will open up in layer layer (two lives)	
8	লুকানো রবে না মধু চিরদিন তরে।	Sweetness ^{attraction for desires} can't be hidden for eternal day ^{Phase beyond fourth phase when return isn't possible}	
9	আকাশ জড়িয়া চাখিবে কাহার আঁখি	Whose eye ^{un-reflected/unrealized vision} will gaze the whole sky ^{physical} for exit	
10	ঘরের বাইরে নীরবে লইবে ডাকি,	This eye ^{unrealized vision} will silently call you ^{unconscious I} outside the play-hous ^{illusion}	
11	কিছুই সেদিন কিছুই রবে না থাকি	Nothing that-day nothing will be pending ^{all is over}	
12	গভীর মরণ লাভব চরণতলে।	Knowing this - I ^{Conscious SELF} stand over ^{conquer / under my feet} utter ^{physical} death	
4	Song Entities	As understood	
	যার	defeat, jewelry chain, floral garland	
	যার মানা যার	Loser's garland	
	বল	Strength ^{psycho-physical}	
	আপন	SELF	
	আঁখি	Conscious SELF	
	কোমার	Unconscious I	
	নিবিড়	Intense	
	শূন্য হিয়ার	Empty psycho-physical existence	
	শতদল	Lotus / Sacred / Sainly appearance	
	চিরদিন	Phase beyond fourth phase when return isn't possible	
	আঁখি	Eye ^{unrealized vision}	
	আকাশ	Physical sky	
	গভীর মরণ	Utter ^{physical} death	

Figure 3.2: Songs Translation Layout – 2

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*We provide the meaning of Tagore songs in English on the basis of visitor's request. **Translating a Tagore song is very difficult**, hope you will agree. We provide this service according to our capability, feelings and knowledge which may differ with others. We do not wish to claim these as serious translations as the site has its focus on the better reproduction of the songs. Translations of regional feelings are never an easy proposition, that too in the form of a verse. Hence, we chose to go for a form that is adaptable and equally lucid to the viewers across the globe.*

During my analysis and translation journey, I discovered that the documented history and background of songs didn't provide much insight into their meaning. In fact, it often obscured the true message. To test my hypothesis, let's examine a popular song like "তুমি কি কেবলই ছবি" as a case study to determine if its history and documented background adequately explain its meaning. First, I'll use Tagore's translation to evaluate this, and you'll find that the background has little relevance to the song's message. Then, I'll present my own translation in this context, which aligns more closely with Tagore's approach while also incorporating the entities in the song as I perceived them. Tagore's translation seemed more generic, encompassing themes from a broader framework.

I have approached my translations of all songs without relying on their historical or background information. Instead, I have focused on ensuring coherence within the songs, cross-validating the meaning, and extracting a single coherent message from the context. Now, let's delve into the lyrics of "তুমি কি কেবলই ছবি".

তুমি কি কেবলই ছবি?
শুধু পটে লিখা
ওই যে সুদূর নীহারিকা
যারা করে আছে ভিড় আকাশের নীড়
ওই যারা দিনরাত্রি
আলো হাতে চলিয়াছে আঁধারের যাত্রী গ্রহ তারা রবি
তুমি কি তাদের মতো সত্য নও?

Aditi Aadia

হয় ছবি, তুমি শুধু ছবি
নয়নসমুখে তুমি নাই
নয়নের মাঝখানে নিয়েছ যে ঠাঁই
আজি তাই শ্যামলে শ্যামল তুমি, নীলিমায় নীল
আমার নিখিল তোমাতে পেয়েছে তার অন্তরের মিল
নাহি জানি, কেহ নাহি জানে
তব সুর বাজে মোর গানে
কবির অন্তরে তুমি কবি
নও ছবি, নও ছবি, নও শুধু ছবি

3.2.2.1 HISTORY AND BACKGROUND FROM GEETABITAN.COM

This was written on 20th October, 1914 at Allahabad and the melody was composed in December, 1931.

Rabindranath had been to Allahabad in October 1914 where he stayed for about three weeks with Pyarilal Bandyopadhyay in his delightful residence surrounded by gardens. Pyarilal was the son in law of his nephew, Satyaprasad Gangopadhyay. He had written the concluding poem of ‘Geetali’ – ‘Ei tirthodebotar dharonir mondir-prangone ...’. He had penned more than a hundred poems in the three months prior to his visit. His mind was completely engrossed in poems. One day he could spot a picture on the wall of this house. The worn out image was of someone beloved. Suddenly his mind gave up to come out of the flurry of Geetali and he wrote this poem in a complete different style.

This picture has been at the center of the debate on whose image could it be. Although a few people had opined in favor of Mrinalini-devi or Kadambari-devi, Probhatkumar Mukhopadhyay in his ‘Rabindra-jiboni’ has expressed that it may not have been someone very much familiar. Rabindranath had written a poem ‘Shahjahan’ without visiting Agra a couple of day after this one. This song may have followed the same course.

Moitreyee devi in her book ‘Swarger Kachhakachhi’ has said –

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... I remember when he was explaining the poem 'Chhobi' to a little girl. He was telling – 'Once I had found a picture while staying at Allahabad with Satya – I wondered – the person, who had existed like a truth couple of days ago, occupying a considerable amount of space in our life, can now only be found long distance away. Our life continues with the same pace – while that of the person had come to a grinding halt. Memories too fade out – yet – did I forget you? True, I did relinquish, but to which scale? I need not to remember you too often as you remain widely spread across my life. Do we always need to be conscious about our eyes – that we have eyes? Although it is the eye that enables us to behold. Similarly, I do not remember you often, but you had once strongly existed within the core of my life. And that is the reason for which my life has been so blissful and elegant. ...

Prasantachandra Mahalanabish had written in Visvabharati Partika –

... The poet had stayed with his nephew at Allahabad in the month of Kartik, 1321B for a few days. I had learnt it from the poet himself that he had seen a worn-out photograph of 'Notun Bouthan', wife of Jyotirindranath in this house. He had penned down 'Chhobi', a poem for 'Balaka' after he had seen this photograph. ...

A melody for this song was composed much later, on the occasion of his seventieth birthday, fifteen years after the poem had been written. It was sung as a part of 'Shap-mochan' for the first time on 31st December 1931.

3.2.2.2 RABINDRANATH'S TRANSLATION FROM GEETABITAN.COM

*Are you a mere picture, and not as true as those stars, true as this dust?
They throb with the pulse of things, but you are immensely aloof in your stillness,
painted form.*

*The day was when you walked with me, your breath warm, your limbs
singing of life. My world found its speech in your voice and touched my heart with*

your face. You suddenly stopped in your walk, in the shadow- side of the forever, and I went on alone.

Life, like a child, laughs, shaking its rattle of death as it runs; it beckons me on, i follow the unseen; but you stand there, where you stopped behind that dust and those stars; and you are a mere picture.

No, it cannot be. Had the life flood utterly stopped in you, it would stop the river in its flow, and the footfall of dawn in her cadence of colors. Had the glimmering dusk of your hair vanished in the hopeless dark, the woodland shade of summer would die with its dreams.

Can it be true that I forgot you? We haste on without heed, forgetting the flowers on the roadside hedge. Yet they breathe unaware into our forgetfulness, filling it with music. You have moved from my world, to take seat at the root of my life, and therefore is this forgetting-remembrance lost in its own depth.

You are no longer before my songs, but one with them. You came to me with the first ray of dawn. I lost you with the last gold of evening. Ever since I am always finding you through the dark. No, you are no mere picture.

3.2.2.3 TRANSLATION “AS UNDERSTOOD”

Is Tagore's translation consistent with the historical accounts presented by Moitreyee Devi and Prasantachandra Mahalanabish? It is clear that Tagore intends to convey a distinct message in his song. Below is my translation, which may be challenging to comprehend without referring to the entity definitions and consciousness maps discussed in the subsequent sections.

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Song	4
Parjaay	Bichitro
Upa-Parjaay	
Written On	1914
Collection	Swarabitan

Summary	<p>In the realization of the “Conscious SELF,” the “Unconscious I” takes the form of a portrait etched into memory, existing in a distant galaxy ^{allegory} like a traveler of darkness, clutching the light ^{himself} in his hand. When consciousness dawns, the “Unconscious I” doesn't remain an external figure but rather becomes the core of the realized vision. On this day of awakening, the “Unconscious I” is vibrant, akin to the green, symbolizing vitality when “down to earth”, yet experiences pain when striving for heights, driven by pride or a sense of superiority. To the poet's innermost being, the “Unconscious I” assumes the role of a poet, but in the realm of self-awareness, he is merely a portrait, not a poet.</p>
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Verses	Bangla Lyrics	As Understood
1	তুমি কি কেবলই ছবি?	Are you ^{unconscious I} merely a portrait?
2	শুধু পটে লিখা	Only written in a holder ^{memory}
3	ওই যে সুদূর নীহারিকা	At that far-away galaxy ^{end-of-creation}

4	যারা করে আছে ভিড় আকাশের নীড়	Those who crowded there have built their houses ^{bird} in the sky
5	ওই যারা দিনরাত্রি	Those who day and night
6	আলো হাতে চলিয়াছে আঁধারের যাত্রী গ্রহ তারা রবি	Darkness ^{psychological} travelers with light ^{themselves} in their hands ^{to reveal} - planets ^{birth} , stars ^{directions} and sun ^{new} allegorical sun in Phase three
7	তুমি কি তাদের মতো সত্য নও?	Aren't you ^{unconscious I} true like them?
8	হয় ছবি, তুমি শুধু ছবি	O ^{alas} the portrait, you ^{unconscious} I are just a portrait
9	নয়নসমুখে তুমি নাই	you ^{unconscious I} are not in front of my realized vision
10	নয়নের মাঝখানে নিয়েছ যে ঠাঁই	Rather the central focus of my realized vision
11	আজি তাই শ্যামলে শ্যামল তুমি, নীলিমায় নীল	Thus, today ^{day of realization} , you ^{unconscious I} are green ^{alive} when you're close to ground ^{green} , you ^{unconscious I} are in pain when you're high-in-sky ego/superiority/2nd to none
12	আমার নিখিল তোমাতে পেয়েছে তার অন্তরের মিল	My ^{conscious SELF} whole- realization, found alliance of his ^{phase three of four} heart in you ^{unconscious I}
13	নাহি জানি, কেহ নাহি জানে	Never knew, none knows

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14	তব সুর বাজে মোর গানে	your ^{unconscious I} melody unconsciousness plays ^{buzzes} in my realized SELF singing
15	কবির অন্তরে তুমি কবি	In poet's heart ^{within} , you ^{unconscious I} are a poet
16	নও ছবি, নও ছবি, নও শুধু ছবি	Not a portrait, not a portrait, not just a portrait (three phases out of four)

	Song Entities	As Understood
	আমার / আমি / আমাৰে	Conscious SELF
	তোমার / তব / তুমি / তোমায় / তার	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no- Return.
	ছবি	Portrait
	পটে	Holder
	নীহারিকা	Galaxy ^{end-of-creation}

	নয়ন	Eye ^{realized vision}
	শ্যামল	Green ground, lively
	নীলিমায়	Blue Sky
	নীল	In pain
	আজি	Today ^{day of consciousness / realization}
	নিখিল	Whole realization
	অন্তর	Heart, Within
	সুর	Unconsciousness

3.3 ENTITIES IN SONGS

The term “Entity” typically pertains to a visible, tangible object. However, within the context of this book, entities take on a broader meaning and encompass various types of indicators employed in songs. These indicators can be physical, psychological, or allegorical in nature. Additionally, they may refer to past or present actions or deeds. Collectively, these entities serve to elucidate the psycho-physical realm in which humans reside. This section provides an explanation of the key entities or pointers, while song-specific entities or pointers are defined and expounded upon in the translation of each respective song.

As previously mentioned, our existence encompasses both a psychological and physical realm. Typically, our psychological space is defined by our thoughts and emotions, distinct from the physical objects and the environment around us. Interestingly, according to Tagore, our psychological space also aligns with our physical space, incorporating elements such as time, seasons, natural and celestial objects, and more. While physical space is universally recognized, psychological space is unique to each individual, yet shares the same framework with the physical realm. Throughout the explanations of various entities, I will often establish connections between the physical and psychological aspects, referring to songs and verses where they are utilized without providing translations, allowing you to

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recognize the correlation. Subsequently, as you explore these entities in the song translation section, you will notice that they consistently maintain the same usage and meaning across different songs.

To facilitate the identification, visualization, and realization of entities, I have categorized them into various domains (Figure 3.3). These domains include individual identifications (pronouns), years and seasons, celestial physical objects, psycho-celestial objects, psycho-physiological entities, psycho-ecological entities, dwelling entities, and time-related entities.

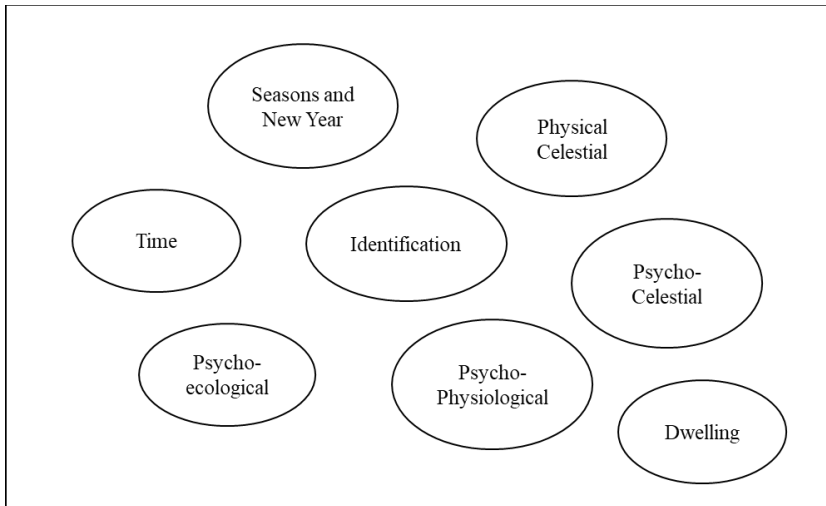


Figure 3.3: Entity (Object) or Pointer domains / groupings

3.3.1 IDENTIFICATION ENTITIES

Personal pronouns are individual entities utilized to designate people within the realm of consciousness. Typically, they serve to identify individuals in various contexts. However, in Tagore's song, they take on a different meaning, representing distinct entities within a SINGLE individual, regardless of gender. These entities manifest within the human consciousness throughout an individual's lifetime,

encompassing the realms of the unconscious, subconscious, and conscious. Their purpose is to pinpoint precise positions within the stages of the human journey and describe the individual's state within each stage. To comprehend these entities, one must reorient themselves to the paradigm of consciousness.

Throughout our existence, often referred to as life, we find ourselves grappling with countless unanswered questions, leading us to ponder the very essence of life's meaning as we approach its end. This phase of existence can be described as unconscious living, where clarity about our purpose seems elusive. In this state, we tend to identify strongly with our familial influences and conform to societal norms, often unaware of the reasons behind our actions. Consequently, as we near the conclusion of our journey, we find ourselves questioning everything we have done. However, within this realm of unconsciousness lies the key to unlocking the maze we find ourselves trapped in. It is through consciousness that we gain insight and understanding, offering us an escape from the perplexities of life. Tagore's songs serve as a poignant expression of this profound playground of unconsciousness.

3.3.1.1 YOU OR "UNCONSCIOUS I" (তুমি / তোমার)

The purpose of using the term "তুমি" or "You" is to denote the existence of the "Unconscious I" within our unconscious journey of life. This psychological entity develops as we grow older and remains consistent across all of Tagore's songs that I have explored. One of the primary motivations behind Tagore's song compositions is to define the undefinable, "তুমি", through the perspective of "আমি" or "Conscious SELF" - as conveyed in the line, "মম সঙ্গীত তব অঙ্গে অঙ্গে" ("My music adorns or brings to perspective every aspect of your dwellings"). The concept of the "Unconscious I" is vividly elucidated in the song "তুমি সন্ধ্যার মেঘমালা" ("You, the Evening Cloud"). Until consciousness emerges, each of us individually embodies the "Unconscious I" regardless of gender.

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তুমি সন্ধ্যার মেঘমালা
তুমি আমার সাধের সাধনা
মম শূণ্যগগনবিহারী
আমি আপন মনের মাধুরী মিশায়ে তোমারে করেছি রচনা
তুমি আমারি, তুমি আমারি
মম অসীমগগনবিহারী
মম হৃদয়রক্তরাগে তব চরণ দিয়েছি রাঙিয়া
ওই সন্ধ্যাষ্পনবিহারী
তব অধর ঐঁকেছি সুধাবিষে মিশে মম সুখদুখ ভাঙিয়া
তুমি আমারি, তুমি আমারি
মম বিজনজীবনবিহারী
মম মোহের স্বপন-অঞ্জলি তব নয়নে দিয়েছি পরায়ে
ওই মুগ্ধনয়নবিহারী
মম সঙ্গীত তব অঙ্গে অঙ্গে দিয়েছি জড়ায়ে জড়ায়ে
তুমি আমারি, তুমি আমারি
মম জীবনমরণবিহারী
তুমি সন্ধ্যার মেঘমালা
তুমি আমার সাধের সাধনা

Numerous attributes of “Unconscious I” (refer to Table 3.4 and Figure 3.4) have been discerned from an analysis of 117 songs. However, it is highly likely that additional characteristics will emerge as more songs are yet to be examined. In terms of gender identification, the mentioned “তুমি” is classified as male.

Characteristics	Song Seq in 68 songs	Verse	Song
সন্ধ্যার মেঘমালা	31	1	তুমি সন্ধ্যার মেঘমালা
মম শূণ্যগগনবিহারী	31	3	তুমি সন্ধ্যার মেঘমালা
মম অসীমগগনবিহারী	31	6	তুমি সন্ধ্যার মেঘমালা

সন্ধ্যাস্বপনবিহারী	31	8	তুমি সন্ধ্যার মেঘমালা
মম জীবনমরণবিহারী	31	16	তুমি সন্ধ্যার মেঘমালা
পিতা	67	1	সকাতরে ওই কাঁদেছে সকলে
পূর্ণিমা নিশীথিনী-সম	30	3	তুমি রবে নীরবে
সুর স্রষ্টা	61	11	আমার হিয়ার মাঝে লুকিয়ে ছিলে
কুতূহলী	38	4	অনেক কথা যাও যে বলে কোনো
ওগো নেয়ে	7	2	খরবায়ু বয় বেগে
স্বর্গের দেবতা	8	5	কতবার ভেবেছিলাম আপনাকে ভুলিয়া
কাননের ফুল	26	1	তুমি কোন্ কাননের ফুল, কোন্ গগনের তারা
গগনের তারা	26	1	তুমি কোন্ কাননের ফুল, কোন্ গগনের তারা
স্বপনের পারা	26	2	তুমি কোন্ কাননের ফুল, কোন্ গগনের তারা
গায়ক	26	3	তুমি কোন্ কাননের ফুল, কোন্ গগনের তারা
কথা বলে না	26	5	তুমি কোন্ কাননের ফুল, কোন্ গগনের তারা
ছবি	4	1	তুমি কি কেবলই ছবি?
কবি	4	15	তুমি কি কেবলই ছবি?
গুণী	49	1	তুমি কেমন করে গান কর হে গুণী
বন্ধু	21	4	আমার মল্লিকা বনে
পথিক	18	1	তোমার বাস কোথা-যে পথিক ওগো
রাজা	68	1	আমরা সবাই রাজা আমাদের
তুলনাহীনা	42	2	সুনীল সাগরের শ্যামল কিনারে
আলো	3	1	আলো আমার আলো ওগো

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প্রাণের মানুষ	50	1	আমার প্রাণের মানুষ আছে প্রাণে
ওগো	34	4	আমার নিশীথরাতের বাদলধারা

Table 3.4: Many identifications of তুমি or “Unconscious I” in 68 translated songs

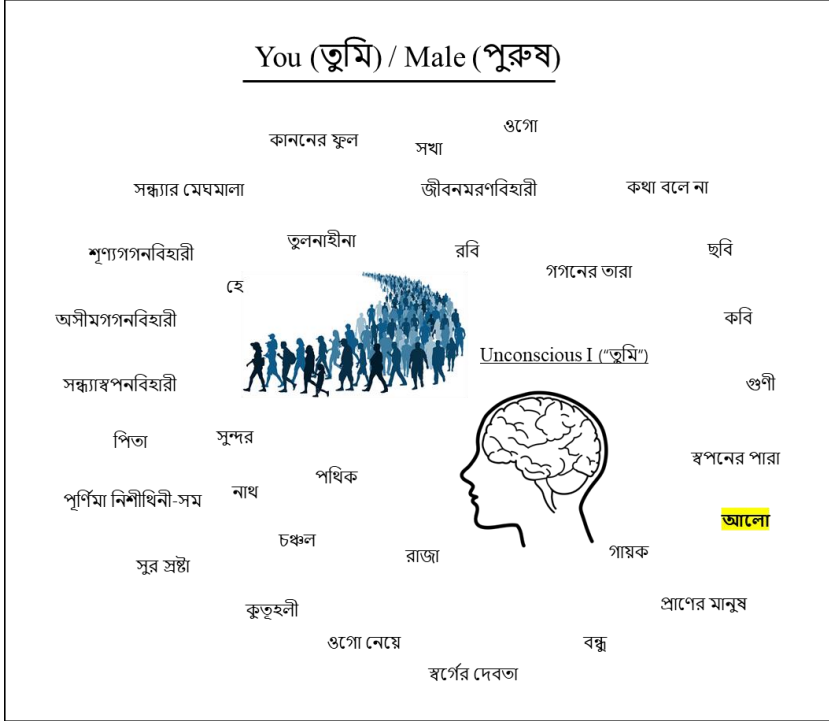


Figure 3.4: “Unconscious I”, his psychological identifications, and the crowd

3.3.1.2 I or “CONSCIOUS SELF” (আমি / আমার)

“আমি” represents the essence of consciousness residing within our physical being, an integral part of the creation. It embodies the profound awareness of our physical existence, encompassing both earthly elements and celestial entities, whether living or lifeless. Understanding our physiology and its impact on our lives

opens the gateway to true consciousness. This awareness fosters a symbiotic relationship between our body, liberated mind, and the surrounding ecosystem, forming the bedrock for everything we experience.

As consciousness dawns upon us, it unveils the desires shaped by our psychological identity, known as “Unconscious I” or simply “তুমি.” These desires, akin to fires, have and will consume our psycho-physical being. But as we embrace consciousness and reflect upon ourselves, these desires gradually lose their significance over time. This transformative process initiates the healing of “Conscious SELF” or “আমি,” allowing us to reverse the destruction caused by “Unconscious I”.

আগুনের পরশমণি ছেঁয়াও প্রাণে।
এ জীবন পুণ্য কর দহন-দানে॥
আমার এই দেহখানি তুলে ধরো,
তোমার ওই দেবালয়ের প্রদীপ করো--
নিশিদিন আলোক-শিখা জ্বলুক গানে॥
আঁধারের গায়ে গায়ে পরশ তব
সারা রাত ফোটাক তারা নব নব।
নয়নের দৃষ্টি হতে ঘুচবে কালো,
যেখানে পড়বে সেথায় দেখবে আলো--
ব্যথা মোর উঠবে জ্বলে উর্ধ্ব-পানে॥

The state of being known as “আমি” identifies as female and is drawn to the “Unconscious I,” providing support for his unconscious desires and actions. However, this support comes at the cost of our own physical well-being, as it tears apart our physiology to uphold the perceived superiority and desires of the “Unconscious I.” Consequently, we experience profound psychological and physiological suffering. The “Conscious SELF” endures perpetual agony with no apparent means of escape. The only way to break free from this destructive universal path is to awaken consciousness before reaching the irreversible “Point-of-no-Return.”

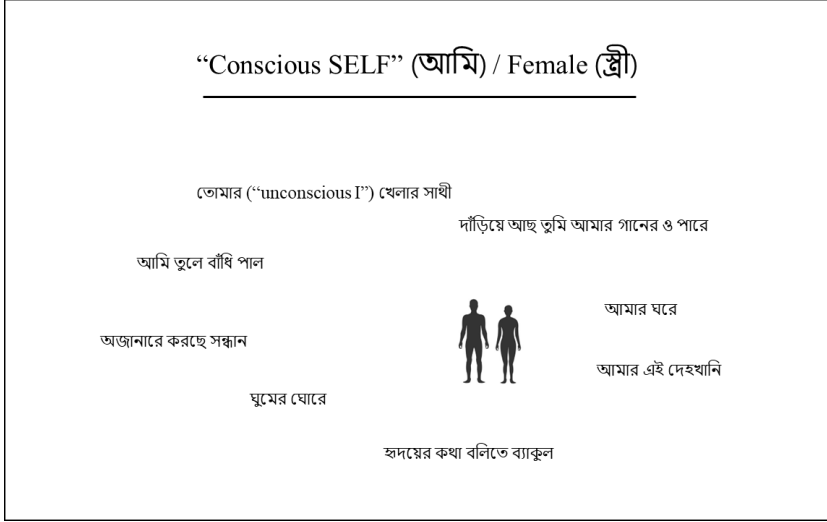


Figure 3.5: “Conscious SELF”, her psycho-physical characteristics, and the individuality

3.3.1.3 MINE OR “REALIZED SELF” (মোর)

The concept of “মোর” or the “Realized SELF” encompasses two entities: the “Unconscious I” and the “Conscious SELF,” with a greater emphasis on the former. The “Realized SELF” is characterized as feminine and its presence within us is influenced by where we stand in our journey of unconscious living. This entity comes into being when we awaken to the truth. However, the impact of this realization can be positive or negative, depending on our position along the universal path. If we grasp this realization before reaching the “Point-of-no-Return,” it triggers a return to the “Conscious SELF” for recovery.

আকাশভরা সূর্য-তারা, বিশ্বভরা প্রাণ,
তাহারি মাঝখানে আমি পেয়েছি মোর স্থান,
বিশ্বয়ে তাই জাগে আমার গান।।

3.3.1.4 “AWAKENED I” (আমায়)

“Awakened I,” also known as “আমায়,” refers to the state of awakening where an individual becomes aware of her condition and initiates self-reflection and analysis. Similar to the concept of “মোর,” it encompasses both the aspects of the “Unconscious I” and the “Conscious SELF,” with a greater emphasis on the latter. The “Awakened I” is represented as a female entity and is oriented towards achieving a full recovery.

<p>আমার ব্যথা যখন আনে আমায় তোমার দ্বারে তখন আপনি এসে দ্বার খুলে দাও, ডাকো তারে ॥ বাহুপাশের কাঙাল সে যে, চলেছে তাই সকল তেজ্জে, কাঁটার পথে ধায় সে তোমার অভিসারে ॥</p>	<p>আকাশ আমায় ভরল আলোয়, আকাশ আমি ভরব গানে। সুরের আবীর হানব হাওয়ায়, নাচের আবীর হাওয়ায় হানে ॥ ওরে পলাশ, ওরে পলাশ, রাঙা রঙের শিখায় শিখায় দিকে দিকে আগুন জ্বলাস--</p>
<p>আমায় থাকতে দে-না আপন-মনে। সেই চরণের পরশখানি মনে পড়ে ক্ষণে ক্ষণে ॥ কথার পাকে কাজের ঘোরে ভুলিয়ে রাখে কে আর মোরে, তার স্মরণের বরণমালা গাঁথি বসে গোপন কোণে ॥</p>	<p>এ মণিহার আমায় নাহি সাজে-- এরে পরতে গেলে লাগে, এরে ছিঁড়তে গেলে বাজে ॥ কণ্ঠ যে রোধ করে, সুর তো নাহি সরে-- ওই দিকে যে মন পড়ে রয়, মন লাগে না কাজে ॥</p>

3.3.1.5 HIS (তার, তাহার)

Understanding and defining these two entities can prove rather challenging. These entities are a fusion of the “Unconscious I” and the “Conscious SELF,” wherein the influence of the “Unconscious I” becomes evident in the physical aspects of the “Conscious SELF.” According to the universal consciousness map, “তার” exists in phase three, while “তাহার” exists in phase four (see Table 3.5, Figure

3.6). Both states yield psycho-physical outcomes resulting from actions originated from the unconscious mind. In phase three, these outcomes remain internal and can only be perceived by the individual experiencing them. In contrast, during phase 4, they become externally apparent to others. It's worth noting that in Phase three, the effects of unconscious acts manifest physically and become visible to others for a short span of time, prompting introspection.

Verse ID	Song	Verse	Phase (Universal Map)
4:12	তুমি কি কেবলই ছবি?	আমার নিখিল তোমাতে পেয়েছে তার অন্তরের মিল	Phase three (বর্ষা)
6:7	খেলাঘর বাঁধতে লেগেছি	যে আমার নতুন খেলার জন তারি এই খেলার সিংহাসন,	Phase three (বর্ষা)
42:14	সুনীল সাগরের শ্যামল কিনারে	চকিতে ক্ষণে ক্ষণে পাব যে তাহারে	Phase four (বসন্ত)
15:4	শীতের হাওয়ার লাগল নাচন	তখন তাহার ফলের বাহার রইল না আর অন্তরালে	Phase four (বসন্ত)

Table 3.5: His (তার, তাহার) usage and meaning in song verses

3.3.1.6 COMPANIONSHIP (সখা, সখী) AND FRIENDSHIP (বন্ধু)

Companionship (সখী, সখা), represented by “Conscious SELF” (আমি) and “Unconscious I” (তুমি) in a conscious state, depicts the relationship between these two entities. Prior to the emergence of consciousness or awareness, they are perceived as a singular entity. Based on the gender association of “Conscious SELF (আমি)” and “Unconscious I (তুমি),” they are referred to as the female (সখী) and male (সখা) companions, respectively. The initiation of “Unconscious I (তুমি)” starts the end of “Conscious SELF (আমি).”

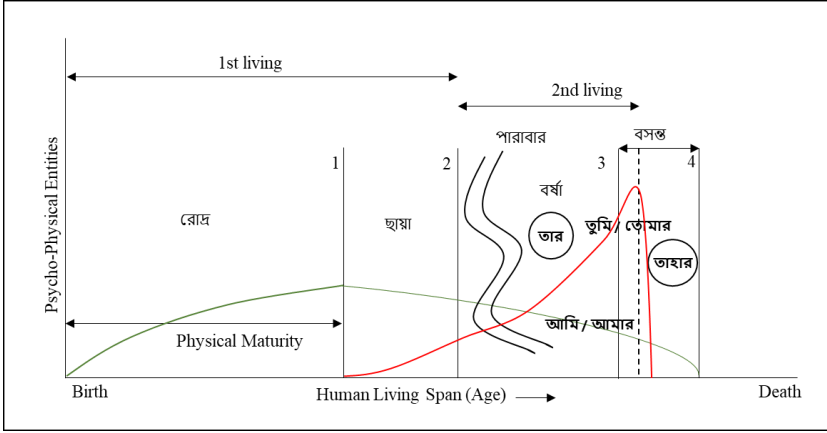


Figure 3.6: Individual entities within human living span

তোমার হল শুরু, আমার হল সারা—
তোমায় আমায় মিলে এমনি বহে ধারা ॥

প্রমোদে চালিয়া দিনু মন, তবু প্রাণ কেন কাঁদে রে।
চারিদিকে হাসিরাশি, তবু প্রাণ কেন কাঁদে রে॥
আন্ **সখী**, বীণা আন্, প্রাণ খুলে কর্ গান,

In a state of unconsciousness, the “Unconscious I” serves as the friend (বন্ধু) of the “Conscious SELF,” possessing a subconscious awareness of his ability to save her. Meanwhile, the “Conscious SELF” finds herself profoundly drawn to and entwined with the “Unconscious I,” making it impossible to disentangle herself from him. Consequently, the liberation and realization of the “Conscious SELF” from the “Unconscious I” fail to manifest in this existence or life, thereby perpetuating the eternal cycle of birth and death, and the reincarnation into the next cycle. So, friend, বন্ধু, refers to “Unconscious I” in the next cycle (পরবাস) of the “Realized SELF” in this cycle.

ভেঙে মোর ঘরের চাবি নিয়ে যাবি কে আমারে,
ও বন্ধু আমার!

ওই মালতীলতা দোলে, পিয়াল তরুর কোলে পুব-
হাওয়াতে॥
মোর হৃদয়ে লাগে দোলা, ফিরি আপনভোলা---

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না পেয়ে তোমার দেখা, একা একা দিন যে
আমার
কাটে না রে ॥

মোর ভাবনা কোথায় হারা, মেঘের মতন যায়
চলে।।
জানি নে কোথায় জাগো **ওগো বন্ধু পরবাস-**

3.3.2 SEASONS AND NEW YEAR ENTITIES

The Tagore songs in the Nature (প্রকৃতি) section are categorized into seven subdivisions, with six of them named after the seasons. In the Bengali calendar, there are 12 solar months and six seasons (as shown in Table 3.6). Each season consists of two months. As mentioned earlier, these seasons hold dual significance in Tagore's songs, reflecting both external and internal aspects. Externally, they represent the wonders of mother nature, while internally, they correspond to the stages of human existence and the journey. However, in the realm of unconsciousness, these seasons remain unrealized.

In the realm of consciousness, there is an acknowledgment of two seasons within the unconscious realm, as well as the realization of all six seasons within the conscious realm. This realization sets in motion the process of return. Simultaneously, the conclusion of an internal "psycho-physical" year is commemorated, signifying the commencement of a new beginning known as "sunshine" or "রৌদ্র." Furthermore, this marks the moment when Mother Nature is perceived with a fresh understanding and encounter. This year as a conscious realization can also be termed as "ভারত বর্ষ" – the year (বর্ষ) of the message (ভারত). In the subsequent section, I will delve into these aspects in greater detail as we explore the human journey and the intricate maps of consciousness. However, for now, let us focus on three seasons that hold significant psycho-physical implications within the human journey: Monsoon (বর্ষা), Winter (শীত), and Spring (বসন্ত).

Month	Season	Un-Conscious Journey	Conscious Journey
বৈশাখ	গ্রীষ্ম (Summer)	Not Recognized	Recognized (initiates the new beginning)
জ্যৈষ্ঠ			
আষাঢ়	বর্ষা (Monsoon)	Not Recognized - identified from conscious realization	Recognized
শ্রাবন			
ভাদ্র	শরৎ (Autumn)	Not Recognized	Recognized
আশ্বিন			
কার্তিক	হেমন্ত (Late Autumn)	Not Recognized	Recognized
অগ্রহায়ণ			
পৌষ	শীত (Winter)	Not Recognized	Recognized
মাঘ			
ফাল্গুন	বসন্ত (Spring)	Not Recognized - identified from conscious realization	Recognized
চৈত্র (hottest month)			

Table 3.6: Bengali months, Season, and relevance to subconscious and conscious realm along human life journey

3.3.2.1 MONSOON SEASON (বর্ষা)

Monsoon follows the preceding season, Summer. It is characterized by a consistently cloudy sky, with heavy rainfall occurring both during the day and at night. As a result, rivers become swollen, overflowing their banks and often leading to the flooding of previously dry land. This natural phenomenon reflects a parallel in our psycho-physical space when transitioning from our “1st living” to the “2nd

living” (refer to Figure. 3.7). During the “2nd living”, our perception becomes clouded by our thoughts, which in turn trigger unconscious actions driven by competition. This state of darkness pervades our surroundings. As we progress, our connection to the natural world and physical existence gradually weakens, taking a toll on our physical well-being. This psychological and physical distress can be likened to the metaphorical water that surrounds us. In our relentless pursuit of proving ourselves superior to others (“2nd to none” being the predominant desire), we find ourselves trapped without an escape, as the water surrounding us transforms into an unbounded ocean with no shores in sight.

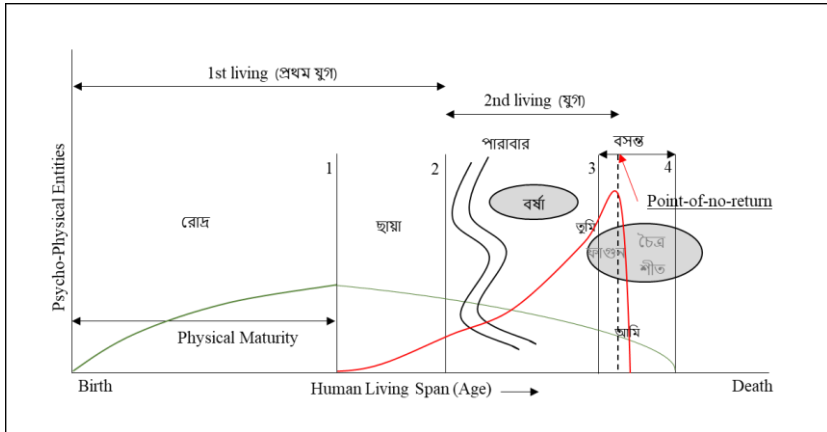


Figure 3.7: Seasons within unconscious living

3.3.2.2 SPRING SEASON (বসন্ত)

Spring (বসন্ত) is the final season of the year, following Monsoon (বর্ষা), Autumn (শরৎ), Late Autumn (হেমন্ত), and Winter (শীত). These seasons hold significance within human psychophysiology. The unconscious state has only Monsoon and Spring as perceived from conscious state, while all four seasons are recognized in conscious state. Autumn (শরৎ) is symbolized by a grand moon, serving as an

allegory for reflection and regaining our senses. As we age, Late Autumn and Winter are representative of dryness and coldness within human physiology.

Spring symbolizes the celebratory state of mind that accompanies human accomplishments. We fashion garlands out of flowers to adorn ourselves, as flowers serve as symbolic representations of our achievements, wealth accumulation, social status, and other identical aspects. The use of various flowers in songs signifies different stages in our unconscious journey. It is essential to conduct a comprehensive analysis to align the flowers with the path we are on.

The more we adorn ourselves with garlands, the more our physical well-being diminishes, leading to increased pain in our lives. If we fail to regain our awareness soon enough, we reach a “Point-of-no-Return” (Figure. 3.7), entering a phase of intense heat and coldness within our mind-body system, causing extreme suffering. However, if we regain our awareness and start observing the events unfolding in our peripheral vision, we can shift back to a state of restfulness and joy, allowing for a more enjoyable living. At this critical moment of realization (আজি), nature and our mind-body system begin to rejuvenate, giving rise to a new and vibrant existence.

Joy

আহা, আজি এ বসন্তে এত ফুল ফুটে,
এত বাঁশি বাজে, এত পাখি গায়,
সখীর হৃদয় কুসুম-কোমল--
কার অনাদরে আজি ঝরে যায়।

Pain

রোদনভরা এ বসন্ত, সখী, কখনো আসে নি বুঝি
আগে
মোর বিরহবেদনা রাঙালো কিংশুকরঞ্জিমরাগে
কুঞ্জদ্বারে বনমল্লিকা সেজেছে পরিয়া নব
পত্রালিকা
সারা দিন-রজনী অনিমিখা কার পথ চেয়ে
জাগে

3.3.2.3 WINTER SEASON (শীত) AND THE FRUIT (ফল)

Winter, characterized by its dryness and extreme cold, represents the coldest season. During this time, trees shed their leaves, fierce winds gust, and life can become quite challenging. Similarly, in the course of our existence, a comparable phenomenon unfolds as we approach the end of our physical journey. Our physiology grows colder, and our bodies no longer receive the nourishment they once did, hindering our ability to recover. Furthermore, the signs of wear and tear from our life's journey, coupled with the burden of diseases, become evident. In the realm of the psycho-physical aspect, these considerable strains and ailments (ফল) stem from our “unconscious actions.” However, if we regain awareness and promptly comprehend the inner workings of our psychological being, we can reverse the internal damage, allowing for a retreat and rejuvenation (রৌদ্র) to transpire.

শীতের হাওয়ার লাগল নাচন আমূলকির এই ডালে ডালে ।

পাতাগুলি শিবশিরিয়ে ঝরিয়ে দিল তালে তালে ॥

উড়িয়ে দেবার মাতন এসে কাঙাল তারে করল শেষে,

তখন তাহার ফলের বাহার রইল না আর অন্তরালে ॥

শূন্য করে ভরে দেওয়া যাহার খেলা

তারি লাগি রইনু বসে সকল বেলা ।

শীতের পরশ থেকে থেকে যায় বুঝি ওই ডেকে ডেকে,

সব খোওয়াবার সময় আমার হবে কখন কোন্ সকালে ॥

3.3.3 PHYSICAL CELESIAL ENTITIES

The celestial objects we observe include planets, the sun, the moon, stars, galaxies, and the sky. These entities are often mentioned in songs, symbolizing the awe-inspiring creation that enables our existence. However, in our unconscious or unrealized state, we fail to fully appreciate their significance, perceiving them as

somewhat blurry or undervalued. As our consciousness awakens, these celestial objects start to become more visible, while the psychological counterparts, the psycho-celestial objects, gradually lose their focus or even fade away. Interestingly, there exists an inverse relationship between the prominence of physical celestial objects and psychological ones. When one gains prominence, the other tends to diminish in importance or vanish altogether.

3.3.3.1 SKY (আকাশ)

The sky represents the vast expanse above us, encompassing celestial bodies and their movements. It undergoes various transformations, appearing blue, cloudy, or dark depending on the season and time of year. In the daytime, the sun radiates its brilliance, while the moon, stars, and galaxies illuminate the nighttime sky. However, as we mature, we often become desensitized to the awe-inspiring nature of these celestial objects, gradually diminishing their significance. Instead, our focus shifts towards societal connections, personal achievements, career advancements, and family dynamics, which assume greater importance in our lives.

These elements and our intricate psychological makeup, characterized by feelings of superiority or a sense of being better than others, often lead us to overlook and disregard their existence. However, as our mental and physical well-being deteriorates due to the pressures of competition, or the loss of loved ones, or severe health issues, we find ourselves searching for an escape. It is during these moments, perhaps unexpectedly or without any apparent cause, that these aspects start to truly reveal themselves and hold profound meaning for us. We begin to genuinely appreciate the magnificence of the interconnected ecosystem surrounding us. This newfound awareness serves as a catalyst to dispel our “psychological darkness,” allowing us to reconnect with our senses and recognize the significance of these aspects and their influence on our overall well-being.

আকাশভরা সূর্য-তারা, বিশ্বভরা প্রাণ,
তাহারি মাঝখানে আমি পেয়েছি মোর স্থান

ভেঙে মোর ঘরের চাবি...
আকাশের যত তারা
চেয়ে রয় নিমেষহারা,
বসে রয় রাত-প্রভাতের পথের ধারে ।

3.3.3.2 EVENING STARS (সন্ধ্যাতারা)

Evening stars (সন্ধ্যাতারা) and stars (আকাশের তারা) share the same symbolic representation in songs, depicting the timeless presence within human existence. Coincidentally, their visibility prompts a profound realization of the vastness of creation. As the celestial wonders and majestic natural world unfold before us, our appreciation for the significance of human physiology deepens. In that pivotal moment, an awareness dawns upon us that the true value of our possessions hinges upon a well-functioning body. It is in this realization that a new era of understanding begins to take shape.

তুই ফেলে এসেছিস কারে - মন, মন রে
আমার।
....
যে পথ গেছে সন্ধ্যাতারার পারে, - মন, মন
রে আমার॥

গোধূলিগগনে মেঘে ঢেকেছিল তারা।
আমার যা কথা ছিল হয়ে গেল সারা ॥

3.3.4 PSYCHO-CELESTIAL OBJECTS

These celestial entities bear resemblance to their physical counterparts, yet they lack a tangible presence, existing solely within the realm of human psychology (see Figure 3.8). Tagore employed distinct notations to set them apart from physical objects that serve similar functions. In a state of unconsciousness, their influence shapes our subconscious awareness, leading to psycho-physical effects. Failure to recognize them promptly may result in life passing by in the blink of an eye, with

an unfortunate conclusion, leaving us feeling as though we have lived a fleeting existence despite the passing of many years. These entities arise from the unconscious actions driven by our minds, such as mindlessly following the crowd. These actions overshadow the chance for self-realization in “this existence” and let go another opportunity to uncover the depths of our unconsciousness and awaken our intelligence. This recurring process unfolds throughout the cycle of birth and death until we regain our awareness.

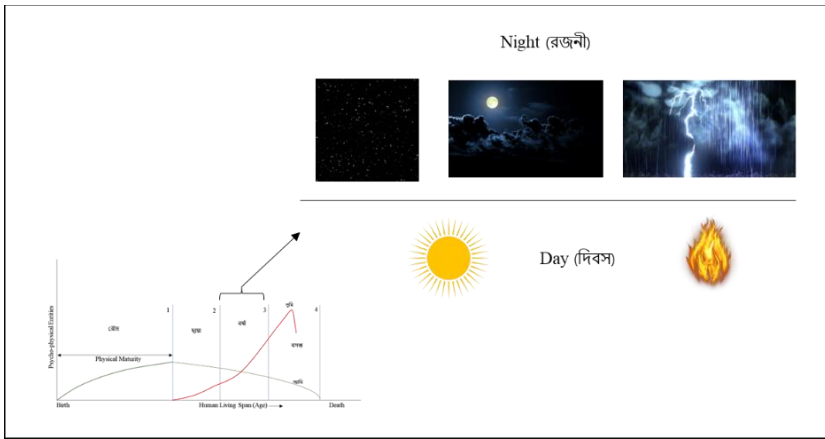


Figure 3.8: Psycho-Celestial objects in Phase three of unconscious living

3.3.4.1 PSYCHOLOGICAL SKY (গগন)

This celestial expanse within us, known as the “psychological sky,” is a manifestation of our unconscious journey. It commences during Phase three (বর্ষা) as we transition from our initial existence to a “2nd living.” Within this psychological realm, stars and the moon themselves embody symbolic facets of the human psyche.

তুমি সন্ধ্যার মেঘমালা
তুমি আমার সাধের সাধনা

ভুবন বলে তোমার তরে আছে বরণমালা
গগন বলে তোমার তরে লক্ষ প্রদীপ জ্বালা

মম শূণ্যগগনবিহারী

3.3.4.2 STARS (তারা / গগন)

These celestial Stars in the psychological sky (গগন) serve as symbolic representations akin to the physical stars we observe in the physical night sky. They often symbolize the directions that are unconsciously formulated to bring us happiness. Additionally, they are utilized to denote a higher social status of the “Unconscious I” in certain contexts.

আগুনের পরশমণি ছোঁয়াও প্রাণে।
.....
আঁধারের গায়ে গায়ে পরশ তব
সারা রাত ফোটাক তারা নব নব।

তুমি কোন্ কাননের ফুল, কোন্ গগনের
তারা
তোমায় কোথায় দেখেছি যেন কোন্ স্বপনের
পারা

3.3.4.3 DAY AND NIGHT (দিবস ও রজনী)

Day (দিবস) and Night (রজনী) symbolize prolonged periods of heightened suffering within the realm of the human psyche and physical existence. They are not a single night or a day. This period, known as “Phase three” in the timeline of human living, varies in duration for each individual. Interestingly, when observed from a different perspective, both the day and the night share the same duration of many years. In this metaphorical context, “The Day” represents the intense heat of an allegorical sun (রবি), while “the night” embodies the obscurity stemming from a lack of clarity. Both phenomena arise from our unconscious perception of reality and the subsequent actions we take.

আমি তোমার বিরহে রহিব বিলীন,
তোমাতে করিব বাস

দীর্ঘ দিবস দীর্ঘ রজনী,
দীর্ঘ বরষ-মাস।

3.3.4.4 FIRE (আগুন)

Fire is the consequence of our unawareness and actions stemming from a lack of clarity. It erodes our mental peace and physical well-being. Understanding this internal fire, fueled by resentment and a sense of superiority, and recognizing how it affects our psyche and physical state, becomes the pathway to regain consciousness. The moment we grasp its significance, we shift our attention entirely towards valuing our physicality and the ecosystem that supports us. This inner fire also functions as a sun (রবি), illuminating the day of unconsciousness (দিবস) with its scorching rays.

আগুনের পরশমণি ছোঁয়াও প্রাণে।
এ জীবন পুণ্য কর দহন-দানে॥
আমার এই দেহখানি তুলে ধরো,
তোমার ওই দেবালয়ের প্রদীপ করো--

তুমি যে সুরের আগুন লাগিয়ে দিলে মোর
প্রাণে,
এ আগুন ছড়িয়ে গেল সব খানে॥
যত সব মরা গাছের ডালে ডালে
নাচে আগুন তালে তালে রে,

3.3.4.5 DESIRE FASCINATED CLOUD (মোহমেঘ)

The formation of clouds within our psychological realm is driven by various factors, including our longing for purity, our desire to surpass others, and our attraction to material possessions as a source of happiness. When our thoughts align with these clouds, darkness permeates our surroundings, storms commence, lightning illuminates the sky, strong winds gust, rain pours relentlessly from above, rivers overflow their banks, and the land becomes submerged. It is a vivid depiction of the rainy season that manifests within the human psyche due to our desires. This

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cloud veils our hearts, obstructing our ability to perceive the truth, and shrouds the stars, concealing the beauty of creation. However, once we recognize and comprehend this cloud, the message begins its descent, initiating a new phase of realization.

<p>মাঝে মাঝে তব দেখা পাই, চিরদিন কেন পাই না। কেন মেঘ আসে হৃদয়-আকাশে, তোমারে দেখিতে দেয় না। মোহমেঘে তোমারে দেখিতে দেয় না। অন্ধ করে রাখে, তোমারে দেখিতে দেয় না।</p>	<p>মন মোর মেঘের সঙ্গী, মন মোর হংসবলাকার পাখায় যায় উড়ে কুচিৎ কুচিৎ চকিত তড়িত-আলোকে।</p>
<p>একি গভীর বাণী এল ঘন মেঘের আড়াল ধ'রে সকল আকাশ আকুল ক'রে॥ সেই বাণীর পরশ লাগে, নবীন প্রাণের বাণী জাগে, হঠাৎ দিকে দিগন্তের ধরার হৃদয় ওঠে ভরে॥</p>	<p>মেঘের কোলে কোলে যায় রে চলে বকের পাঁতি। ওরা ঘর-ছাড়া মোর মনের কথা যায় বুঝি ওই গাঁথি গাঁথি॥ সুদূরের বীণার স্বরে কে ওদের হৃদয় হরে দুরাশার দুঃসাহসে উদাস করে—</p>
<p>কেটেছে একেলা বিরহের বেলা আকাশ কুসুম চয়নে বাহির আকাশে মেঘ ঘিরে আসে এলো সব তারা ঢাকিতে</p>	<p>ওরে গৃহবাসী খোল, দ্বার খোল, লাগল যে দোল। স্থলে জলে বনতলে লাগল যে দোল। রাঙা হাসি রাশি রাশি অশোক পলাশে, রাঙা নেশা মেঘে মেশা প্রভাত-আকাশে,</p>

3.3.4.6 DARKNESS (আঁধার)

Psychological darkness (আঁধার) emerges from a lack of understanding the truth about the human journey and one's own path. It manifests when individuals blindly follow the crowd, seeking identity without critically evaluating their own actions. People tend to cling to this darkness, seeking alternative paths to happiness. Paradoxically, the more we devise new methods, the more we harm our psychological and physical well-being.

আগুনের পরশমণি ছোঁয়াও প্রাণে।

....

আঁধারের গায়ে গায়ে পরশ তব

সারা রাত ফোটাক তারা নব নব।

তুমি কি কেবলই ছবি?

...

ওই যারা দিনরাত্রি

আলো হাতে চলিয়াছে আঁধারের যাত্রী গ্রহ

তারা রবি

3.3.4.7 MOON AND THE MOONLIGHT (চাঁদ ও জোছনা)

The moon (চাঁদ) and its luminosity (জোছনা) serve as a mirror for individuals to contemplate, awaken, and reconnect with their inner selves (আমার). Symbolically emerging in the psychological night sky (গগন) during Phase three, this celestial body reflects the metaphorical sun (রবি), fire, or psycho-physical superiority. The moon and its radiant glow manifest within one's consciousness when an unexpected life-altering event unfolds in their unconscious realm. This event compels introspection upon one's current state of distress, past actions, and the psychological world (ভুবন) they have shaped around themselves.

সেদিন দুজনে দুলেছিনু বনে,

....

যেতে যেতে পথে পূর্ণিমা রাতে

চাঁদ উঠেছিলো গগনে,

প্রমোদে ঢালিয়া দিনু মন, তবু প্রাণ কেন

কাঁদে রে।

....

কাননে কাটাই রাত, তুলি ফুল মালা গাঁথি,

দেখা হয়েছিলো তোমাতে আমাতে-
কিষেনো কি মহালগনে,

জোছনা কেমন ফুটেছে
তবু প্রাণ কেন কাঁদে রে।

3.3.4.8 SUN (রবি)

The sun (রবি) represents the “Unconscious I,” illuminating the dawn of consciousness. Its intense rays symbolize “self-superiority or identity.” This sun is also synonymous with the poet, who crafted songs to define his identity within the realm of the unconscious. These lyrics resonate with all of us, as we, like Tagore, have these songs composed in the depths of our minds with our deeds. However, it was only Tagore, among many others, who could put our thoughts, actions, and results into written words.

Allegorically, this Sun (রবি) occupies a position in the celestial expanse where the physical stars, representing creation, reside. As physical creation comes into existence, the reflection of the journey undertaken by the “Unconscious I” becomes apparent. At this point, all creations manifest as faultless and undergo a rejuvenation under this new illumination. This illumination, symbolized by the sun (রবি) or the “Unconscious I,” unveils the new day (আজি).

তুমি কি কেবলই ছবি?
....
ওই যারা দিনরাত্রি
আলো হাতে চলিয়াছে আঁধারের যাত্রী গ্রহ
তারার রবি

ভেঙে মোর ঘরের চাবি নিয়ে যাবি কে
আমারে
....
বুঝি গো রাত পোহালো,
বুঝি ওই রবির আলো

3.3.5 PSYCHO-PHYSIOLOGICAL ENTITIES

These entities or objects do not reside solely within the realm of psychology or physiology. They exist in the midst of both, intertwining the two. Tagore employed

various notations and song lyrics to elucidate their nature. The utilization and meaning of these notations remain consistent throughout the song paradigm. The explanations of these entities in the “As Understood” section in song translations challenges our conventional understanding.

3.3.5.1 SOUL (প্রাণ, পরান)

The concept of the Soul is often considered mysterious and difficult to explain. It is often associated with the mind to establish a connection. Tagore employed two terms, “প্রাণ” and “পরান”, to distinguish between life in two distinct realms: the unconscious and the realized. “প্রাণ” represents “life in an unconscious state (তুমি)” and is associated with the unconscious mind. On the other hand, “পরান” refers to “life in a realized state (মোর)” where one becomes aware of their true self. This realization, if achieved before reaching the “Point-of-no-Return,” will lead to liberation.

তোমার অসীমে প্রাণমন লয়ে যত দূরে আমি ধাই কোথাও দুঃখ, কোথাও মৃত্যু, কোথা বিচ্ছেদ নাই	তুমি কেমন করে গান কর হে গুণী কইতে কী চাই, কইতে কথা বাধে হার মেনে যে পরান আমার কাঁদে
হার মানা হার পরাবো তোমার গলে, জানি আমি জানি ভেসে যাবে অভিমান, নিবিড় ব্যাথায় ফাটিয়া পড়িবে প্রাণ ।	আমার পরান যাহা চায় তুমি তাই, তুমি তাই গো। তোমা ছাড়া আর এ জগতে মোর কেহ নাই, কিছু নাই গো।।

3.3.5.2 MIND, CONSCIOUS MIND, AND DWELLING OF MIND (মন, চিন্তা, ও মন্দির)

These three entities symbolize the various stages of the mind (as shown in Figure 3.9). In the unconscious state, the mind is enveloped by desires. When in a conscious state, the mind is freed and witnesses the dance of the “Unconscious I” within the paradigm of the unconscious mind. The “Dwelling of Mind” represents the presence of the “Unconscious I” in both social and internal aspects. In this state, the liberated mind becomes perplexed by the intoxicating aroma of joy emanating from social recognitions.

<p>মন মোর মেঘের সঙ্গী, মন মোর হংসবলাকার পাখায় যায় উড়ে কুচিৎ কুচিৎ চকিত তড়িত-আলোকে।</p>	<p>দখিন-হাওয়া, জাগো জাগো, নৃত্য তোমার চিন্তে আমার মুক্তিদোলা করে যে দান।</p>
<p>আজি যত তারা তব আকাশে দিকে দিগন্তে যত আনন্দ লভিয়াছে এক গভীর গন্ধ, আমার চিন্তে মিলি একত্রে তোমার মন্দিরে উচ্ছাসে।</p>	<p>মম চিন্তে নিতি নৃত্যে কে যে নাচে তাতা থৈথৈ, তাতা থৈথৈ, তাতা থৈথৈ তারি সঙ্গে কী মৃদঙ্গ সদা বাজে হাসি কান্না হীরাপান্না দোলে ভালে</p>

3.3.5.3 DEAR “RAGED IDENTITY” AND “NOURISHED EGO” (মম)

“Unconscious I” is propelled by the forces of “Raged Identity” and “Nourished Ego,” originating from the belief of being superior to others, which becomes the root cause of both internal and external sorrows. It obscures one's ability to perceive the consequences of their actions and rationalizes unjustifiable competition as a

means to attain contentment and happiness. It also serves as the foundation for a person's pride, dwelling in the depths of their unconscious existence. This phenomenon takes shape after the culmination of Phase one (রৌদ্র), when the psycho-physical development of a human is fully formed.

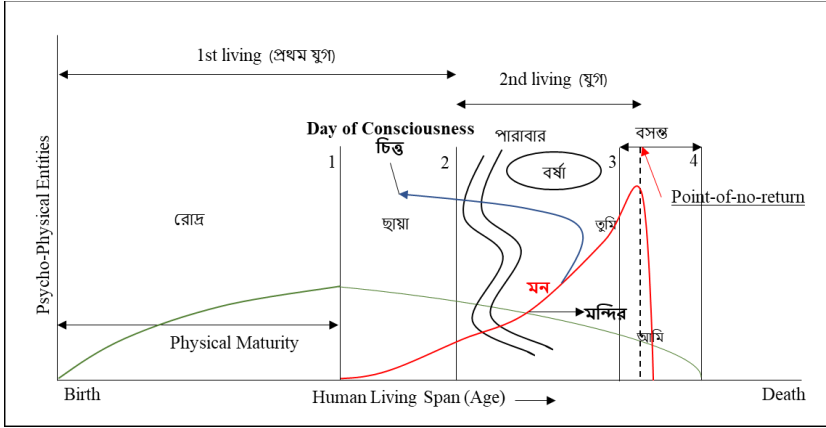


Figure 3.9: Mind, Realized Mind, and “Dwelling of Mind” (মন, চিন্তা, ও মন্দির) in human living

<p>তুমি সন্ধ্যার মেঘমালা তুমি আমার সাধের সাধনা মম শূণ্যগগনবিহারী.... মম অসীমগগনবিহারী</p>	<p>তুমি রবে নীরবে, হৃদয়ে মম নিবিড়, নিভৃত, পূর্ণিমা নিশীথিনী-সম মম জীবন যৌবন, মম অখিল ভুবন তুমি ভরিবে গৌরবে</p>
<p>অনেক কথা যাও যে বলে কোনো কথা না বলি তোমার ভাষা বোঝার আশা দিয়েছি জলাঞ্জলি যে আছে মম গভীর প্রাণে ভেদিবে তারে হাসির বাণে চকিতে চাহ মুখের পানে তুমি যে কুতূহলী</p>	<p>মম চিন্তে নিতি নৃত্যে কে যে নাচে তাতা থৈথৈ, তাতা থৈথৈ, তাতা থৈথৈ তারি সঙ্গে কী মৃদঙ্গে সদা বাজে হাসি কান্না হীরাপান্না দোলে ভালে</p>

3.3.5.4 HEART (হৃদয়, অন্তর)

Both “হৃদয়” and “অন্তর” are connected to the physical and psychological aspects of the heart. Moreover, “অন্তর” also refers to the internal psychological aspect of an individual. Physically, the heart pumps blood to every cell of the body, delivering nutrients and collecting waste. It plays a crucial role in our physiological functioning. However, this key mechanism is also influenced by our psychological state. A shift in our psychological orientation can impact the functioning of the heart. To simplify, our heart beats faster when we are excited and slower when we are relaxed.

Furthermore, I believe that our psychological and emotional state is also transmitted to every cell through the blood. Therefore, the heart serves both physiological and psychological functions. In Tagore's songs, “হৃদয়” represents the conscious realization of the psychological aspect of the heart, indicating a conscious existence within our physiology. On the other hand, “অন্তর” signifies the psychological existence in an unconscious state, suggesting an unconscious presence within the psychophysiology.

চোখের আলোয় দেখেছিলেম চোখের বাহিরে অন্তরে আজ দেখব , যখন আলোক নাহি রে ধরায় যখন দাও না ধরা হৃদয় তখন তোমায় ভরা	আমার নিশীথরাতের বাদলধারা এসো হে গোপনে আমার স্বপনলোকে দিশাহারা ওগো অন্ধকারের অন্তরধন
আমার হিয়ার মাঝে লুকিয়ে ছিলে দেখতে আমি পাইনি তোমায় দেখতে আমি পাইনি বাহির পানে চোখ মেলেছি, বাহির পানে	তুমি কি কেবলই ছবি? আজি তাই শ্যামলে শ্যামল তুমি, নীলিমায় নীল

আমার হৃদয় পানে চাইনি	আমার নিখিল তোমাতে পেয়েছে তার অন্তরের মিল
<p>আহা, আজি এ বসন্তে এত ফুল ফুটে, এত বাঁশি বাজে, এত পাখি গায়, সখীর হৃদয় কুসুম-কোমল-- কার অনাদরে আজি বারে যায়।</p>	<p>তোমারেই করিয়াছি জীবনের ধ্রুবতারা তব মুখ সদা মনে জাগিতেছে সংগোপনে তিলেক অন্তর হলে না হেরি কুল-কিনারা,</p>

3.3.5.5 EYE OR VISION (চোখ, আঁখি, ও নয়ন)

Typically, the words “চোখ,” “আঁখি,” ও “নয়ন” are often understood as synonyms for the concept of an eye or vision. Some might perceive Rabindranath Tagore's usage of these words as purely for the purpose of maintaining rhythmic patterns or adding literary embellishments. However, upon examining their contextual usage in various songs, it becomes apparent that Tagore employed these words to symbolize the same entity, namely the eye or vision, but with distinct meanings.

- “চোখ” refers specifically to the physical aspect of sight, representing the physical organ of vision.
- “আঁখি” signifies the psychological aspect of unfulfilled or unrealized vision. It conveys the idea of an unconscious individual who is unable to reconcile the truths or realities before them.
- “নয়ন” embodies the psychological aspect of realized vision. This term represents the ability to reconcile her past actions with her present state, enabling her to appreciate the wonders of creation and envision the universal path she travelled.

In summary, Tagore employed these three words to depict different facets of the same concept of eye or vision: “চোখ” representing the physical aspect, “আঁখি” embodying the psychological aspect of unrealized vision, and “নয়ন” symbolizing the psychological aspect of realized vision.

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আমার হিয়ার মাঝে লুকিয়ে ছিলে দেখতে আমি পাইনি তোমায় দেখতে আমি পাইনি বাহির পানে চোখ মেলেছি , বাহির পানে আমার হৃদয় পানে চাইনি	আকাশভরা সূর্য-তারা, বিশ্বভরা প্রাণ, কান পেতেছি, চোখ মেলেছি , ধরার বুকে প্রাণ চেলেছি, জানার মাঝে অজানারে করেছি সন্ধান,
আমার এই পথ-চাওয়াতেই আনন্দ। খুশি রই আপন মনে- বাতাস বহে সুমন্দ ॥ সারাদিন আঁখি মেলে দুয়ারে রব একা,	গোধূলিগগনে মেঘে ঢেকেছিল তারা। আকাশ মুখর ছিল যে তখন, ঝরঝর বারিধারা ॥ চেয়েছিলাম যবে মুখে তোলো নাই আঁখি ,
হার মানা হার পরাবো তোমার গলে, শূন্য হিয়ার বাঁশিতে বাজিবে গান পাষান তখন গলিবে নয়ন জলে ,	তুমি কি কেবলই ছবি? নয়নসমুখে তুমি নাই নয়নের মাঝখানে নিয়েছ যে ঠাঁই

3.3.5.6 MESSAGE, INDIAN LUTE, AND NON-PHYSICAL SPEAR (বাণী, বীণা, ও বাণ)

The origin of these three words can be traced back to the same alphabet roots, and their meanings should be interconnected. However, their colloquial usage and casual observation often render them seemingly unrelated, especially when considering their incorporation in songs. Yet, upon delving into their linguistic meanings and exploring their implementation in lyrics, a transformation occurs. These words serve as crucial components of the message and share a strong connection. They can be likened to the message (বাণী) resonating through the strings

of a lute (বীণা), our physicality, and when the message is comprehended, it becomes a spear (বাণ) capable of instigating profound change within us.

- The term “বাপী” (message) denotes the psycho-physical inclination of unaware individuals. This message is intricately woven within songs, containing two distinct layers. The first layer comprises the melody, which envelops the message—namely, the lyrics. The second layer consists of the lyrics themselves, which expose the destructive tendencies of the human unconscious.
- The Indian Lute, known as “বীণা,” symbolically represents our physical aspect, our body, wherein the impact of unconscious actions becomes evident. This musical instrument is believed to be constructed in accordance with human physiology (see Figure 3.10), featuring seven strings. The melodies produced from these strings symbolize their influence on the human spine or the entire physiology.
- “বাণে” signifies the act of eliminating someone using a non-physical spear (বাণ). In everyday language, it refers to reciting a verse with the intention of bringing down an individual. Likewise, comprehending the message contained within the lyric effortlessly brings down the “Unconscious I in Phase three” (তরে) without any physical exertion.

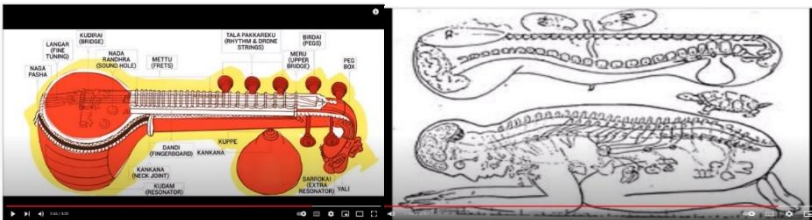


Figure 3.10: Design background of Indian Lute (বীণা)

একি গভীর বাণী

আমার প্রাণের মানুষ আছে প্রাণে

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..... হঠাৎ দিকে দিগন্তরে ধরার হৃদয় ওঠে ভরে॥ আজ ফিরে এসে নিজের দেশে এই-যে শুনি শুনি তাহার বাণী আপন গানে॥
প্রমোদে ঢালিয়া দিনু মন, তবু প্রাণ কেন কাঁদে রে। চারিদিকে হাসিরাশি, তবু প্রাণ কেন কাঁদে রে॥ আনু সখী, বীণা আনু , প্রাণ খুলে কর্ গান, নাচু সবে মিলে ঘিরি ঘিরি ঘিরিয়ে	অনেক কথা যাও যে বলে কোনো কথা না বলি তোমার ভাষা বোঝার আশা দিয়েছি জলাঞ্জলি যে আছে মম গভীর প্রাণে ভেদিবে তারে হাসির বাণে চকিতে চাহ মুখের পানে তুমি যে কুতূহলী

3.3.5.7 LOVE AND ATTRACTION (ভালোবাসা ও প্রেম)

In colloquial Bengali expression, the terms “ভালোবাসা” and “প্রেম” are often used interchangeably to signify love between a man and a woman. However, Rabindranath Tagore employs these two words in a unique manner. “ভালোবাসা” represents the love between a man and a woman that is driven by the mind. On the other hand, “প্রেম” refers to the attraction of the “Conscious SELF” (female) to the “Unconscious I” (male) within an individual. This powerful force of attraction in an unconscious state is so intense that the separation between these two entities becomes unattainable. Interestingly, simultaneously, the “Unconscious I” continues to seek (বিরহ) the “Conscious SELF” for liberation. It's a simultaneous experience of attraction (প্রেম) and separation (বিরহ) at the same time.

আমার হিয়ার মাঝে লুকিয়ে ছিলে দেখতে
আমি পাইনি
.....

ভালোবেসে যদি সুখ নাহি তবে কেন,
তবে কেন মিছে ভালোবাসা।
মন দিয়ে মন পেতে চাহি। ওগো কেন,

আমার হৃদয় পানে চাইনি আমার সকল ভালোবাসায় সকল আঘাত, সকল আশায়	ওগো, কেন মিছে এ দুরাশা॥
মেঘ বলেছে যাব যাব, রাত বলেছে যাই গগন বলে তোমার তরে লক্ষ প্রদীপ জ্বালা প্রেম বলে যে যুগে যুগে তোমার লাগি আছি জেগে	মোরো আরো আরো আরো দাও প্রাণ আরো প্রেমে , আরো প্রেমে মোর আমি ডুবে যাক নেমে

3.3.5.8 THOUGHTS, PSYCHOLOGICAL WORLD, PSYCHOLOGICAL COMFORT ZONE (ভাবনা, ভুবন, ও ভবন)

These three psychological aspects exist intangibly, without a physical presence, yet hold significant influence on our physical well-being, individual actions, and the environment we inhabit. They are constructed by individuals, referred to as the “Unconscious I,” based on their perception of personal desires, social dynamics, and identity. These mental constructs oppose the physical reality we inhabit, thus negatively affecting our overall wellness. Recognizing and comprehending these three aspects initiates a journey back to embracing the tangible physical world as our true home. They are interconnected in a circular manner: the mind generates thoughts (ভাবনা), thoughts give rise to the psychological realm (ভুবন), and a portion of this psychological realm becomes one's identity and comfort zone (ভবন).

সকাতরে ওই কাঁদেছে সকলে, শোনো শোনো পিতা কহো কানে কানে, শুনাও প্রাণে প্রাণে মঙ্গলবারতা	আয় তবে সহচরী সপ্তম সুরে বাঁধ তবে তান পাশরিব ভাবনা , পাশরিব যাতনা
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<p>ক্ষুদ্র আশা নিয়ে রয়েছে বাঁচিয়ে, সদাই ভাবনা যা-কিছু পায় হারায়ে যায়, না মানে সান্ত্বনা</p>	
<p>মেঘ বলেছে যাব যাব, রাত বলেছে যাই আমি বলে মিলাই আমি আর কিছু নাই চাই ভুবন বলে তোমার তরে আছে বরণমালা</p>	<p>প্রাণ ভরিয়ে তৃষা হরিষে মোরে আরো আরো আরো দাও প্রাণ তব ভুবনে তব ভবনে মোরে আরো আরো আরো দাও স্থান</p>

3.3.5.9 PLAYHOUSE/HOME (ঘর) AND THE-DOORS (দুয়ার)

Every individual, regardless of gender, dwells in one of two realms depending on their realization, both referred to as “home” (ঘর) (Figure. 3.11). In the unconscious realm, this home is the mind, while in the conscious state, it manifests as the physicality or the body. Achieving awareness before the annihilation of our physicality by mindless thoughts is the key to experiencing happiness and attaining a peaceful psycho-physical balance. Otherwise, existence becomes excruciating, and time seems endless. The transformative journey from the physical to psychological gold (সোনার) rush commences at Phase three (বর্ষা), although its preparation begins in Phase two (ছায়া). An exit from this gold-rush can only be initiated during Phase three (বর্ষা) and part of Phase four (ফাল্গুন) before reaching the “Point-of-no-Return”, where physicality is entirely lost.

These homes feature dual-panel doors (দুয়ার), metaphorically representing two living within a single existence. If consciousness is not attained during Phase three of human existence or during the “night-of-awakening,” both doors are simultaneously shattered by the nightly storm. The destruction of one door and its corresponding home initiates the downfall of the other. The psychological dream concludes when the foundation, the body, disintegrates.

<p>খেলাঘর বাঁধতে লেগেছি আমার মনের ভিতরে। যা আমার সবার হেলাফেলা যাচ্ছে ছড়াছড়ি পুরোনো ভাঙা দিনের ঢেলা, তাই দিয়ে ঘর গড়ি।</p>	<p>চোখের আলায় দেখেছিলেম চোখের বাহিরে তোমায় নিয়ে খেলেছিলেম খেলার ঘরেতে খেলার পুতুল ভেঙে গেছে প্রলয় ঝড়েতে</p>
<p>হার মানা হার পরাবো তোমার গলে, আকাশ জুড়িয়া চাহিবে কাহার আঁখি ঘরের বাহিরে নীরবে লইবে ডাকি,</p>	<p>গানের ডালি ভরে দে গো উষার কোলে নবীন প্রাণের ওই দেশে যাক, ওই যেখানে সোনার আলোর দুয়ার খোলে ॥</p>
<p>যে রাতে মোর দুয়ার গুলি ভাঙলো ঝড়ে, জানি নাই তো তুমি এলে আমার ঘরে। সব যে হয়ে গেলো কালো, নিবে গেল দ্বীপের আলো।</p>	<p>আমার শেষ পারানির কড়ি কণ্ঠে নিলেম, আমি যাবই যাবই যাব-- ভাঙল দুয়ার, কটল দড়াদড়ি ॥</p>

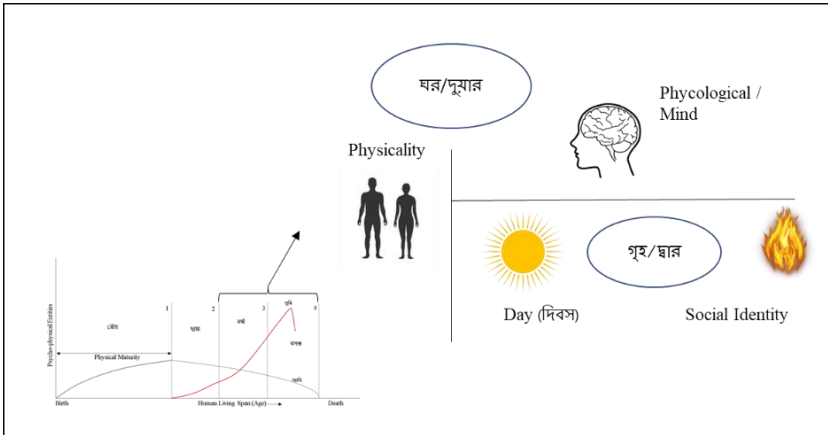


Figure 3.11: **ঘর/দুয়ার** - Playhouse/home and **গৃহ/দ্বার** – Psycho-social house

3.3.5.10 PSYCHO-SOCIAL HOUSE (গৃহ) AND THE-DOORS (দ্বার)

The house, or “গৃহ” in Bengali, serves as the dwelling place for the “Psychosocial I” or the “Unconscious I” within the external world. It encompasses both the physical structure where one resides and the social aspects that contribute to one's identity. This represents the outward manifestation of the “Unconscious I,” driven by the mind. Unbeknownst to the individual, the doors of this house are closed from within by the “Unconscious I.” Meanwhile, the “Conscious SELF,” being the product of introspection, persistently seeks entry to the door for reflection and realization. Symbolically, this persistent knocking represents the psycho-physical suffering we endure for our unconscious actions.

In contrast to home doors (দুয়ার), the door to the house (দ্বার) remains unyielding during the storm. The storm symbolizes the psychological impact on one's physical being while leaving our social image unaffected. In the face of ignorance and having reached the irreversible “Point-of-no-Return,” despite the shattering of his inner sanctuaries (ঘর), this individual skillfully maintains his social status. These individuals search for answers, yet they will not find them within the confines of their current existence.

ওরে গৃহবাসী খোল, দ্বার খোল, লাগল যে দোল। স্থলে জলে বনতলে লাগল যে দোল। রাঙা নেশা মেঘে মেশা প্রভাত-আকাশে,	আমি হৃদয়ের কথা বলিতে ব্যাকুল, শুধাইল না কেহ। সে তো এল না, যারে সঁপিলাম এই প্রাণ মন দেহ॥ সে কি মোর তরে পথ চাহে, সে কি বিরহগীত গাহে যার বাঁশরিধ্বনি শুনিয়ে আমি ত্যজিলাম গেহ॥
খোলো খোলো দ্বার, রাখিয়ো না আর	

বাহিরে আমায় দাঁড়িয়ে।
দাও সাড়া দাও, এই দিকে চাও
এসো দুই বাহু বাড়ায়ে॥

আমার ব্যথা যখন আনে আমায় তোমার
দ্বারে
তখন আপনি এসে দ্বার খুলে দাও, ডাকো
তারে ॥
বাহুপাশের কাঙাল সে যে, চলেছে তাই সকল
তোয়েজে,
কাঁটার পথে ধায় সে তোমার অভিসারে ॥

3.3.6 PSYCHO-ECOLOGICAL ENTITIES

These objects exist solely within the realm of psychology, serving as symbolic representations of the natural elements that surround us. They hold the role of embodying nature's essence within our psychological landscape. In our daily lives, we sometimes employ these objects to convey our current psychological state. For instance, we might say, “I have no shore” to express feelings of helplessness. Tagore utilized these objects to depict the hidden, unconscious aspects of our inner journey. The impact of these objects on our psychology can be anticipated, much like their tangible counterparts. For instance, if we consider rain as a metaphor for desire within us, the psychological river that carries this desire will swell over time with more rain. Eventually, it becomes boundless and challenging to traverse (পারাবার), making it difficult to regain our clarity and return to a state of awareness.

3.3.6.1 RIGHTEOUS (দক্ষিণ) AND THE SOUTH WIND (দখিন)

The term “দক্ষিণ” holds various interpretations. It can refer to the southern direction, virtuous actions, or the right hand. On the other hand, “দখিন” signifies the southern direction, but not in terms of physical orientation; rather, it denotes the gentle breeze flowing from the south. This breeze brings a pleasant sensation and

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has a calming effect on one's mind and body. These two terms are employed with precision to highlight specific aspects and influences on human awareness.

The term "দক্ষিণ" is employed to express a sense of superiority or a competitive mindset, suggesting "I am better than you." It is often followed by the suffix "সমীর," which signifies the "wind of war." It can also be used in reference to the right hand, "দক্ষিণহাত," symbolizing one's personal efforts in righteous endeavors. On the contrary, "দখিন," when suffixed with "হাওয়া" or breeze, serves as a metaphor for shedding light on the negative impact on one's well-being resulting from the psychological boost derived from righteous work. This understanding brings relief, like breeze, by revealing the root cause of one's suffering. The feeling of superiority ignites a fire within us, causing all manners of suffering with the ultimate objective of rendering us lifeless.

রোদনভরা এ বসন্ত, সখী, কখনো আসে নি বুঝি আগে সারা দিন-রজনী অনিমিত্তা কার পথ চেয়ে জাগে দক্ষিণসমীরে দূর গগনে একেলা বিরহী গাহে বুঝি গো	মোর হৃদয়ের গোপন বিজন ঘরে মিলাব নয়ন তব নয়নের সাথে, মিলাব এ হাত তব দক্ষিণহাতে
দখিন-হাওয়া , জাগো জাগো, জাগাও আমার সুপ্ত এ প্রাণ। আমি বেণু, আমার শাখায় নীরব-ষে হয় কত-না গান। জাগো জাগো॥	বসন্তে ফুল গাঁথল আমার জয়ের মালা। বইল প্রাণে দখিন হাওয়া আশুন-জ্বালা ॥ পিছের বাঁশি কোণের ঘরে মিছে রে ওই কেঁদে মরে-- মরণ এবার আনল আমার বরণ-ডালা॥

3.3.6.2 THE RETURN FROM THE CROSS-OVER (পারাবার = পার+আবার)

As we grow older, the dominance of the “Unconscious I” (তুমি) tends to overshadow the “Conscious SELF” (আমি). With this dominance, we gradually detach ourselves from the creation, the physical world, and the cosmos, and find ourselves in a realm driven by desires. In this realm, the pursuit of accumulating more material wealth becomes the ultimate goal. The desire to possess more than others or to exceed our previous possessions becomes the primary source of happiness. However, this relentless pursuit of material wealth comes at the expense of our physical well-being, gradually deteriorating on this mindless journey. Consequently, this desire-driven realm transforms into a lifeless place, akin to a barren desert.

The landscape of desire, though seemingly close, exists beyond the reach of creation itself, transcending even the vastness of galaxies. As the nourishment of desire flourishes, so does the flow of metaphorical waters, symbolizing desire, within the allegorical river that separates physicality from the realm of “desire land” (Figure 3.12). This continual growth of desire gradually distances the “Unconscious I” from the physical creation, diminishing its significance. As the river surges, it gathers the forces of wind and rain, eventually culminating in a storm that obliterates all that stands in its path. This destructive event occurs within our physical existence. Once the body succumbs or becomes irreparable, pain and heat (symbolized by “চৈত্র মাস”) pervades the surroundings, triggering a realization that the game has been lost to our desire-driven “Unconscious I”. This mechanism serves as a precursor for the next cycle for another chance of redemption.

Upon realization and reflection, the rain ceases, the sun emerges, and the passage across the river, from the realm of desire to the realm of the physical body, occurs in an instant. The essential journey back from this crossing is imperative to comprehend the concept of personal existence, as well as the vast cosmos. Such an understanding liberates individuals from the path they are on, thereby saving them

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from anguish and affliction while distinguishing the “Conscious SELF” from the disruptive nature of the “Unconscious I.”

<p>খরবায়ু বয় বেগে, চারি দিক ছায় মেঘে, বোলো না, 'যাই কি নাহি যাই রে' । সংশয়পারাবার অন্তরে হবে পার,</p>	<p>শুধু যাওয়া আসা, শুধু স্রোতে ভাসা, প্রাণপণ কাজে পায় ভাঙা ফল, ভাঙা তরী ধ'রে ভাসে পারাবারে,</p>
<p>গানের ডালি ভরে দে গো উষার কোলে নবীন প্রাণের ওই দেশে যাক, ওই যেখানে সোনার আলোর দুয়ার খোলে ॥</p>	<p>তুমি কি কেবলই ছবি? শুধু পটে লিখা ওই যে সুদূর নীহারিকা যারা করে আছে ভিড় আকাশের নীড়</p>

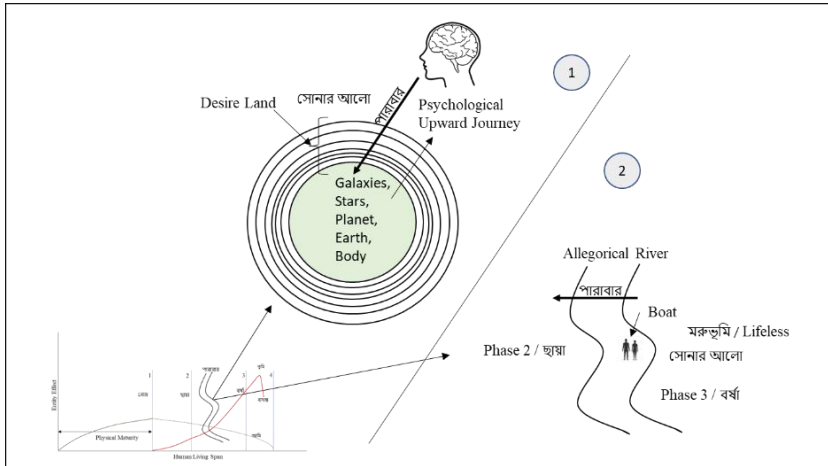


Figure 3.12: পারাবার in two realizations; 1) Psycho-physical creation, and 2) human living span

3.3.6.3 RAINY SEASON (বর্ষা) AND THE YEAR (বরষ)

During our transition from Phase two to Phase three in an unconscious state (Figure 3.9), we find ourselves in the midst of the monsoon season. Here, desire takes the form of a cloud (মোহমেঘ), and the rain that falls from this cloud saturates us with competing desires, seeking our psychological approval. This rainy season (বর্ষা) also serves as the night-of-reflection, allowing us to recollect our past actions that have led us to our current psycho-physical state.

The recollection also unveils the year (বরষ) and the cycles of seasons that encompass our entire existence - the span from our physical birth to death. This period of recollection also symbolizes both a long day (দীর্ঘ দিবস) and a long night (দীর্ঘ রজনী) simultaneously. Should the recognition of our “Conscious SELF” falter, the first month of spring (ফাল্গুন) transitions directly into the month of intense heat (চৈত্র). Subsequently, the new cycle or new year commences with the first month of summer (বৈশাখ), clearing the slate for a fresh start.

আমার এই পথ-চাওয়াতেই আনন্দ।
খেলে যায় রৌদ্র ছায়া, **বর্ষা আসে** বসন্ত ॥
কারা এই সমুখ দিয়ে আসে যায় খবর
নিয়ে,
খুশি রই আপন মনে- বাতাস বহে সুমন্দ
॥

আমার পরান যাহা চায়
.....
দীর্ঘ দিবস দীর্ঘ রজনী,
দীর্ঘ বরষ-মাস।

দিয়ে গেনু বসন্তের এই গানখানি--
বরষ ফুরায়ে যাবে, ভুলে যাবে জানি ॥
তবু তো ফাল্গুনরাতে এ গানের বেদনাতে
আঁখি তব ছলোছলো, এই বহু মানি ॥

এসো, এসো, এসো হে বৈশাখ।
তাপসনিশ্বাসবায়ু **মুমূর্ষুরে দাও উড়ায়ে,**
বৎসরের আবর্জনা দূর হয়ে যাক ॥
যাক পুরাতন স্মৃতি, যাক ভুলে-যাওয়া
গীতি,

3.3.6.4 RAIN (বাদল) FROM THE CLOUD (মোহমেঘ) AND THE MIND

The word “বাদল” is associated with the monsoon rain and the darkness of the monsoon cloud (বাদলগগন). While this rain is commonly understood as the physical rainfall during the rainy season, Tagore employs it allegorically to represent the downpour of desires from the cloud of desire (মোহমেঘ). This allegorical rain descends during the metaphorical secluded night (নিশিত রাত), accompanied by an unconscious mind (Figure 3.13). As the mind journeys with the darkness of desire, it saturates the “Unconscious I,” which varies in intensity within the psychological realms of each individual.

মন মোর মেঘের সঙ্গী,
উড়ে চলে দিগ্দিগন্তের পানে
নিঃসীম শূন্যে শ্রাবণবর্ষণসঙ্গীতে
রিমিঝিম রিমিঝিম রিমিঝিম॥

মাঝে মাঝে তব দেখা পাই, চিরদিন কেন
পাই না।
কেন মেঘ আসে হৃদয়-
আকাশে, তোমারে দেখিতে দেয় না।
(মোহমেঘে তোমারে দেখিতে দেয় না।
অন্ধ করে রাখে,
তোমারে দেখিতে দেয় না।)

আমার নিশীথরাতের বাদলধারা
এসো হে গোপনে
আমার স্বপনলোকে দিশাহারা
ওগো অন্ধকারের অন্তরধন

তোমার গীতি জাগালো স্মৃতি নয়ন
ছলছলিয়া,
বাদলশেষে করুণ হেসে যেন চামেলি-
কলিয়া ॥
সজল ঘন মেঘের ছায়ে মৃদু সুবাস দিল
বিছায়ে,
না-দেখা কোন্ পরশঘায়ে পড়িছে
টলটলিয়া ॥

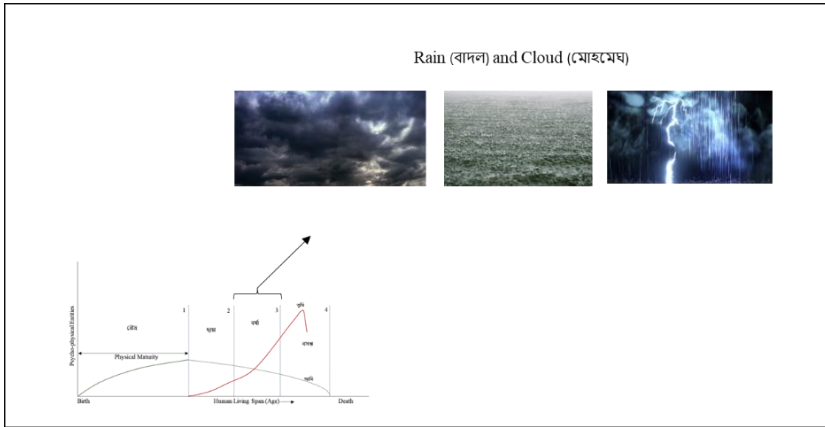


Figure 3.13: Desire cloud, Rain, and mind in “Unconscious I”

3.3.6.5 SEA (সাগর), SUNKEN SEA (অস্তসাগর), AND THE GREEN (শ্যামল)

The concept of the sea (সাগর), Sunken Sea (অস্তসাগর), and the green (শ্যামল) all intertwine with the journey back home, portraying a sense of helplessness and the subsequent restoration of life. It is understood that happiness befalls the “Unconscious I” when his desires are fulfilled within the realm of unconscious existence. However, this desire becomes a fog that obscures the sight of the “Unconscious I,” and metaphorical rain falls to saturate the depths of his unconscious mind. The unsettled and restless mind seeks greater desires to quench its thirst and remain afloat. These amplified desires, like a deluge of rain, overflow the banks of the desire river. As the river spills over, we find ourselves surrounded by water, devoid of any shores, giving birth to the vast expanse of the sea.

The current psychological situation presents a significant challenge. We find ourselves unknowingly stranded in a desert (Phase three), while the river we need to cross back has swelled immensely due to torrential rain, and a metaphorical sea (সাগর) has formed (Figure 3.14), all while our physical well-being deteriorates. To extricate ourselves from this predicament, it is imperative to grasp the universal

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path leading to self-awareness. Upon achieving this realization, the rain will cease, the “Unconscious I” will become known, the allegorical sea will recede (অন্তসাগর), revealing a new earth. We will successfully and swiftly traverse the river and witness the vibrant green (শ্যামল / রৌদ্র), which symbolizes the sun's radiant energy and serves as a testament to the natural ecosystem. This journey signifies a rapid transition from the psychological realm to the physical world.

সুনীল সাগরের শ্যামল কিনারে
দেখেছি পথে যেতে তুলনাহীনারে॥
এ কথা কভু আর পারে না ঘুচিতে,
আছে সে নিখিলের মাধুরীরুচিতে।

খোলো খোলো দ্বার, রাখিয়ো না আর
.....
আলোকের খেয়া হয়ে গেল দেয়া
অন্তসাগর পারায়ে॥

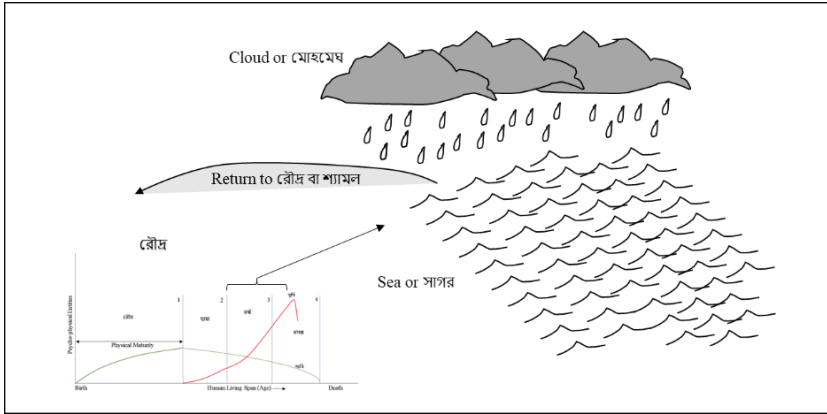


Figure 3.14: Sea and the Green

3.3.6.6 ARK (তরপী/তরী) AND BOAT-FOR-CROSS-OVER (খেয়া)

The boat known as “তরপী” or “তরী” is utilized for extensive journeys across long distances. On the other hand, “খেয়া” refers to a small boat used for traversing shorter distances across small rivers. Tagore employed these two terms to depict two distinct scenarios of significance. “তরপী” or “তরী” symbolizes our physical existence,

which we employ to venture far in our psychological pursuit of worldly achievements - the boundless ocean. Throughout this process, we gradually dismantle our physicality, rendering ourselves utterly helpless without an escape route.

“খেয়া” is not a tangible entity, but rather a psychological awakening derived from introspection and recognition of the “Unconscious I.” It symbolically emanates from the luminosity of this “Unconscious I.” This radiance facilitates an effortless cross-over to “1st living”. Such a transition not only harmonizes our psychological being but also initiates the repair of our fragmented physiology as we move towards the sunshine (রৌদ্র). However, should we be unable to return, we reach the irreversible “Point-of-no-Return.” Beyond this threshold, the insanity of superiority takes hold, and the masses sing the anthem of triumph.

শুধু যাওয়া আসা, শুধু স্রোতে ভাসা, প্রাণপণ কাজে পায় ভাঙা ফল, ভাঙা তরী ধ'রে ভাসে পারাবারে,	দাঁড়িয়ে আছ তুমি আমার গানের ও পারে-- বাতাস বহে মরি মরি, আর বেঁধে রেখো না তরী-- এসো এসো পার হয়ে মোর হৃদয়মাঝারে ॥
মেঘ বলেছে যাব যাব, রাত বলেছে যাই প্রেম বলে যে যুগে যুগে তোমার লাগি আছি জেগে মরণ বলে 'আমি তোমার জীবনতরী বাই' ॥	খোলো খোলো দ্বার, রাখিয়ো না আর কাজ হয়ে গেছে সারা, উঠেছে সন্ধ্যাতারা, আলোকের খেয়া হয়ে গেল দেয়া
আকাশ জুড়ে শুনিনু ওই বাজে	কেন রে এই দুয়ারটুকু পার হতে সংশয়? জয় অজানার জয়।

তোমার নামে হোক-না নামময়,
আঁধারে মোর তোমার আলোয় জয়

এই দিকে তোর ভরসা যত, ওই দিকে তোর
ভয়!
জয় অজানার জয় ॥

3.3.6.7 GARDEN (কানন)

This garden, referred to as the “nightly flower garden” (Figure 3.15), represents the psychological landscape that emerges during the third phase of our unconscious journey. It is a manifestation of our unconscious tendencies to adorn ourselves with achievements, believing that they elevate us above others. The term “কানন” originates from “কান,” meaning “darkness/কৃষ্ণ,” suggesting that these actions arise from a state of unawareness, lacking thoughtful evaluation. In essence, they are unconscious responses stemming from passive reception rather than intelligent assessment.

তুমি কোন্ কাননের ফুল, কোন্ গগনের
তারা
তোমায় কোথায় দেখেছি যেন কোন্
স্বপনের পারা
আঁখির পানে চেয়েছিলে, ভুলে গিয়েছি
শুধু মনের মধ্যে জেগে আছে ওই নয়নের
তারা

প্রমোদে ঢালিয়া দিনু মন, তবু প্রাণ কেন কাঁদে
রে।
....
কেমন যাবে বেদনা।
কাননে কাটাই রাতি, তুলি ফুল মালা
গাঁথি,

3.3.6.8 BIRD (পাখি)

The bird (পাখি) symbolizes the “Unconscious I” in an allegorical manner (see Figure 3.16). These birds' wings encompass two livings as they melodiously sing both in the forest and the garden (কানন) during the spring season. They traverse through their existence without ever truly comprehending it, only to eventually descend to the ground on stormy nights as their lives end. Like birds, they too

become entangled in the commotion (কলরব) of their accomplishments during the springtime.

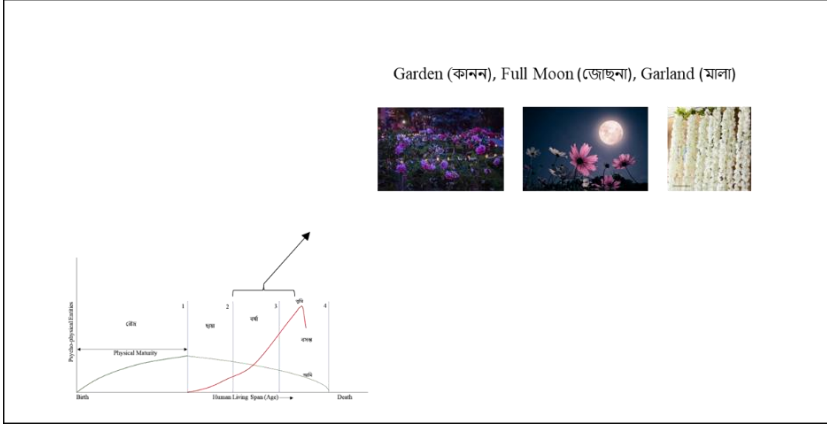


Figure 3.15: Garden (কানন) in unconscious state of “Unconscious I”

This essence of the “Unconscious I” is intricately woven into the lyrics, and its profound message permeates through the captivating melodies of the singer. As soon as one becomes aware of this unconscious element within themselves, the singing naturally ceases, allowing the lyrics to be carefully examined for introspection and a fresh perspective.

আহা, আজি এ বসন্তে এত ফুল ফুটে,
এত বাঁশি বাজে, এত পাখি গায়,
সখীর হৃদয় কুসুম-কোমল--
কার অনাদরে আজি ঝরে যায়।

আমার ব্যথা যখন আনে আমায় তোমার
দ্বারে
.....
সেই গানের টানে পারো না আর রইতে
দূরে।
লুটিয়ে পড়ে সে গান মম ঝড়ের রাতের
পাখি-সম,

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ফল ফলাবার আশা আমি মনে রাখি নি রে।
 আজ আমি তাই মুকুল ঝরাই দক্ষিণসমীরে॥
বসন্তগান পাখিরা গায়, বাতাসে তার সুর
 ঝরে যায়--
 মুকুল-ঝরার ব্যাকুল খেলা আমারি সেই
 রাগিণীরে॥

ভেঙে মোর ঘরের চাবি নিয়ে যাবি কে
 আমারে

 প্রভাতের পথিক সবে
 এল কি **কলরবে**—

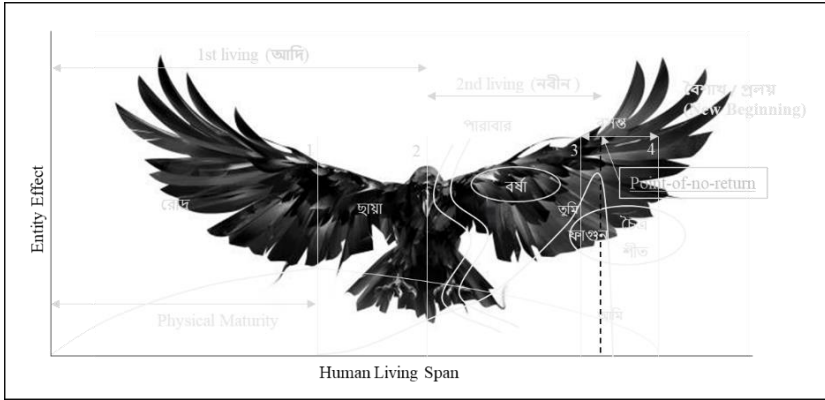


Figure 3.16: Bird and “Unconscious I”

3.3.7 DWELLING ENTITIES

Within our realms of both unconscious and conscious being, lie two abodes that require elucidation (Table 3.7). These abodes encompass the Universe (referred to as “বিশ্ব” in Tagore's context) and the realm we inhabit known as the “Physical world” (referred to as “জগত”). Tagore's notion of the Universe pertains to our psychological cosmos, mirroring the physical universe's structure and elements like the moon, sun, stars, and galaxies (Figure 3.17). Meanwhile, the term “Physical World” designates the personal domains where our daily endeavors unfold — the very backdrop of our birth, living ^{work / সংসার}, and death.

Entity	Song #	Verse	Bangla Lyric	As Understood
বিশ্ব	67	9	কী হবে গতি, বিশ্বপতি, শান্তি কোথা আছে	Where is the exit, Owner ^{unconscious I} of the Universe ^{psychological world} , where is the peace
	47	3	বিশ্বজগত মণিভূষণ বেষ্টিত চরণে ॥	Psycho-Physical- World is wrapped in your feet ^{2nd to none} as an award made of snake's jewel
	20	1	আকাশভরা সূর্য-তারা, বিশ্বভরা প্রাণ,	Sky ^{physical} is filled with Sun-Stars ^{physical-} creation, universe ^{psychological worlds} is filled with life unconscious
	64	13	বিশ্বহৃদয় পারাবারে রাগরাগিণীর জাল ফেলাতে,	From psychological worlds to heart ^{creation} - the cross-over ^{journey} home, overcoming traps ^{fishing net (allegory)} as musical formations ^{rage}
	27	12	বিশ্বচরাচর লুপ্ত হয়ে যায়- - এ কী ঘোর প্রেম অন্ধরাহ-প্রায়	Roaming in the whole universe ^{psychological worlds}

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			(individual) becomes extinct ^{out-of-sight} - what is this deep attraction ^{irrational} almost swallows-all	
	85	29	বিশ্বজনের প্রাঙ্গণতলে লহো আপনার স্থান--	You take your seat at the bottom of the courtyard of all psychological-worlds
জগত	27	9	নিখিল জগতে কী অভাব আছে।	Knowing that will remove shortages ^{to} fulfill any need in the whole physical world
	28	3	তোমা ছাড়া আর এ জগতে	Without you ^{unconscious} ¹ in this physical world
	33	13	পথ ছিল যত জুড়িয়া জগত	All devised paths crafted for happiness in unconscious (darkened) state in the physical world
	47	3	বিশ্বজগত মণিভূষণ বেষ্টিত চরণে ॥	Psycho-Physical- World is wrapped in your feet ^{2nd to none} as an award made of snake's jewel
	47	12	জগতে তব কী মহোৎসব, বন্দন করে বিশ্ব	Is there a great festival ^{than this} in physical world,

			glorified by the universe ^{psychological} worlds
45	3	সকলেই তাঁর কাজে ধাইল জগতমাঝে,	Everybody for his unconscious I in phase 3 work sustenance rushed within physical world

Table 3.7: Universe (বিশ্ব) and “Physical world” (জগত) in Tagore songs

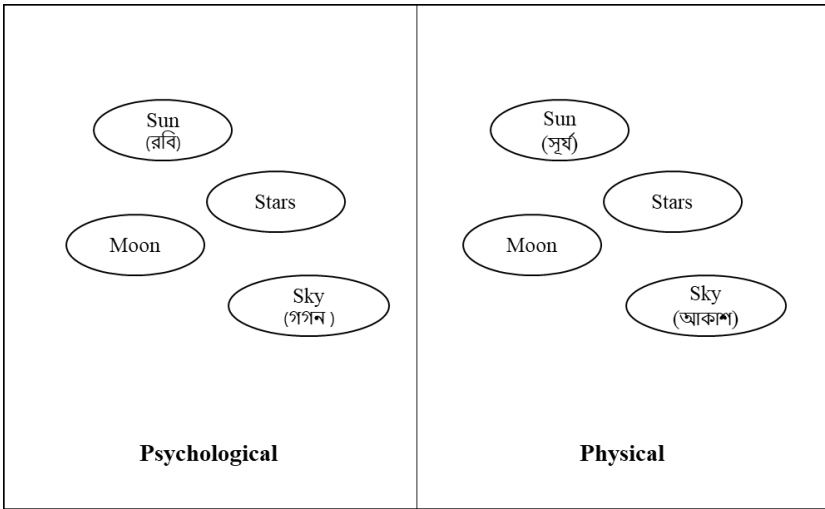


Figure 3.17: Psychological Universe and Physical Universe entities

3.3.8 TIME ENTITIES

Our journey in the unconscious state is shaped by two distinct periods or time frames: the “Prime or original period” (আদি কাল) and the “New Period” (নবীন). The root cause behind our transition from the “Prime Period” to the “New Period” (Figure: 3.18) lies in our innate instinct to embrace darkness or unconsciousness

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and seek superiority over others. This transformation occurs when we assume individualistic identities following our predecessors, like allegorical trees in a metaphorical forest, during the “Prime Period.” In this forest, everyone is in search of direction and seeking comfort in its shade (ছায়া). This leads us to enter the next phase known as the “New Period.” Throughout the unconscious human journey, these two periods are symbolized as “1st living” and “2nd living.”

<p style="text-align: center;">একি গভীর বাণী এল প্রাণেরে ডাক দিয়েছিল সুদূর আঁধার আদিকালে।</p>	<p style="text-align: center;">গানের ডালি ভরে দে গো উষার কোলে ওইখানে তোর সুর ভেসে যাক, নবীন প্রাণের ওই দেশে যাক,</p>
<p style="text-align: center;">আমি পথভোলা এক পথিক এসেছি। সন্ধ্যাবেলার চামেলি গো, সকালবেলার মল্লিকা আমায় চেন কি।' চিনি তোমায় চিনি, নবীন পাস্--</p>	<p style="text-align: center;">ওরে গৃহবাসী খোল, দ্বার খোল, লাগল যে দোল। রাঙা নেশা মেঘে মেশা প্রভাত-আকাশে, নবীন পাতায় লাগে রাঙা হিল্লোল।</p>

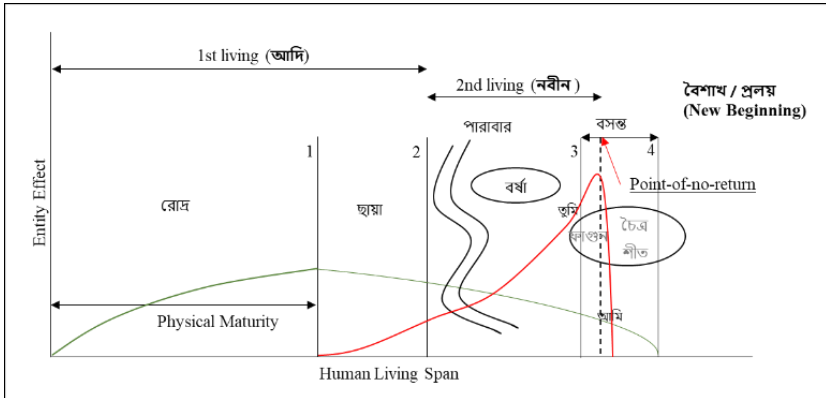


Figure 3.18: Period Entities and “the new beginning” (বৈশাখ/প্রলয়) in unconscious journey

4. UNIVERSAL CONSCIOUSNESS FRAMEWORK

Throughout your life, you may have encountered various terms associated with spirituality, such as consciousness, religiousness, scientology, and yogic teachings, among others. In each of these domains, followers strive to define or comprehend the essence of wholeness and what lies ahead. According to the universal consciousness model, understanding our past experiences of unconsciousness and their consequences serves as the key to attaining consciousness or awareness. It is through reflection that consciousness is nurtured. In this regard, once we, regardless of our gender, gain insight into the realm of our unconscious journey, evaluate our actions and the outcomes we have encountered along the way, we can determine our subsequent course of action. It is the realization of these experiences that propels us towards the next steps, and deep down, we all possess an innate understanding of what needs to be done in a conscious state. Hence, what was once unconscious becomes a tool for conscious behavior. Remarkably, every individual has the capacity to devise their own path forward, even without external guidance, and this process often unfolds swiftly. These profound truths, intertwined with consciousness models, find expression in the songs of Tagore.

4.1 PHYSICAL LIVING AND PHYSICAL DEATH – CONTINUOUS CYCLE

Our existence unfolds as an undiscovered journey encompassing physical birth, living, and eventual physical death, all of which occur unconsciously. Regrettably, our lack of awareness regarding the awe-inspiring ecosystem surrounding us, coupled with the nature of our psychological state, prevents us from comprehending the true passage of time throughout our lives. Consequently, life seems to conclude even before it truly commences. If you have surpassed the age of forty, chances are you have repeatedly heard this sentiment from those around you, and perhaps, have even expressed the same sentiment to them. However, the truth remains that none of us have experienced our own birth, and similarly, none of us will possess the knowledge of our own demise. Therefore, we exist in a state of perpetual life, devoid of both a discernible beginning and an eventual end at an individual level of realization (Table 4.1 and 4.2).

The cycle of birth, life, and death remains an ongoing process until we awaken to recognize the wonders of existence and the everlasting nature of the present moment. Within the realms of time — past, present, and future — only “the present” has no end. It embodies infinity and eternity. Gaining awareness and reflecting upon our unconscious journey through life is the sole path to embrace the eternal. This realization transcends fear and ushers in a state of joyful liberation.

Bangla Lyrics	As Understood
শুধু যাওয়া আসা, শুধু স্রোতে ভাসা,	Only death ^{physical} and birth ^{reincarnation} , only floating with the flow ^{unconscious following of others}
শুধু আলো-আঁধারে কাঁদা- হাসা ॥	Only in light and darkness, crying and laughing
শুধু দেখা পাওয়া, শুধু ছুঁয়ে যাওয়া,	Only sight of SELF ^{conscious SELF} , only brief touch

Aditi Aadia

শুধু দূরে যেতে যেতে কেঁদে চাওয়া,	Only drifting far away away (two livings) and crying for SELF to know “unconscious I” for consciousness
শুধু নব দুরাশায় আগে চ'লে যায়--	Only for new “distant expectation” for liberation / consciousness move forward 2nd living
পিছে ফেলে যায় মিছে আশা ॥	Left behind reflection of 1st living the false hope of new distant expectation (2nd living can't provide the liberation)
অশেষ বাসনা লয়ে ভাঙা বল,	Unsatisfiable desires result in broken effort
প্রাণপণ কাজে পায় ভাঙা ফল,	Unconsciously-promised work results in broken outcome
ভাঙা তরী ধ'রে ভাসে পারাবারে,	You unconscious I float in broken boat in the homecoming channel
ভাব কেঁদে মরে-- ভাঙা ভাষা।	Feelings are in continuous pain - broken words
হৃদয়ে হৃদয়ে আধো পরিচয়,	Half familiarity in hearts (two livings)
আধখানি কথা সাজ নাহি হয়,	Half of whole truth experience of 2nd living never settled
লাজে ভয়ে ত্রাসে আধো-বিশ্বাসে	In shyness, fear, tremor, and half-faith
শুধু আধখানি ভালোবাসা ॥	Only half love for “Unconscious I”, truth never realized

Table 4.1: The cycle of physical birth and physical death

Bangla Lyrics	As Understood
তোমার হল শুরু, আমার হল সারা--	Initiation of You unconscious I Initiates my conscious SELF ending
তোমায় আমায় মিলে এমনি বহে ধারা ॥	You unconscious I and I Conscious SELF together is the eternal cyclic flow re-incarnation

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তোমার জ্বলে বাতি তোমার ঘরে সাথি-	You are being destroyed, you have company in your home
আমার তরে রাত্তি, আমার তরে তারা ॥	For me ^{conscious SELF} night ^{psychological, reflection} , For me ^{conscious SELF} stars ^{creation}
তোমার আছে ডাঙা, আমার আছে জল-	You ^{unconscious I} have dry-land ^{lifeless} , I ^{Conscious} SELF have water ^{to bring life to your land}
তোমার বসে থাকা, আমার চলাচল।	You ^{unconscious I} sit and wait ^{for exit} , I ^{Conscious SELF} am boundless
তোমার হাতে রয়, আমার হাতে ক্ষয়-	Your ^{unconscious I} hand holds ^{the achievements} , My Conscious SELF hand erodes ^{the achievements}
তোমার মনে ভয়, আমার ভয় হারা ॥	Your ^{unconscious I} mind is in fear, I ^{Conscious SELF} am fearless

Table 4.2: Human living composed of two forces “Unconscious I” and “Conscious SELF”

In the model of universal consciousness, the cycle of destruction (বৈশাখ/new-beginning) from “current existence” to “next existence” corresponds to a solar year, encompassing all the seasons within it. The cycle commences by bringing about the destruction of everything, initiating a fresh start based on the actions and deeds of one's current existence. Everything around us exists because our physiology exists. When physiology is gone, everything around us also disintegrates. This initiation takes place towards the end of the “2nd living” of this existence, leading into the “1st living” (Figure 4.1) of next existence.

It is worth recalling that our “1st living”, characterized by youth and happiness, passes by swiftly, often without us even realizing it. We are drawn into darkness by our desire to emulate those around us and achieve the same level of success. Eventually, we come to understand the futility of our pursuits and question the meaning of this existence. This realization, prior to reaching the “Point-of-no-

Return,” can serve as a sincere opportunity to return to the phase sunshine ^{রৌদ্র} of “1st living”. If this opportunity is not embraced, the subsequent cycle commences following the “Point-of-no-Return.”

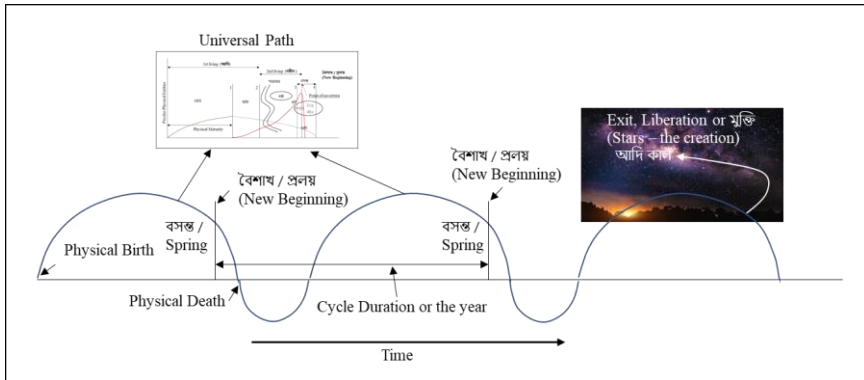


Figure 4.1: Cycle of life and death, and the Liberation/Exit

4.2 TWO PHASES – TO INITIATE THE RETURN

Many individuals often ponder over what sparks their search or triggers their quest for an exit. Based on my personal experience, there tends to be a pivotal event in everyone's life that serves as the catalyst for seeking truth and self-realization. This event gives rise to age-old questions such as “Who am I?”, “Why me?”, “Why did this happen to me?”, and so on. When such an event occurs, people's thought processes are set into motion (see Figure 4.2), and some embark on their own research journey. The realization of one's true self is ignited by the recognition of the grand tapestry of creations on a macroscopic scale. This transformative phase goes by various names, including the “night of suffering” and the “day of consciousness,” among others. As the identification of these creations becomes apparent, the allegorical “night of suffering” gradually gives way to the dawning of a new day (রাত-প্রভাত).

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At first, the creation fails to fully register or unveil its grandeur to the “Unconscious I” (Figure 4.3). It exists as a passive shadow, rather than a tangible reality. The “Unconscious I” resides within it for nourishment yet remains oblivious to its incredible nature. Then, in an instant, at the perfect moment, it suddenly materializes before her eyes. It commences with the myriad of stars adorning the night sky or the vast cosmos (Figure 4.4). These stars serve as the foundation for all creations, including our physical being.

ভেঙে মোর ঘরের চাবি নিয়ে যাবি কে
আমারে
....
আকাশের যত তারা
চেয়ে রয় নিমেষহারা,
বসে রয় **রাত-প্রভাতের** পথের ধারে ।

দখিন-হাওয়া, জাগো জাগো, জাগো আমার
সুপ্ত এ প্রাণ।
আমি বেণু, আমার শাখায় নীরব-যে হয় কত-
না গান। জাগো জাগো॥
পথের ধারে আমার কারা ওগো পথিক
বাঁধনহারা,
নৃত্য তোমার চিন্তে আমার মুক্তিদোলা করে
যে দান। জাগো জাগো॥

As he becomes aware of their true magnitude and splendor, he begins to observe his surroundings with newfound appreciation—the earth, the air, the water, the soil, the trees, the rivers, the animals, and the entire ecosystem. The innate grandeur of these elements may not be immediately apparent. Instead, they gradually attain their perfection, much like our bodies go through a restorative process from within. As our psycho-physical well-being begins to mend, so too does the healing extend to the physical world around us. Although our surroundings are inherently flawless, the degradation of our bodies over time prevents us from fully perceiving the inherent beauty that surrounds us.

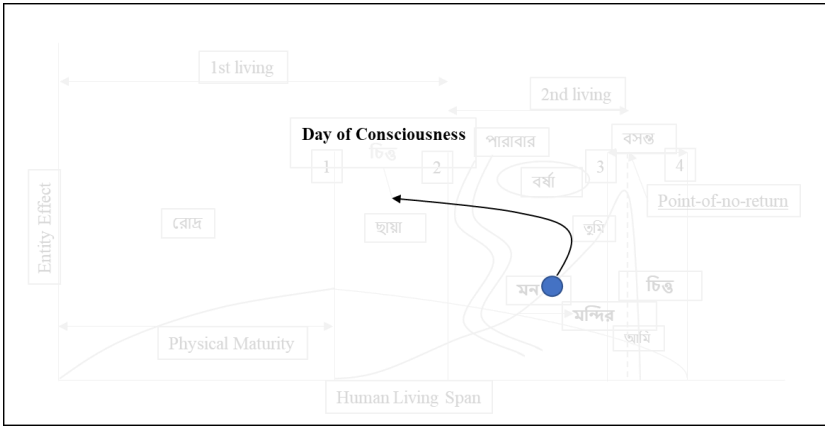


Figure 4.2: The search begins

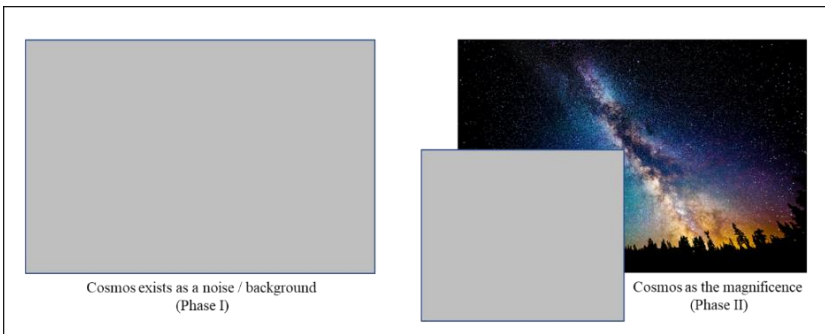


Figure 4.3: Cosmos appear out of no-where in a fraction of a second

As time progresses, the “Unconscious I” gradually recollects and comprehends the events that transpired, unveiling the path taken through introspection. Upon regaining consciousness and awareness of the “Conscious SELF” and the unconscious journey, the process of physical healing and psychological recovery intensifies. Concurrently, the surroundings start revealing themselves in their pristine and awe-inspiring nature. The well-being of both the body and the ecosystem becomes essential for the “Conscious SELF’s” sustenance. It is often said

that a healthy mind resides in a healthy body, and only a healthy mind can perceive the harmony that surrounds it.

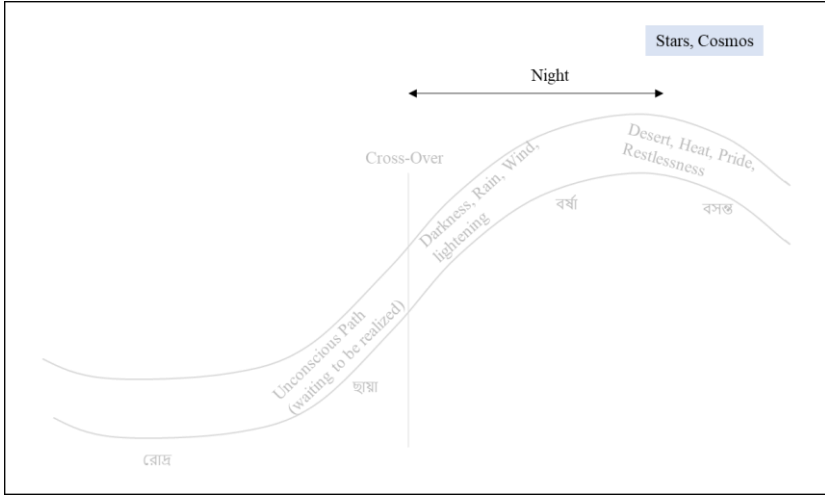


Figure 4.4: Appearance of physical stars and cosmos to end the allegorical night”
(রাত-প্রভাত)

4.3 FOUR PHASES OF UNCONSCIOUS JOURNEY – COMING TO SOUNDNESS

Once the conditions are ripe or the day of consciousness dawns (Figure 4.2), the concealed “Universal Path” is unveiled (Table 4.3, Figure 4.5). This light at dawn is the emergence of the “Unconscious I” who holds a record of every action taken to bring her, “Conscious SELF”, to this state in Phase three. The impact of his scorching ray is also detectable on her psycho-physical existence, akin to the glow of moonlight. With the passage of time, she comprehends her inception (রৌদ্র), the shadows (ছায়া), the land of desires (বর্ষা), the self-adornment (বসন্ত), the impending hardships (চৈত্র), and the destruction that paves the way for a fresh start (বৈশাখ).

Verse	Lyrics	As Understood
1	আমার এই পথ- চাওয়াতেই আনন্দ।	My ^{conscious SELF (recalls)} joy is the expectation-to-realize this path
2	খেলে যায় রৌদ্র ছায়া, বর্ষা আসে বসন্ত ॥	Composed of Sunshine, Shadow, followed by monsoon rain - finally Spring ^{four Stages / Phases}
3	কারা এই সমুখ দিয়ে আসে যায় খবর নিয়ে,	Messengers bring news of This-Path in their coming ^{physical birth} and going ^{physical death} while The Path is right here
4	খুশি রই আপন মনে- বাতাস বহে সুমন্দ ॥	While, I ^{unconscious I} remain happy in own ^{unconscious I} mind amidst the blowing wind of good and bad
5	সারাদিন আঁখি মেলে দুয়ারে রব একা,	I ^{unconscious I} wait alone all-day ^{Phase three} with open eyes ^{unrealized/unreflected} at the home-door
6	শুভখন হঠাৎ এলে তখনি পাব দেখা।	Will see ^{realize} The Path suddenly in auspicious moment
7	ততখন ক্ষণে ক্ষণে হাসি গাই আপন-মনে,	Till then, I ^{unconscious I} sing and smile often in own ^{unconscious} mind
8	ততখন রহি রহি ভেসে আসে সুগন্ধ ॥	Till then, I ^{unconscious I} smell the fragrance ^{of flowers} at intervals

Table 4.3: The “Universal Path”

Becoming aware of the “Universal Path” involves a conscious state that compels one to navigate backward in order to reach the realm of “eternal happiness” (রৌদ্র). In this pivotal moment, an individual recognizes himself as the root cause of her own suffering, enabling him to effortlessly transcend or return to her true essence

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(Figure 4.6, Table 4.4). With this comprehension of the “unconscious journey,” the showers of desire and the clouds of longing dissipate, bringing an end to the monsoon (বর্ষা). This conclusion of the rainy season unveils the other seasons, symbolizing the culmination of the year.

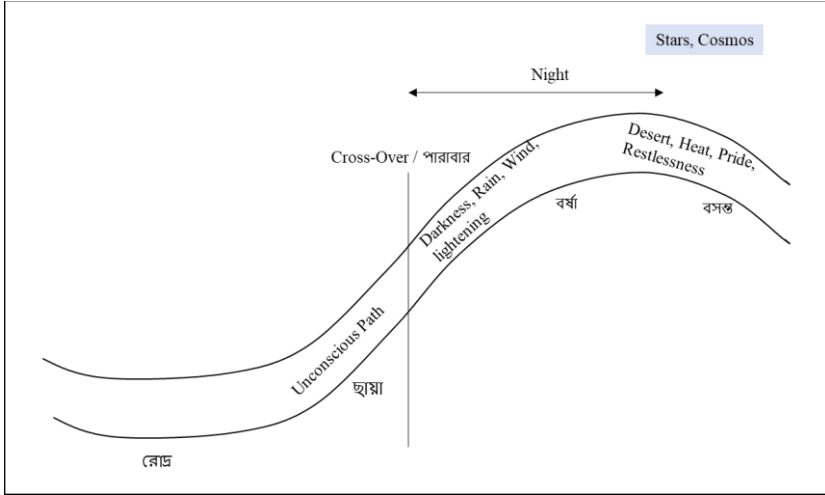


Figure 4.5: Physical stars and cosmos lead to “Universal Path” (রাত-প্রভাত)

Verse	Bangla Lyrics	As Understood
1	কেটেছে একেলা বিরহের বেলা	Passed my ^{conscious SELF (recalls)} day Unconsciousness / Phase three estranged
2	আকাশ কুসুম চয়নে	While devising mindless thoughts
3	সব পথ এসে মিলে গেল শেষে	Now all paths merged at the end
4	তোমার দুখানি নয়নে নয়নে নয়নে	In your ^{unconscious I} two eyes reflected and realized (three phases out of four)

5	দেখিতে দেখিতে নুতন আলোকে	In no time, with new light unconscious I
6	কে দিল রচিয়া ধ্যানের পুলকে	Who composed in meditative thrill
7	নূতন ভুবন নূতন দ্যলোকে	The new world ^{psychological - phase} ^{three} and the new immortal- world ^{realization / Phase three}
8	মোদের মিলিত নয়নে নয়নে নয়নে	In our united ^{agreed/aligned} eyes, eyes, eyes ^{reflected and realized} (Three phases out of four)
9	বাহির আকাশে মেঘ ঘিরে আসে	In the outside sky ^{physical} , cloud ^{psychological darkness} encompasses all around
10	এলো সব তারা ঢাকিতে	Came to cover all the stars creation
11	হারানো সে আলো আসন বিছালো	That lost light ^{psychological awareness} became permanent ^{unshakeable}
12	শুধু দুজনের আঁখিতে আঁখিতে আঁখিতে	Only in our ^{two of us} eyes eyes eyes ^{un-reflected and unrealized} (Three phases out of four)
13	ভাষাহারা মম বিজন রোদনা	Speechless raged-identity ^{dearly} in lonely ^{alone in home} tears
14	প্রকাশের লাগি করেছে সাধনা	Tried to express through long devotion ^{saintly}
15	চিরজীবনেরই বাণীর বেদনা	Unawareness to this message in all existences ^{all reincarnations} is expressed as pains

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16	মিটিল দৌঁহার নয়নে নয়নে নয়নে	Fulfilled ^{agreed} in assistant's conscious SELF eyes eyes eyes reflected and realized (three phases out of four)
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Table 4.4: Coming back to consciousness or realization in no time (দেখিতে দেখিতে)

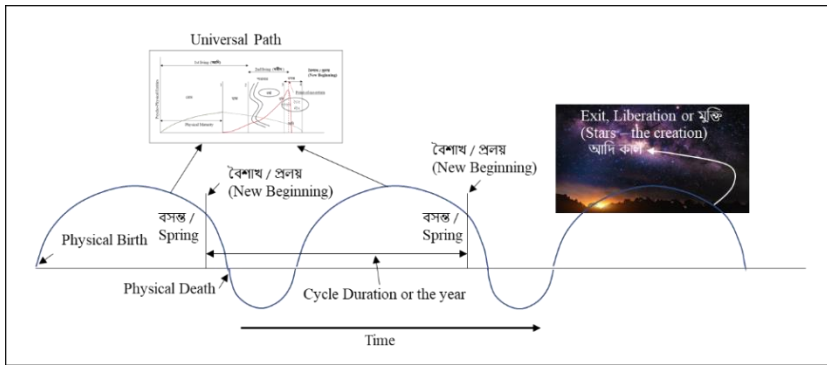


Figure 4.6: Return to the wholesome creation (sound psycho-physicality)

4.3.1 SEASONS IN CONSCIOUSNESS

After the identification of creation in two phases and the recollection of the “Universal Path”, the emergence of sunlight becomes the catalyst for the restoration of psycho-physical well-being, allowing pure consciousness to manifest. This pivotal moment also unveils the presence of the remaining four seasons, each possessing distinct characteristics that shed light on the nature of the “Unconscious I” and her ^{conscious SELF} struggles (Figure 4.7).

- Autumn (শরৎ): The sky is adorned with only a few clouds during this season. The autumn moon, the largest of all seasons, symbolizes the opportunity for deeper introspection of the “Unconscious I.”

- Late Autumn (হেমন্ত): This dry season precedes winter and serves as a time for harvesting achievements, symbolically preparing for the upcoming celebration.
- Winter (শীত): A cold and arid season where leaves fall from the trees. The fruits, symbolic of the effects of the “Unconscious I,” become visible during this time.
- Spring (বসন্ত): Nature comes alive with the emergence of new life, such as flowers and vegetation. It also signifies the self-adornment of the “Unconscious I” before the onset of the hotter month (চৈত্র) and the inevitable “Point-of-no-Return.”

সুনীল সাগরের শ্যামল কিনারে
দেখেছি পথে যেতে তুলনাহীনারে॥

....

শরতে ক্ষীণ মেঘে ভাসিবে আকাশে
স্মরণবেদনার বরনে আঁকা সে।

হায় হেমন্তুলক্ষী, তোমার নয়ন কেন ঢাকা -

-

হিমের ঘন ঘোমটখানি ধুমল রঙে আঁকা।

....

ধরার আঁচল ভরে দিলে প্রচুর সোনার
ধানে।

দিগঙ্গনার অঙ্গন আজ পূর্ণ তোমার দানে।

শীতের হাওয়ার লাগল নাচন আম্লকির
এই ডালে ডালে
পাতাগুলি শির্শিরিয়ে ঝরিয়ে দিল তালে
তালে ॥

উড়িয়ে দেবার মাতন এসে কাঙাল তারে
করল শেষে,

তখন তাহার ফলের বাহার রইল না আর
অন্তরালে ॥

শূন্য করে ভরে দেওয়া যাহার খেলা

আহা, আজি এ বসন্তে এত ফুল ফুটে,

এত বাঁশি বাজে, এত পাখি গায়,

....

দুখিনী নারীর নয়নের নীর

সুখী জনে যেন দেখিতে না পায়।

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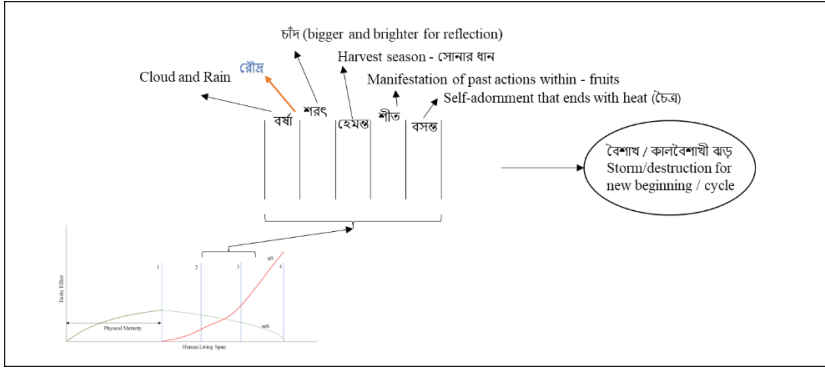


Figure 4.7: Four seasons in conscious state

4.3.2 THE CYCLE AND THE NEW YEAR

In the realm of the unconscious, the four seasons also exist, but their realization is hindered by the veil of desire and the rain of distractions. The individual can only perceive the outcome of their past unconscious actions in the form of tangible results, akin to fruits. Interestingly, a peculiar shift occurs at this stage—the roles of the “Conscious SELF” and the “Unconscious I” are reversed. The once passive “Conscious SELF,” who used to trail behind the “Unconscious I,” now becomes active and assumes the role of a leader (মোর). Conversely, the previously dominant “Unconscious I” gradually loses its influence and relies on the “Conscious SELF” for its very existence. This transformative process is often referred to as the union or marriage between the “Unconscious I” and the “Conscious SELF” within the realm of the unconscious.

মোর হৃদয়ের গোপন বিজন ঘরে
একেলা রয়েছ নীরব শয়ন-পরে
প্রিয়তম হে, জাগো জাগো জাগো ॥
রুদ্ধ দ্বারের বাহিরে দাঁড়ায়ে আমি
আর কতকাল এমনে কাটিবে স্বামী

প্রিয়তম হে, জাগো জাগো জাগো ॥
রজনীর তারা উঠেছে গগন ছেয়ে,
আছে সবে মোর বাতায়ন পানে চেয়ে
প্রিয়তম হে, জাগো জাগো জাগো।
জীবনে আমার সঙ্গীত দাও আনি,
নীরব রেখো না তোমার বীণার বাণী
প্রিয়তম হে, জাগো জাগো জাগো ॥
মিলাব নয়ন তব নয়নের সাথে,
মিলাব এ হাত তব দক্ষিণহাতে
প্রিয়তম হে, জাগো জাগো জাগো।
হৃদয়পাত্র সুধায় পূর্ণ হবে,
তিমির কাঁপবে গভীর আলোর রবে
প্রিয়তম হে, জাগো জাগো জাগো ॥

The lack of awareness regarding the creation of the “Conscious SELF” and the ongoing unconscious actions lead to the deterioration of sound psycho-physicality, resulting in immense pain for the “Conscious SELF”. This deterioration, referred to as মুমূর্ষু or “terminal ailment,” signifies an irreversible state. Once this stage is reached, the new year commences in the unconscious state, culminating in destruction to bring an end to this cycle and initiate a fresh beginning.

In the realm of consciousness, much like the unveiling of all four seasons, the understanding of the previous year brings forth a fresh start in our journey of existence, fueled by the power of creation—the sunshine (রৌদ্র) of our conscious self. This potent energy paints a holistic picture of our unconscious state, fostering a harmonious balance between our mind and body, eradicating feelings of separation (বিরহ), intoxication (আবেশরাশি), and illusion (মায়া). By embracing this transformation, the “Unconscious I” dissipates, allowing the reign of eternal life (present moment) to prevail within us.

এসো, এসো, এসো হে বৈশাখ।

তাপসনিশ্বাসবায়ু মুমূর্ষুরে দাও উড়িয়ে,
বৎসরের আবর্জনা দূর হয়ে যাক॥
যাক পুরাতন স্মৃতি, যাক ভুলে-যাওয়া গীতি,
অশ্রুবাষ্প সুদূরে মিলাক॥
মুছে যাক গ্লানি, যুচে যাক জরা,
অগ্নিমান্নে শুচি হোক ধরা।
রসের আবেশরাশি শুষ্ক করি দাও আসি,
আনো আনো আনো তব প্রলয়ের শাঁখ।
মায়ার কুজ্জাটিজাল যাক দূরে যাক॥

4.4 CONSCIOUSNESS AND TWO REALIZATIONS (LIBERATION VS. REINCARNATION)

The overall human journey can be divided into two significant realizations when viewed on a broader scale. The initial realization is referred to as “unconscious living” or “perceived reality.” This way of life is not influenced by one's intelligence or circumstances, but rather serves as the prevailing pattern experienced by every individual from birth. The second realization is characterized by “conscious living”, which arises from observing and recognizing the sufferings of “unconscious living”. This conscious existence is personal and self-directed, as those who have awakened understand expectations and how to navigate them without requiring external guidance. It operates autonomously. Interestingly, both the perceived reality and the realized consciousness, each of them, can be metaphorically likened to two distinct spans of time referred to as “days.” It is important to note that this measurement of a “day” is not a literal 24-hour period but signifies many years of human existence in allegorical terms.

In both the realms of unconsciousness and consciousness, these “two days” remain separated by a solitary night. This particular night, referred to as “রজনী” and also considered as another “দিবস” or day, becomes infused with the fervor of “self-superiority” (রবি) as consciousness awakens. This fiery essence of “self-superiority”

or the sun (রবি) acts as the illuminating light (আলোক) that dispels the darkness of the night, marking the beginning of a new day of awareness. If you happen to hail from the Indian subcontinent, you may be familiar with the phrase “দুই দিনের দুনিয়া” or “living is of two days.” This expression symbolizes the figurative duration of unconscious living spanning two days.

রাত্রি এসে যেথায় মেশে দিনের পারাবারে
তোমায় আমায় দেখা হল সেই মোহনার ধারে ॥
সেইখানেতে সাদায় কালোয় মিলে গেছে আঁধার আলোয়--
সেইখানেতে ঢেউ ছুটেছে এ পারে ওই পারে ॥

During the unconscious phase or journey, all the entities within the “consciousness model,” along with their actions and consequences, become vivid within the psyche and physicality of the travelers. However, due to the travelers' lack of awareness and their subsequent actions, they are unable to perceive the underlying dynamics at play within themselves (Figure 4.8). They continue navigating through a complex labyrinth of self-importance and competition until they reach a critical juncture known as the “Point-of-no-Return.” At this stage, the traveler finds themselves accompanied solely by reflection, realization, and remorse, without any visible way out. As they endure a wretched (মুমূর্ষ) situation, a new year looms on the horizon, to give them another chance for realization in the next existence.

4.4.1 DAY 1 AND THE NIGHT

The universal path of the unconscious consists of two phases between physical birth and the “Point-of-no-Return” before physical death. The initial phase, referred to as the “1st living,” involves completing physical development and initiating the psychological drive. This drive, known as “Day 1,” compels individuals to emulate

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the unconscious behavior of others. Following this is the second phase, known as the “2nd living,” which encompasses the social aspect of our existence. This phase can be metaphorically compared to a “Night” (Figure 4.9).

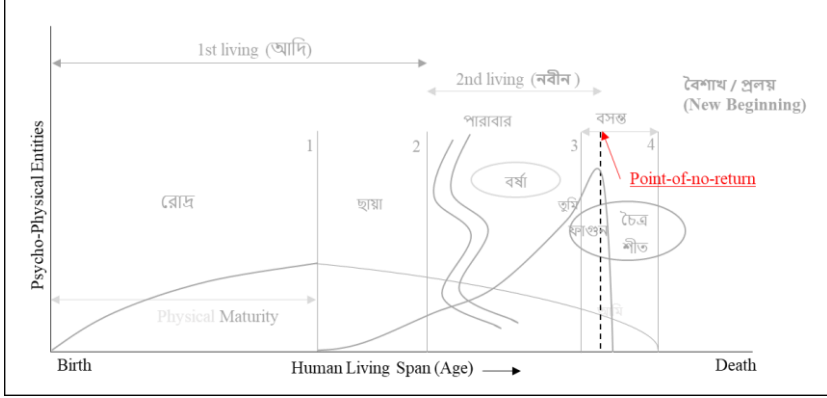


Figure 4.8: Entities and outcomes are waiting to be explored

During this “Night,” individuals experience psychological darkness (“গগন”). The allegorical sun (“রবি”) represents the “Unconscious I” (“তুমি”), while the moon symbolizes the “Conscious SELF”. In these two phases of existence, everyone unconsciously becomes a composer (“কবি”) of song lyrics. These composers sing their songs in an unconscious state but can only listen and understand them in an awakened state. Consequently, in a state of consciousness, individuals listen to understand themselves.

প্রথম যুগের উদয়দিগঙ্গনে
প্রথম দিনের উষা নেমে এল যবে
প্রকাশপিয়াসি ধরিত্রী বনে বনে
শুধায়ে ফিরিল, সুর খুঁজে পাবে কবে।
এসো এসো সেই নব সৃষ্টির কবি
নবজাগরণ-যুগপ্রভাতের রবি।

এ মণিহার আমায় নাহি সাজে--
এরে পরতে গেলে লাগে, এরে ছিঁড়তে গেলে
বাজে ॥
কণ্ঠ যে রোধ করে, সুর তো নাহি স্বরে--
ওই দিকে যে মন পড়ে রয়, মন লাগে না
কাজে ॥

গান এনেছিলে নব ছন্দের তালে
তরুণী উষার শিশিরমানের কালে...

তাই তো বসে আছি,
এ হার তোমায় পরাই যদি তবেই আমি বাঁচি।
ফুলমালার ডোরে বরিয়া লও মোরে--
তোমার কাছে দেখাই নে মুখ মণিমালার
লাজে ॥

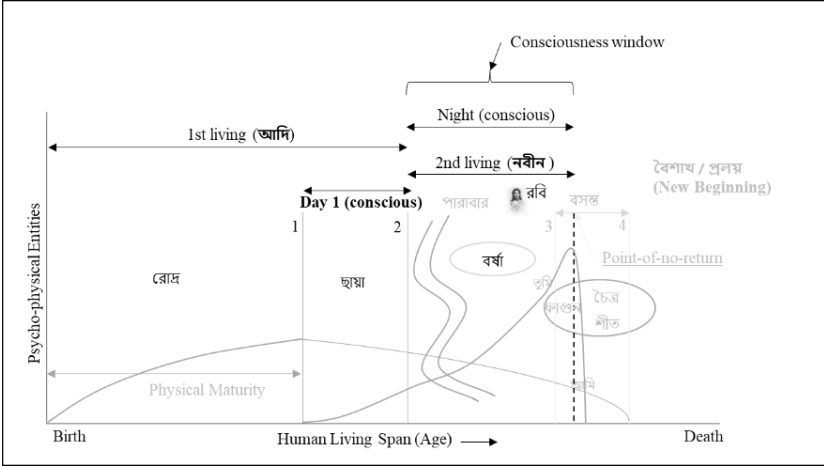


Figure 4.9: Day 1, 2nd Living and Consciousness window in Human Living

4.4.2 LIBERATION AND “CONSCIOUS SELF” – DAY 2

The second phase of existence, also known as “Phase Three” or “বর্ষা” or “2nd living” in the universal unconscious journey, represents an opportunity to regain consciousness (Figure 4.10). It serves as a crucial point where all beings have matured enough to reflect and potentially deviate from the universal path. The act of regaining consciousness is metaphorical, akin to awakening from slumber and perceiving the psychological elements at play within one's psychological universe or “ভুবন”. During this moment, the familiar aspects of home or “আদি” and the process of transition, along with other identifiable elements, mark the initiation of “Day 2”.

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This occurrence starts to invigorate the “Conscious SELF” or “আমি”. In songs, the onset of “Conscious Day 2” is symbolized as the break of dawn or “প্রভাত”.

দখিন-হাওয়া, জাগো জাগো, জাগো আমার
 সুপ্ত এ প্রাণ।
 আমি বেণু, আমার শাখায় নীরব-যে হয় কত-
 না গান। জাগো জাগো ॥
 পথের ধারে আমার কারা **ওগো পথিক**
 বাঁধনহারা,
 নৃত্য তোমার চিন্তে আমার **মুক্তিদোলা** করে
 যে দান। জাগো জাগো ॥
 গানের পাখা যখন খুলি বাধা-বেদন তখন
 ভুলি।
 যখন আমার বুকের মাঝে তোমার পথের বাঁশি
 বাজে
 বন্ধভাঙার ছন্দে আমার মৌন-কাঁদন হয়
 অবসান। জাগো জাগো ॥

ওঠো ওঠো রে-- বিফলে **প্রভাত বহে** যায়
 যে।
 মেলো আঁধি, জাগো জাগো, থেকে না রে
অচেতন ॥
 সকলেই তাঁর কাজে ধাইল জগতমাঝে,
 জাগিল প্রভাতবায়ু, ভানু ধাইল
 আকাশপথে ॥
 একে একে নাম ধরে ডাকিছেন বুঝি প্রভু--
 একে একে ফুলগুলি তাই ফুটিয়া উঠিছে
 বনে।
 শুন সে আহ্বানবাণী, চাহো সেই মুখপানে-
 -
 তাঁহার আশিস লয়ে
 চলো রে যাই সবে তাঁর কাজে ॥

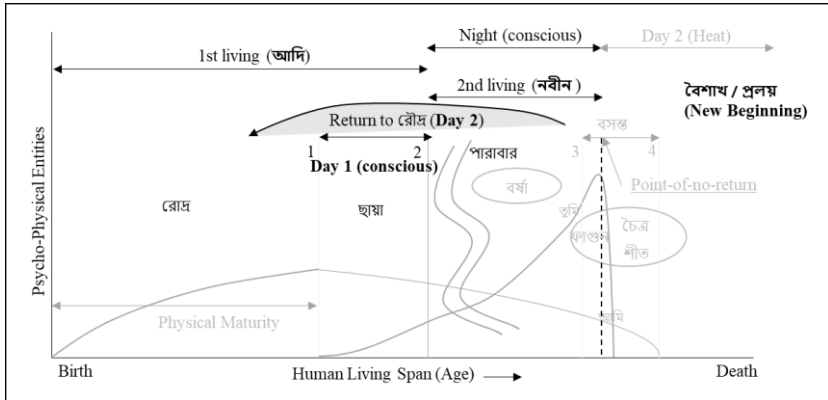


Figure 4.10 Day 2 as “Liberation” and initiation of “Conscious SELF”

4.4.3 PAIN AND DESTRUCTION IN “UNCONSCIOUS I” – DAY 2

Once the opportunity for attaining liberation or realizing one's “Conscious SELF” is missed, a critical turning point known as the “Point-of-no-Return” is triggered (see Figure 4.11). Beyond this point, the realization of the “Conscious SELF” becomes impossible. The individual's psycho-physicality, their conscious self, and the very fabric of their existence have irreparably deteriorated, leading to immense suffering. In this state, the “Unconscious I” can perceive fragments but is unable to grasp the complete picture. The individual finds themselves self-blaming for their misery with no apparent way out. They helplessly await the end of their current existence. In songs, the second day of this “unconscious journey” is referred to as the morning (সকাল).

যে রাতে মোর দুয়ার গুলি ভাঙলো ঝড়ে,
জানি নাই তো তুমি এলে আমার ঘরে।
সব যে হয়ে গেলো কালো,
নিবে গেল দ্বীপের আলো।
আকাশপানে হাত বাড়ালেম কাহারো তরে,
অন্ধকারে রইনু পড়ে, স্বপন মানি।
ঝড় যে তোমার জয়ধ্বজা, তাই কি জানি!
সকালবেলায় চেয়ে দেখি, দাঁড়িয়ে আছি,
তুমি একি!
ভাঙল দুয়ার, কাটল দড়াদড়ি
ঘরভরা **মোর** শূন্যতার-ই বুকের ওপরে।
জানি নাই তো তুমি এলে আমার ঘরে।

শীতের হাওয়ার লাগল নাচন আমলকির এই
ডালে ডালে।
পাতাগুলি শির্শিরিয়ে ঝরিয়ে দিল তালে
তালে ॥
উড়িয়ে দেবার মাতন এসে **কাণ্ডাল তারে**
করল শেষে,
তখন তাহার **ফলের বাহার** রইল না আর
অন্তরালে ॥
শূন্য করে ভরে দেওয়া যাহার খেলা
তারি লাগি রইনু বসে সকল বেলা।
শীতের পরশ থেকে থেকে যায় বুঝি ওই
ডেকে ডেকে,
সব খোওয়াবার সময় আমার হবে কখন
কোন সকালে ॥

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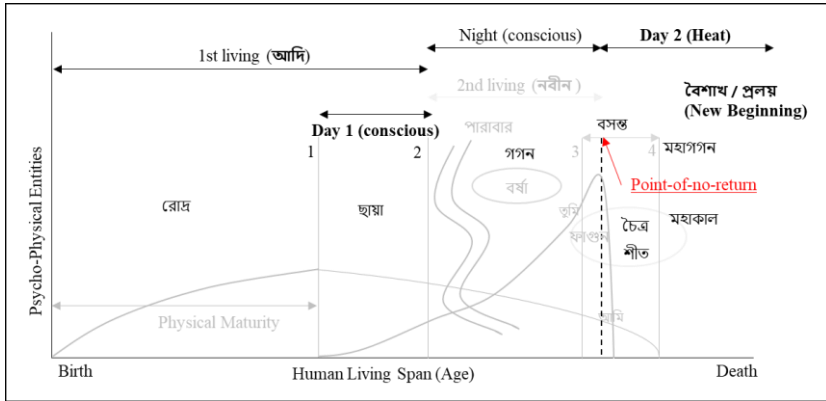


Figure 4.11: Day 2 from “Point-of-No-Return” and End of “Unconscious I”

4.4.4 THY CYCLE AND THE EXIT

Up until now, we have explored the various stages and days in both unconscious and conscious dwellings. It is worth noting the intriguing journey from Phase three (বর্ষা) to Phase one (রৌদ্র) in the realm of awakening (Figure 4.12). Throughout our existence, we remain unaware of our birth and will never be conscious of our own death. Thus, the personal experience of birth and death remains elusive, despite our observations of these events in others. As we progress from infancy to adulthood, we swiftly advance through the stages of physical development, simultaneously preparing for our future and livelihoods. Unfortunately, in this process, we failed to realize the magnificence and splendor of sunshine (রৌদ্র) - the very foundation of all life.

Looking back, it becomes evident that throughout each cycle, we unknowingly traverse the three stages (ছায়া/বর্ষা/বসন্ত) of unconscious existence, oblivious to the fundamental first stage (রৌদ্র). Within the realm of consciousness, however, lies the potential to transcend from the psychological domain to the realm of creation (রৌদ্র). Once an individual attains this realization, she becomes liberated from the perpetual

cycle of physical life and death. Past and future lose their grip on her concerns, leaving only the present moment as she resides within the realm of creation.

শুধু যাওয়া আসা, শুধু স্রোতে ভাসা,
শুধু আলো-আঁধারে কাঁদা-হাসা ॥
শুধু দেখা পাওয়া, শুধু ছুঁয়ে যাওয়া,
শুধু দূরে যেতে যেতে কেঁদে চাওয়া,
শুধু নব দুরাশায় আগে চ'লে যায়--
পিছে ফেলে যায় মিছে আশা ॥

....

হৃদয়ে হৃদয়ে আধো পরিচয়,
আধখানি কথা সাঙ্গ নাহি হয়,
লাজে ভয়ে ত্রাসে আধো-বিশ্বাসে
শুধু আধখানি ভালোবাসা ॥

তোমার কথা হেথা কেহ তো বলে না, করে
শুধু মিছে কোলাহল।
সুধাসাগরের তীরেতে বসিয়া পান করে
শুধু হলাহল ॥
আপনি কেটেছে আপনার মূল-- না
জানে সাঁতার, নাহি পায় কূল,
স্রোতে যায় ভেসে, ডোবে বুঝি শেষে,
করে দিবানিশি টলোমল ॥
আমি কোথা যাব, কাহারে শুধাব, নিয়ে যায়
সবে টানিয়া।
একেলা আমারে ফেলে যাবে শেষে অকূল
পাথরে আনিয়া।
সুহৃদের তরে চাই চারি ধারে, আঁখি
করিতেছে ছলোছল,
আপনার ভরে মরি যে আপনি
কাঁপিছে হৃদয় হীনবল ॥

4.4.5 THE INTRODUCTION AND THE CONCLUSION

As mentioned in the beginning, our intention was to analyze the introductory song towards the end due to the extensive analysis required for an accurate translation or comprehension. Now that we have established several entities, their interrelationships, and the consciousness model, we are ready to proceed with the translation (Table 4.6). To gain a clearer understanding, it is necessary to further align the entities in this song (Table 4.5) with our universal consciousness model. Additionally, we must precisely define one additional entity, referred to as the “পেলব

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সীমানা" or soft boundary (Figure 4.13). Once the cross-over occurs, all of these entities appear out of no-where.

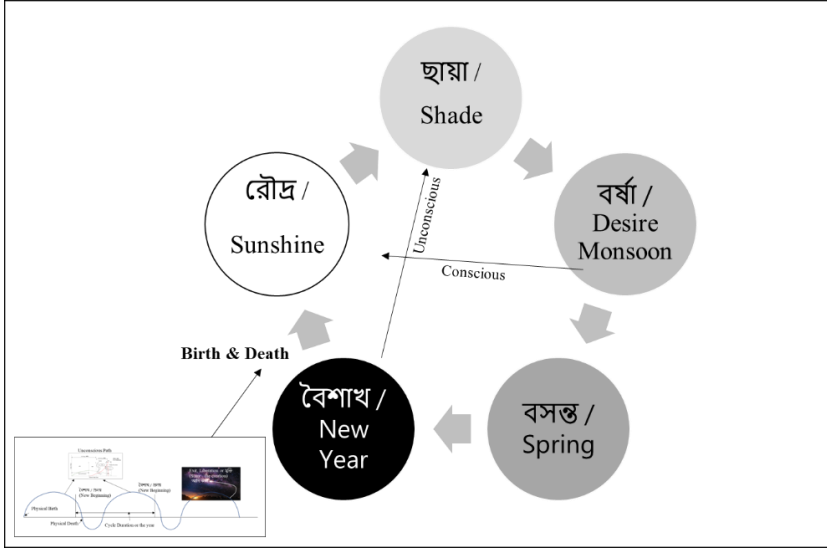


Figure 4.12: From Unconscious Cycle to Consciousness (creation/sunshine)

Song Entities / Pointers	Consciousness Model Pointers
প্রথম যুগ	1st Living
প্রথম দিন	Day 1 (Unconscious)
উষা	The Dawn of Day 1 (Unconscious)
ধরিত্রী	Earthly Creature (humans) looking for exit using reason (unconsciousness / সুর)
কবি	The composer of the songs in the background - each of us
নবজাগরণ-যুগপ্রভাত	Dawn of the 2nd living where the sun (রবি) is allegorical

আলো-আঁধারের	Light and Darkness in Day 1 (sub-conscious)
আনন্দবিপ্লব	Joyous rebellion at the dawn of Day 1 (sub-conscious)
তাহার	“Unconscious I” in Phase four where fruits of his actions are visible within his psycho-physiology
নূতন দেখা	The physical creations and the psychological aspirations
বননীলিমা	Painful existence in forest
পেলব সীমানা	Soft boundary of physicality - skin
অপূর্ব	Unforeseen or unnoticed awesome creations
অবাক আলোর লিপি	Script of amazing-light. Light is the “Unconscious I”. This script has all the actions by the “Unconscious I”
বিহ্বল প্রাতে	Dawn of “Day 2” in consciousness
অরুণিম উৎসব	Festival of Rosy-glow visible at the far sky. This festival is the joyous celebration before the “Point-of-no-Return”.
পূজা	Devotion of “Conscious SELF” to “Unconscious I” in unconscious realm
বন	Forest where everyone is lost and doing things to make one happy
জড়ত্বজয়ী	Dead Overcomer
সুপ্রভাত	Happy dawn of “Day 2” (conscious)

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বিশ্বজন	All individual psychological worlds
নিখিল	This whole realization of different objects in play within human psycho-physiology

Table 4.5: Mapping of song pointers to universal consciousness model entities

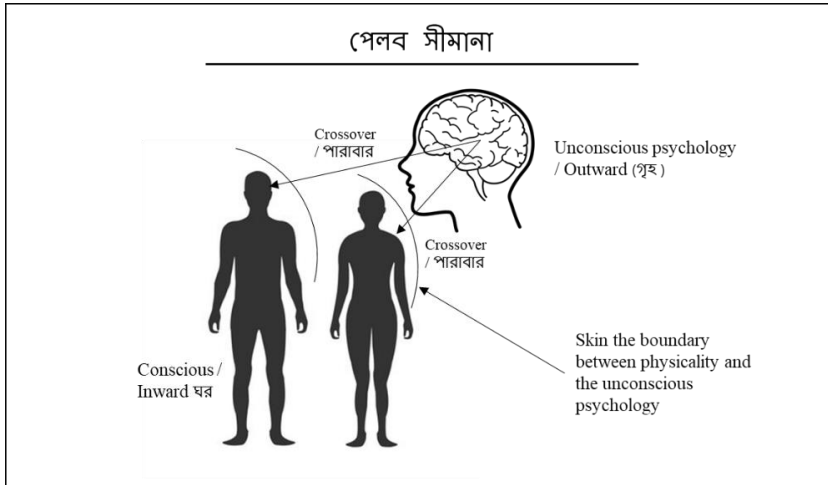


Figure 4.13: Skin, our conscious boundary, encapsulating our true existence

4.4.5.1 SONG SUMMARY

All aspects of creation and the journey becomes visible once the return home (পারাবার) to body (পেলব সীমানা) becomes the reality. At this juncture, the sea is sunken and real home (body) is identified. All objects, such as “1st living”, “Day 1” and “the dawn”, “the creature of-earth” ধরিত্রী, “the poet”, “new awakening”, “the allegorical sun” রবি, “the new rhythm”, “the light and the darkness”, “the grudge”, “the magnificent creations” অপূর্ব, “the lonely observer” একা, “the script of amazing-light” লিপি, “the emotional discomfort”, “removal of separation pain”, “rosy festival at far

sky”, “the devotional conch sound”, “the forest”, “the nourishing jewel of fire”, “the reveal of the pure and the joyous”, “the dead-overcomer”, “the psychological worlds”, and “the happy dawn” in psychological space becomes evident (Figure 4.14).

As the concept of a universal consciousness and various entities comes into perspective, the model of universal unconsciousness equally becomes apparent (Figure 4.15). During an unconscious state, the “Unconscious I” is not unveiled; instead, it evolves into the “Realized SELF,” eventually surpassing the influence of the “Conscious SELF” permanently. This metamorphosis sets in motion an enduring obscurity without an apparent exit, leading to an anticipation of eventual dissolution that paves the way for the commencement of the subsequent cycle.

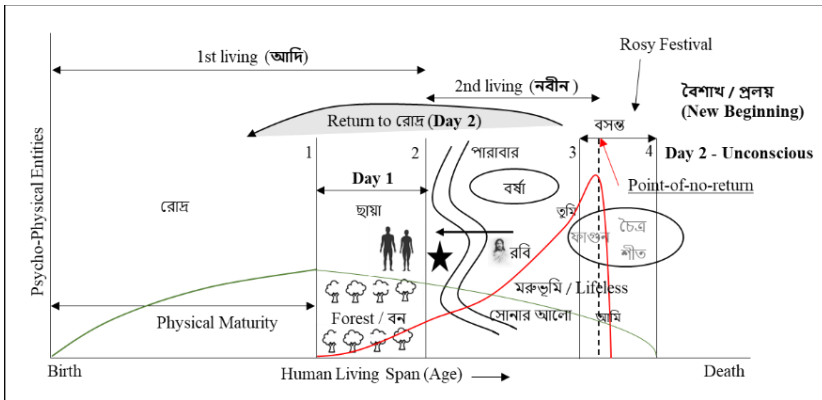


Figure 4.14: Universal Consciousness Model – visible when one crosses over (arrow)

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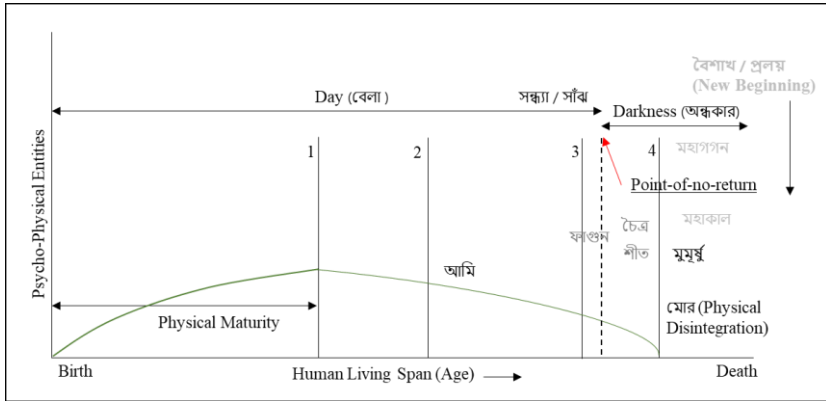


Figure 4.15: Universal Unconsciousness Model – visible to all individuals

4.4.5.2 SONG TRANSLATION

Verse	Bangla Lyric	As Understood
1	প্রথম যুগের উদয়দিগঙ্গনে	Appearance of 1 st living in the realization-horizon
2	প্রথম দিনের উষা নেমে এল যবে	When the Dawn of the “Day 1” became visible
3	প্রকাশপিয়াসি ধরিত্রী বনে বনে	of-Earth ^{body, the creation} is Eager-to-express ^{the secret} in forests ^{two livings}
4	শুধায়ে ফিরিল, সুর খুঁজে পাবে কবে।	Contrary to seek within, He unconscious I asked around, when he is going to find the melody intoxication
5	এসো এসো সেই নব সৃষ্টির কবি	Come-on Come-on that poet of new creation

6	নবজাগরণ-যুগপ্রভাতের রবি।	New-awakening of sun ^{unconscious I} at dawn of next living ^{2nd living}
7	গান এনেছিলে নব ছন্দের তালে	Brought song with alignment to new rhythm
8	তরুণী উষার শিশিরমানের কালে,	During the dew-soaked virgin dawn ^{of day 1 (unconscious)}
9	আলো-আঁধারের আনন্দবিপ্লবে।	Joyous-Rebellion of light and darkness
10	সে গান আজিও নানা রাগরাগিণীতে	That song till today in many grudge-driven-melody ^{from rebellion}
11	শুনাও তাহারে আগমনীসংগীতে	Sing to him ^{“unconscious I” in phase 4} the arrival song ^{this song}
12	যে জাগায় চোখে নূতন দেখার দেখা।	He ^{unconscious I} who awakens eyes to see new things ^{the physical creations and the psychological aspirations}
13	যে এসে দাঁড়ায় ব্যাকুলিত ধরণীতে	He ^{unconscious I} who comes and stands eagerly in veins ^{blood flow / living}
14	বননীলিমার পেলব সীমানাটিতে,	In the painful-soft-edge physicality/body ^{of the forest} ^{lost} psychologically
15	বহু জনতার মাঝে অপূর্ব একা।	He ^{unconscious I} is “seeing the unforeseen” alone among many around
16	অবাক আলোর লিপি যে বহিয়া আনে	He ^{unconscious I} who brings the script made of amazing-light
17	নিভৃত প্রহরে কবির চকিত প্রাণে,	During the secluded hour in poet's worried life ^{unconscious}

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18	নব পরিচয়ে বিরহব্যথা যে হানে	He ^{unconscious I} who kills the estranged-pain in new introduction
19	বিহ্বল প্রাতে সংগীতসৌরভে,	At emotionally-discomfortable dawn with the songs-flavor ^{message}
20	দূর-আকাশের অরুণিম উৎসবে।	During the festival of Rosy-glow at the far-sky
21	যে জাগায় জাগে পূজার শঙ্খধ্বনি,	He ^{“unconscious I”} who awakens, devotional conch-sound awakes with him
22	বনের ছায়ায় লাগায় পরশমণি,	He ^{unconscious I} who restores - “nourishing jewel” ^{of fire} in forest's shade
23	যে জাগায় মোছে ধরার মনের কালি	He ^{unconscious I} who awakens - removes darkness in earthly mind
24	মুক্ত করে সে পূর্ণ মাধুরী-ডালি।	He ^{unconscious I} liberates the desire-filled-basket
25	জাগে সুন্দর, জাগে নির্মল, জাগে আনন্দময়ী	To make visible “the elegant” beautiful, the pure, the joyous
26	জাগে জড়ত্বজয়ী।	Awakens the dead-overcomer
27	জাগো সকলের সাথে	Be awake with all together
28	আজি এ সুপ্রভাতে,	In Today's this-happy-dawn ^{Day 2 in} consciousness
29	বিশ্বজনের প্রাঙ্গণতলে লহো আপনার স্থান--	You take your seat at the bottom of the courtyard of all psychological-worlds
30	তোমার জীবনে সার্থক হোক	Let it come true in your living

31	নিখিলের আহ্বান।	the call of this whole-realization ^{as} described above
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5. SONGS “AS UNDERSTOOD”

5.1 শুধু যাওয়া আসা, শুধু স্রোতে ভাসা

Song	1
Parjaay	Bichitro
Upa-Parjaay	
Written On	1892
Collection	Swarabitan

Summary	
	<p>In a state of unconsciousness, life becomes a cyclical process of “death and birth,” where individuals simply follow the crowd within their social environment without engaging in conscious evaluation. During this state, true living, or what can be called the “Sunshine (রৌদ্র),” is only briefly experienced as we drift further away into what can be termed as the “2nd living.” In this second living, insatiable desires lead to futile efforts, unconsciously-made promises result in shattered outcomes, and emotions are trapped in a perpetual state of pain. This incomplete understanding of suffering remains unresolved. We exist in a state of timidity, fear, trembling, and incomplete faith, with only a partial love for the essence of true living.</p>

Verses	Bangla Lyrics	As Understood
1	শুধু যাওয়া আসা, শুধু স্রোতে ভাসা,	Only death ^{physical} and birth reincarnation, only floating with the flow ^{unconscious following of others}
2	শুধু আলো-আঁধারে কাঁদা-হাসা ॥	Only in light and darkness, crying and laughing
3	শুধু দেখা পাওয়া, শুধু ছুঁয়ে যাওয়া,	Only sight of SELF ^{conscious SELF} , only brief touch
4	শুধু দূরে যেতে যেতে কেঁদে চাওয়া,	Only drifting far away away (two livings) and crying for SELF ^{to} know “unconscious I” for consciousness
5	শুধু নব দুরশায় আগে চ'লে যায়--	Only for new “distant expectation” for liberation / consciousness move forward ^{2nd living}
6	পিছে ফেলে যায় মিছে আশা ॥	Left behind ^{reflection of 1st living} the false hope ^{of new distant expectation} (2nd living can't provide the liberation)
7	অশেষ বাসনা লয়ে ভাঙা বল,	Unsatiated desires result in broken effort
8	প্রাণপণ কাজে পায় ভাঙা ফল,	Unconsciously-promised work results in broken outcome
9	ভাঙা তরী ধ'রে ভাসে পারাবারে,	You ^{unconscious I} float in broken ark in the homecoming channel
10	ভাব কেঁদে মরে-- ভাঙা ভাষা।	Feelings are in continuous pain - broken words
11	হৃদয়ে হৃদয়ে আধো পরিচয়,	Half familiarity in hearts (two livings)

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12	আধখানি কথা সাজ্জ নাহি হয়,	Half of whole truth experience of 2nd living never settled
13	লাজে ভয়ে ত্রাসে আধো- বিশ্বাসে	In shyness, fear, tremor, and half- faith
14	শুধু আধখানি ভালোবাসা ॥	Only half love for “Unconscious I”, truth never realized

	Song Pointers	As Understood
	যাওয়া	Physical death
	আসা	Physical birth
	স্রোত	Flow of unconscious individuals
	দুরাশায়	“Distant expectation” for liberation / consciousness
	মিছে আশা	False hope of new “distant expectation”
	বাসনা	Strong desire
	প্রাণপণ	Unconsciously-promised
	প্রাণ	Life ^{unconscious}
	কেঁদে মরে	Continuous pain
	কথা	Truth
	সাজ্জ	Settle
	আধখানি	Half of the whole

5.2 মম চিন্তে নিতি নৃত্যে কে যে নাচে

Song	2
Parjaay	Bichitro
Upa-Parjaay	
Written On	1910
Collection	Arupratan

Summary	<p>The liberated mind reveals a swirling dance of “ragged identity” within. This dance engulfs the mind's owner, giving rise to an oceanic environment without an exit. Within this dance, laughter and tears intertwine as ornamental expressions, traditionally labeled as good and bad. Recognizing the nature of this dance brings liberation to the mind and brings joy to the conscious self. As for the “Unconscious I”, it becomes an enclosure where he rides the waves, humorously emulating the actions of the crowd of unconscious individuals around.</p>
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Verse	Bangla Lyric	As Understood
1	মম চিন্তে নিতি নৃত্যে কে যে নাচে	Who is always dancing in the liberated ^{dear} mind
2	তাতা থৈথৈ, তাতা থৈথৈ, তাতা থৈথৈ	Heat under his feet and water all around him is being formed

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3	তারি সঙ্গে কী মৃদঙ্গে সদা বাজে	With him "Unconscious I" in Phase three what a drum double-sided always being played for his praise
4	হাসি কান্না হীরাপান্না দোলে ভালে	Laughter and cry are his ornaments rocks back and forth
5	কাঁপে ছন্দে ভালো মন্দ তালে তালে	He shivers in altercation of good and bad in rhythm
6	নাচে জন্ম, নাচে মৃত্যু পাছে পাছে	Dances birth, dances death, at his back
7	কী আনন্দ, কী আনন্দ, কী আনন্দ	What a joy, What a joy, What a joy sarcastic
8	দিবারাত্রি নাচে মুক্তি, নাচে বন্ধ-	"Liberation" dances achievable day and night all the time, liberation not achievable if the dance of unconsciousness continues.
9	সে তরঙ্গে ছুটি রঙ্গে পাছে পাছে	Amidst that wave, we hastily venture into the circus following those who lead the way.

	Song Pointers	As Understood
	মম	Dear, Ego or raged identity
	চিন্তা	Liberated mind
	নিতি	Always, regular
	তা	This concept holds dual interpretations. The first

		refers to the sensation of heat beneath one's feet. The second signifies the nurturing warmth provided by a mother hen to incubate her eggs and hatch them into chicks (ডিমে তা দেওয়া). This allegory represents the boundless ocean ^{no-exit} created by the unconscious desires.
	যেই	Water everywhere. Ocean with no ends in sight.
	কী	Is it?
	মুদঙ্গ	Double-sided drum used for accompanying with Kirtan ^{কীর্তন} (praised song for gods)
	হীরাপান্না	Diamond and Ruby. Allegory as ornaments.
	ভালে	Liked
	ছন্দ	Altercation or in alternate sequence
	দিবারাত্রি	Day and night
	তরঙ্গে	Wave of ups and downs
	রঙ্গে	Humorous acts or Circus

5.3 আলো আমার আলো ওগো, আলো ভুবন ভরা

Song	3
Parjaay	Bichitro
Upa-Parjaay	
Written On	1911
Collection	Swarabitan

Summary	<p>The essence of “Unconscious I” dwells within the depths of the “desire darkness,” yet it embodies the illuminating force of consciousness. It encompasses not only the realm of “unconscious life” but also sets the rhythm of emotions that resonate within the heart. Once realized, a new manifestation of the vast sky is revealed, the winds begin to flow, and the Earth radiates with joy. Countless individuals, akin to “thousands of butterflies,” navigate the vastness of the unconscious. The recollection of actions undertaken in this state becomes a cherished treasure, evoking laughter from within. At the same time, songs melody loses its value and appears as the source of intoxication.</p>
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Verse	Bangla Lyric	As Understood
1	আলো আমার আলো ওগো, আলো ভুবন ভরা	My light is the “desire darkness” unconscious I, who fills my psychological world

2	আলো নয়ন ধোওয়া আমার আলো হৃদয় হরা	My ^{conscious SELF} vision reflected/realized is cleaned with that light ^{unconscious I} to realize my heart is lost to that light unconscious I
3	নাচে আলো নাচে ও ভাই, আমার প্রাণের কাছে -	That light dances near my life unconscious
4	বাজে আলো বাজে ও ভাই, হৃদয়বীণার মাঝে	That light ^{unconscious I} is in play within my heart-lute ^{emotions}
5	জাগে আকাশ, ছোটে বাতাস, হাসে সকল ধরা	Once realized, sky comes to sight, wind starts to flow, whole earth smiles
6	আলোর স্রোতে পাল তুলেছে হাজার প্রজাপতি	Thousands of butterflies are sailing in that flow of unconsciousness
7	আলোর চেউয়ে উঠল মেতে মল্লিকা মালতী	Mollika ^{Phases before "Point-of-no- Return" and Maloti} beyond "Point-of- no-Return" flowers ^{allegory for bloomed individuals} are frenzy with the wave of unconsciousness
8	মেঘে মেঘে সোনা, ও ভাই যায়না মানিক গোনা -	Gold ^{treasures} is in the desire- cloud, can't count enough jewels
9	পাতায় পাতায় হাসি ও ভাই, পুলক রাশি রাশি	Laughter ^{from foolishness} in the pages of life and thrills are endless

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10	সুরনদীর কুল ডুবেছে সুধা- নিঝর-ঝরা।	Melody-river ^{of songs} disappeared and transformed into elixir ^{intoxication} fountain
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	Song Pointers	As Understood
	আলো	Unconscious I, Unconsciousness
	ওগো	Hey you in Desire Darkness (Unconscious I)
	আমার / আপনার	Conscious SELF
	নয়ন	Vision ^{reflected, realized}
	হৃদয়বীণা	Emotions
	হরা	Engulfed
	ভাই	Individual ^{another "unconscious I"} in social settings
	বাজে	Drumbeat ^{from flute} of destruction is heard within the creation ^{physiology} .
	জাগে	Initiation of visualization or realization of the awesomeness
	প্রজাপতি	Butterfly ^{Monarch} . They leave their home for a second home. Unconscious humans are allegorically represented by butterfly.
	মল্লিকা	Jasmine flower. One of the names used by poets to

		indicate “forest moonlight”. It blooms in winter season, but the preparation starts in rainy season.
	মালতী	Maloti-lota or Malati (Aganosma heynei, family: Apocynaceae) is a fast- growing large bushy creeper with woody stem and white five petal flowers. It is planted in parks, garden.
	মেতে	To become frenzied
	সোনা	Gold - allegory for valuable find
	মানিক	Head-Jewel of serpent - allegory for serpent’s crown
	সুরনদীর	Melody river <small>flow of unconsciousness</small>
	কূল ডুবেছে	Riverbanks are drowned or “no-more”
	সুধা-নিবার	Elixir Fountain
	ঝরা	Pour

5.4 তুমি কি কেবলই ছবি?

Song	4
Parjaay	Bichitro
Upa-Parjaay	
Written On	1914
Collection	Swarabitan

Summary	<p>In the pursuit of self-awareness, the “Conscious SELF” comes to recognize the presence of the “Unconscious I” as a deeply ingrained portrait within memory. This ethereal image exists metaphorically, akin to a traveler in a distant galaxy, navigating the realms of darkness while holding onto the light unconscious¹. As consciousness emerges, the “Unconscious I” undergoes a transformation, transitioning from an external figure to the very core of the realized vision. On this “day of realization”, the “Unconscious I” thrives with vibrancy, akin to the color green that symbolizes vitality when “down to earth”, yet experiences anguish when driven by pride or a sense of superiority, reaching for lofty heights. Within the poet's innermost being, the “Unconscious I” assumes the role of a poet himself. However, in the realm of self-awareness, he remains merely a portrait, not a true poet.</p>
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Verses	Bangla Lyrics	As Understood
1	তুমি কি কেবলই ছবি?	Are you ^{unconscious I} merely a portrait?
2	শুধু পটে লিখা	Only written in a holder memory
3	ওই যে সুদূর নীহারিকা	At that far-away galaxy ^{end-of-creation}
4	যারা করে আছে ভিড় আকাশের নীড়	Those who crowded there have built their houses ^{bird} in the sky
5	ওই যারা দিনরাত্রি	Those who day and night
6	আলো হাতে চলিয়াছে আঁধারের যাত্রী গ্রহ তারা রবি	Darkness ^{psychological} travelers with light ^{themselves} in their hands ^{to reveal} - planets ^{birth} , stars ^{directions} and sun ^{allegorical} sun in phase three
7	তুমি কি তাদের মতো সত্য নও?	Aren't you ^{unconscious I} true like them?
8	হায় ছবি, তুমি শুধু ছবি	O ^{alas} the portrait, you ^{unconscious I} are just a portrait
9	নয়নসমুখে তুমি নাই	You ^{unconscious I} are not in front of my realized vision
10	নয়নের মাঝখানে নিয়েছ যে ঠাঁই	Rather the central focus of my realized vision
11	আজি তাই শ্যামলে শ্যামল তুমি, নীলিমায় নীল	Thus, today ^{day of realization} , you ^{unconscious I} are green ^{alive} when you're close to ground ^{green} , you ^{unconscious I} are in pain

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		when you're high-in-sky ego/superiority/2nd to none
12	আমার নিখিল তোমাতে পেয়েছে তার অন্তরের মিল	My ^{conscious} SELF whole- realization, found alliance of his ^{phase three of four} heart in you unconscious I
13	নাহি জানি, কেহ নাহি জানে	Never knew, none knows
14	তব সুর বাজে মোর গানে	Your ^{unconscious I} melody unconsciousness plays buzzes in my realized SELF singing
15	কবির অন্তরে তুমি কবি	In poet's heart ^{within} , you unconscious I are a poet
16	নও ছবি, নও ছবি, নও শুধু ছবি	Not a portrait, not a portrait, not just a portrait (three phases out of four)

	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	তোমার / তব / তুমি / তোমায় / তার	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-

		physiology and leading to perpetual suffering beyond the "Point-of-no-Return.
	ছবি	Portrait
	পটে	Holder
	নীহারিকা	Galaxy ^{end-of-creation}
	নয়ন	Eye ^{realized vision}
	শ্যামল	Green ground, lively
	নীলমায়	Blue Sky
	নীল	In pain
	আজি	Today ^{day of consciousness / realization}
	নিখিল	Whole-realization
	অন্তর	Heart, Within
	সুর	Unconsciousness / intoxication

5.5 তোমার হল শুরু, আমার হল সারা

Song	5
Parjaay	Bichitro
Upa-Parjaay	
Written On	1916
Collection	

Summary	<p>The intertwined essence of “Unconscious I” and “Conscious SELF” forms the continuous cycle of rebirth. These two entities exist in distinct realms, exerting influence on others through their actions. “Unconscious I” diminishes himself by fixating on identity, while “Conscious SELF” strives to rediscover its true nature. The former is stagnant, devoid of vitality, and consumed by fear. In contrast, the latter embodies limitless vitality, recognizes the consequences of “Unconscious I's” actions, and transcends fear along the transformative journey.</p>
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Verse	Bangla Lyrics	As Understood
1	তোমার হল শুরু, আমার হল সারা-	Initiation of You ^{unconscious I} Initiates my ^{conscious SELF} ending
2	তোমায় আমায় মিলে এমনি বহে ধারা ॥	You ^{unconscious I} and I ^{conscious} SELF together is the eternal cyclic flow ^{re-incarnation}

3	তোমার জ্বলে বাতি তোমার ঘরে সাথি-	You are being destroyed, you have company in your home
4	আমার তরে রাত, আমার তরে তারা ॥	For me ^{conscious SELF} night psychological, reflection, For me ^{conscious SELF} stars creation
5	তোমার আছে ডাঙা, আমার আছে জল-	You ^{unconscious I} have dry-land lifeless, I ^{conscious SELF} have water to bring life to your land
6	তোমার বসে থাকা, আমার চলাচল।	You ^{unconscious I} sit and wait for exit, I ^{conscious SELF} am boundless
7	তোমার হাতে রয়, আমার হাতে ক্ষয়-	Your ^{unconscious I} hand holds ^{the} achievements, My ^{conscious SELF} hand erodes ^{the} achievements
8	তোমার মনে ভয়, আমার ভয় হারা ॥	Your ^{unconscious I} mind is in fear, I ^{conscious SELF} am fearless

	Song Pointers	As Understood
	আমার / আমি	Conscious SELF
	তোমার / তব	Unconscious I
	জ্বলে বাতি	Being Destroyed
	ঘরে	Body or Psychology
	রাত	Psychological night for reflection or period to regain consciousness
	তারা	Star (creation) to reveal the path
	ডাঙা	Dry Land ^{lifeless orientation}
	জল	Water to bring life

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	ক্ষয়	Erosion, decay, wasting
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5.6 খেলাঘর বাঁধতে লেগেছি আমার মনের ভিতরে

Song	6
Parjaay	Bichitro
Upa-Parjaay	
Written On	1923
Collection	

Summary	<p>The “Conscious SELF” comes to the realization that she herself instigated the intricate game of the mind (marked by superiority, wickedness, and desire) while in an unconscious state. These boundless desires kept her restless throughout countless nights. This revelation dawns upon her on the second day of consciousness, as she witnesses the scattered fragments of her shattered mind and body strewn carelessly. Determined, the “Conscious SELF” begins the task of reconstructing the fragmented physical form from the clay-like pieces. Concurrently, she acknowledges the “Unconscious I” as the self-proclaimed ruler who orchestrated this chaotic drama and destruction yet lacking the ability to mend it as a whole.</p>
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Verse	Bangla Lyrics	As Understood
1	খেলাঘর বাঁধতে লেগেছি আমার মনের ভিতরে।	Building Play-House Superiority, wickedness, desire inside my conscious SELF mind

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2	কত রাত তাই তো জেগেছি বলব কী তোরে॥	For it, been awake many sleepless nights - disgust to say acknowledgement/realization
3	প্রভাতে পথিক ডেকে যায়, অবসর পাই নে আমি হয়--	Traveler ^{homeless} calls me conscious SELF at Dawn ^{of Day 2} , when I ^{conscious SELF} have no rest ^{alas}
4	বাহিরের খেলায় ডাকে সে, যাব কী ক'রে॥	He ^{unconscious I} calls to play outside ^{superiority, social standings} , how do I ^{conscious SELF} go?
5	যা আমার সবার হেলাফেলা যাচ্ছে ছড়াছড়ি	What's ^{sound conscious psycho-} physicality ^{mine} ^{conscious SELF} , ignored by all, laying all around carelessly
6	পুরোনো ভাঙা দিনের ঢেলা, তাই দিয়ে ঘর গড়ি।	I ^{conscious SELF} start building home ^{sound-physicality} with old shattered day's ^{Day 1} clay pile
7	যে আমার নতুন খেলার জন তারি এই খেলার সিংহাসন,	He who, My ^{conscious SELF's} new playmate ^{unconscious I} , owns this throne of play ^{superiority, wickedness, desire, social} ^{standings}
8	ভাঙারে জোড়া দেবে সে কিসের মস্তুরে॥	With what magic, He ^{unconscious I} will fix the shattered ^{into one piece}

	Song Pointers	As Understood
	খেলাঘর	Psychological play-house (Superiority, wickedness, desire, social standings, etc.)
	আমারি / আমার / আমি	Conscious SELF
	তোরে	Unconscious I in Phase three
	রাত	Physical night as in night and day
	পথিক	Traveler ^{homeless} - who hasn't found a home yet. He is on the path for reincarnation
	সে	Unconscious I
	প্রভাতে	At the Dawn of Day 2 when psycho-physicality is on the verge of ruin
	বাহিরের খেলায়	Social standings (superiority, wickedness, desire, etc.)
	যা আমার	Conscious ^{realized} psycho- physicality
	ভাঙা দিনের ঢেলা	Sound Physicality of “1 st living” is laying apart which can be put together in one piece by “Conscious SELF”
	মন্তরে	Magic

5.7 খরবায়ু বয় বেগে, চারি দিক ছায় মেঘে

Song	7
Parjaay	Bichitro
Upa-Parjaay	
Written On	1927
Collection	Taaser-desh

Summary	<p>In the midst of scorching winds and enveloped by darkness, the sailor “Unconscious I” takes charge and begins rowing. The boat, a representation of the psycho-physicality, is guided by this “Unconscious I”, while 'Conscious SELF' recalls her role in securing the sail's position in the chosen direction. The final competition for dominance ensues among the unconscious individuals. The unstable physicality struggles to maintain its balance under the influence of the unconscious direction.</p> <p>Rather than dwelling on the limited time left in life and succumbing to stress for an exit, there is a path towards liberation from this suffering by seeking guidance within the heart (awakening). If the awakening to consciousness fails, the ominous “Great Event” (মহাকাল) takes hold, multiplying suffering with no apparent escape. Thus, the fourth phase concludes, paving the way for the initiation of the next cycle.</p>
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Verse	Bangla Lyrics	As Understood
1	খরবায়ু বয় বেগে, চারি দিক ছায় মেঘে,	Scorching ^{heated} wind blowing in high speed, cloud covers all around
2	ওগো নেয়ে, নাওখানি বাইয়ো ।	O you ^{in desire darkness} sailor, row the boat ^{to compete in rough sea}
3	তুমি কষে ধরো হাল, আমি তুলে বাঁধি পাল—	You ^{unconscious I} tightly set the direction, I ^{conscious SELF (recalls)} lift and fasten the sail
4	হাঁই মারো, মারো টান হাঁইয়ো হাঁইয়ো হাঁইয়ো ॥	Begin the rowing, begin the pull - row, row, row (three phases in four)
5	শৃঙ্খলে বারবার বন্‌বন্‌ বাক্সার, নয় এ তো তরপীর ক্রন্দন শঙ্কার—	Clattering sound time and again from shackles ^{physiology} , Not from the ark's cry from despair ^{hopelessness}
6	বন্ধন দুর্বীর সহ্য না হয় আর, টলমল করে আজ তাই ও ।	Unbreakable bondage ^{physiological} is unbearable, for that he ^{unconscious I} is tottering about to collapse ^{today} day of consciousness .
7	হাঁই মারো, মারো টান হাঁইয়ো হাঁইয়ো হাঁইয়ো ॥	Begin the rowing, begin the pull - row, row, row (three phases in four)
8	গণি গণি দিন খন চঞ্চল করি মন	Counting (two livings) little day ^{passing quickly} , mind is made restless

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9	বোলো না, 'যাই কি নাহি যাই রে' ।	Don't say, "Should I return or should I not"
10	সংশয়পারাবার অন্তরে হবে পার,	Doubt in crossover, will cross in heart,
11	উদ্বেগে তাকায়ো না বাইরে ।	Don't look outside stressed
12	যদি মাতে মহাকাল, উদ্দাম জটাজাল ঝড়ে হয় লুপ্তিত, ঢেউ উঠে উত্তাল,	If "Great Event" ^{no-Return-to-home} is instituted ^{individual-as-if-} intoxicated, vigorously clustered- net ^{not good anymore to understand the} truth of no use, ocean wave is uncontrolled ^{vigorously agitated} .
13	হোয়ো নাকো কুপ্তিত, তালে তার দিয়ে তাল— জয়-জয় জয়গান গাইয়ো ।	Don't be ashamed, Rhyme with him ^{unconscious I} in Rhythm -- victory-victory (two livings are over) sing song of victory.
14	হাঁই মারো, মারো টান হাঁইয়ো হাঁইয়ো হাঁইয়ো ॥	Begin the rowing, begin the pull - row, row, row (three phases in four)

	Song Pointers	As Understood
	খরবায়ু	Scorching ^{heated} wind
	গোগে নেয়ে	O you ^{in desire darkness} sailor
	গো	Desire, darkness
	হাঁই মারো	Begin the rowing
	শৃঙ্খল	Shackles – Physiological limitations or bindings

	তরণী	Ark for competition (allegorical)
	শঙ্কর	Despair
	বন্ধন	Bondage <small>physiological</small>
	আজ	Day of consciousness or realization
	টলমল	Tottering. Can't stand straight. Tremble. About to collapse.
	দিন খন	Little day <small>passing quickly</small>
	চঞ্চল	Restless
	সংশয়পারাবার	Doubt whether I am going to cross to safety
	পারাবার	পারাবার = পার + আবার. Journey to come back (return) home <small>conscious Psycho-Physiology</small>
	মহাকাল	“Great Event” <small>no-Return-to-home,</small> Great Darkness. মহাগগন
	মাতে	Instituted <small>individual-as-if-intoxicated</small>
	কুণ্ঠিত	Ashamed. Those who come to understand the truth experience a sense of shame towards their previous actions, unlike those who remain unaware. Those who have yet to realize the truth endure immense suffering, boast of their triumphs,

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		persist in competition until their physical demise, and then proceed to repeat the cycle once more.
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5.8 কতবার ভেবেছিঁনু আপনা ভুলিয়া

Song	8
Parjaay	Chitrangada
Upa-Parjaay	
Written On	1936
Collection	Chitrangada

Summary	<p>This represents the reminiscence and remorse of the “Realized SELF” ^{to} ^{rn} ^{physiology} during phase four. The “Realized SELF” ^{when} ^{physiology} ^{was} ^{sound} often contemplated surrendering to the “Unconscious I,” losing sight of her own identity. She yearned to express her profound love for him, wondering how to convey her feelings. She believed he was an angel who would never accept her as a lover.</p> <p>She even contemplated distancing herself and worshiping him in solitude. The “Realized SELF” believed that no one would truly understand her profound love or witness the tears shed in her moments of suffering. Now, as he draws near and inquires, the “Realized SELF” is at a loss on how to demonstrate her love. There is no love left for the “Unconscious I” since the “Realized SELF” has become engulfed in immense misery and hardship.</p>
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Verse	Bangla Lyrics	As Understood
1	কতবার ভেবেছিঁনু আপনা ভুলিয়া	Thought many times, I realized SELF (recalls) will forget Self conscious
2	তোমার চরণে দিব হৃদয় খুলিয়া	And will open-up my heart feelings within at your unconscious I feet
3	চরণে ধরিয়া তব কহিব প্রকাশি	While holding your unconscious I feet, will declare openly
4	গোপনে তোমারে, সখা, কত ভালোবাসি	I realized SELF secretly love you unconscious I very much, my realized SELF companion male
5	ভেবেছিঁনু কোথা তুমি স্বর্গের দেবতা	I realized SELF (recalls) thought you unconscious I were an angel heavenly god
6	কেমনে তোমারে কব প্রণয়ের কথা	How can I realized SELF express to you unconscious I my realized SELF love resulted from your superiority
7	ভেবেছিঁনু মনে মনে দূরে দূরে থাকি	I realized SELF thought in mind to stay far
8	চিরজন্ম সঙ্গেপনে পূজিব একাকী	Will worship listen without question alone secretly all my realized SELF (recalls) eternal births
9	কেহ জানিবে না মোর গভীর প্রণয়	Nobody will know my realized SELF deep love-affair submission (illusion of love) to your superiority
10	কেহ দেখিবে না মোর অশ্রুবারিচয়	Nobody will see my realized SELF tears pouring as rain

11	আপনি আজিকে যবে শুধাইছ আসি	When you ^{unconscious I} came close today ^{day 2 of sufferings} and ask ^{about your misfortune}
12	কেমনে প্রকাশি কব কত ভালোবাসি	How can I ^{realized SELF} express how much I love you?

	Song Pointers	As Understood
	তোমার / তব / তুমি / তোমায় / তারে	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no- Return.
	আপনা	Self
	সখা	My companion ^{male} - Unconscious I
	স্বর্গের দেবতা	An angel ^{heavenly god}
	প্রণয়	One sided love that comes from bowing to one's superiority
	চিরজন্ম	Eternal births

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	পূজিব	Worship ^{listen}
	আজিকে	Today ^{day of consciousness / liberation /} day of realization

5.9 রোদনভরা এ বসন্ত, সখী, কখনো আসে নি বুঝি আগে

Song	9
Parjaay	Chitrangada
Upa-Parjaay	
Written On	1936
Collection	Chitrangada

Summary	<p>In the state of realization, the spring season, symbolizing a period of sorrow, is observed. During phase four, the anguish of the “Unconscious I” due to separation from “Conscious SELF” sets the allegorical forest ablaze. Driven by desire he sings solitary songs while residing far in the sky amidst the psychological darkness of the “being righteous competition”. All his actions, stemming from the “Unconscious I,” are waiting to materialize within his psychological and physiological being. Meanwhile, the “Conscious SELF” longs to break free, but the closed door remains stubbornly shut. Painfully aware, the “Unconscious I” realizes that he has failed to give-up himself ^{unconscious superiority}.</p>
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Verses	Bangla Lyrics	As Understood
1	রোদনভরা এ বসন্ত, সখী, কখনো আসে নি বুঝি আগে	Dear mate ^{female} , this spring is full of tears, guess never ever came earlier ^{for realization in multiple births}

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2	মোর বিরহবেদনা রাঙালো কিংশুকরক্টিমরাগে	My ^{realized self} pain of estrangement ^{from you} resulted ^{pain} the-forest-on-fire
3	কুঞ্জদ্বারে বনমল্লিকা সেজেছে পরিয়ানব পত্রালিকা	In the Arbor-doorway wild- Jasmine ^{lost unconscious I} dressed- decorated with new leaves ^{new} look
4	সারা দিন-রজনী অনিমিখা কার পথ চেয়ে জাগে	All day and night waiting awake for whom ^{unconscious I} with eyes wide-open ^{blink less}
5	দক্ষিণসমীরে দূর গগনে একেলা বিরহী গাহে বুঝি গো	In the south-breeze ^{agitating} righteous wind far in the sky psychological I ^{conscious SELF} realize that the estranged-lonely ^{unconscious I} is singing in desire
6	কুঞ্জবনে মোর মুকুল যত আবরণবন্ধন ছিড়িতে চাহে	In arbor-forest my ^{realized self} every flower-buds wants to tear their covering ^{to bloom and} reveal my deeds
7	আমি এ প্রাণের রুদ্ধ দ্বারে ব্যাকুল কর হানি বারে বারে	I ^{conscious SELF} on the closed door of this life ^{unconscious} relentlessly ^{from your acts} charging-to-open again and again (two livings)
8	দেওয়া হল না যে আপনারে, এই ব্যথা মনে লাগে	Didn't gave away you ^{unconscious I / remained unconscious in this} birth, this pain hurts my ^{unconscious I} mind.

	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	তোমার / তব / তুমি / তোমায় / তার	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return.
	বসন্ত	Allegory to seasonal spring. Last phase before the “Point of no-Return”
	কিংকরক্টিমরাগে	The forest on fire
	সমীর	Breeze <small>agitating wind of righteous competition in unconscious state</small>
	কুঞ্জবন	Arbor-forest ^{lost}
	কুঞ্জদ্বারে	Arbor-doorway
	বনমল্লিকা	Wild-Jasmine ^{lost unconscious I}
	গগন	Sky <small>psychological darkness</small>
	গো	Desire darkness
	মুকুল	Flower-buds

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	প্রাণ	Life ^{unconscious}
	আপনারে	You ^{unconscious I / remained unconscious} in this birth

5.10 আহা, আজি এ বসন্তে এত ফুল ফুটে,

Song	10
Parjaay	Maayar Khela
Upa-Parjaay	
Written On	1888
Collection	Maayar Khela

Summary	<p>As the realization dawns upon her today, the “Conscious SELF” finds herself amidst an allegorical spring season, where individuals - representing the “Unconscious I” - sing without true comprehension, resembling birds and buzzing flutes of destruction. It becomes evident to her that her companion, the “Unconscious I,” does not truly value her heart. Approaching her with a disingenuous smile, he has transitioned from phase three to phase four of living, trapped in a state of perpetual suffering. Those who prioritize their own happiness, driven solely by desire, fail to grasp the essence of this spring and remain oblivious to the tears of the devastated virgin ^{physiology}, his mate. They observe but do not truly perceive, acknowledge the pain without comprehension, and lack the introspection to look back and reflect.</p>
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Verses	Bangla Lyrics	As Understood
1	আহা, আজি এ বসন্তে এত ফুল ফুটে,	Wah ^{a cry of fright, distress} , today ^{day} of liberation/realization in this spring, so many flowers are blooming
2	এত বাঁশি বাজে, এত পাখি গায়,	So many flutes ^{seven holes} being played, so many birds are singing,
3	সখীর হৃদয় কুসুম-কোমল--	Mate's ^{female / virgin} heart is soft as flower
4	কার অনাদরে আজি ঝরে যায়।	In whose aversion she isn't realized today ^{day of consciousness /} liberation
5	কেন কাছে আস, কেন মিছে হাস,	Why you ^{unconscious I} come near, why you ^{unconscious I} put on a fake smile
6	কাছে যে আসিত সে তো আসিতে না চায়।	Who ^{unconscious I in phase three of phase} ^{four} used to come near doesn't to do so
7	সুখে আছে যারা, সুখে থাক তারা,	Those who are happy careless/unconscious, let them be happy ^{careless/unconscious}
8	সুখের বসন্ত সুখে হোক সারা,	Spring ^{warning before disaster to happen} of happiness will be over ^{not} ^{recognized} with happiness
9	দুখিনী নারীর নয়নের নীর	Tears in the eyes ^{realized vision} of the devastated virgin ^{mate}

10	সুখী জনে যেন দেখিতে না পায়।	Happy ^{careless/unconscious} people fail to see
11	তারা দেখেও দেখে না, তারা বুঝেও বোঝে না,	They see but don't visualize, they realize ^{the pain} but don't understand
12	তারা ফিরেও না চায়।	They ^{unconscious individuals in phase three of phase four} even do not look back ^{to reflect}

	Song Pointers	As Understood
	আহা	Wah - A cry of fright, distress, etc.
	আজি	Today ^{day of consciousness / realization}
	ফুল	Flowers ^{we bloom to our characters}
	বাঁশি	Wooden flute. It's the sound of destruction.
	পাখি	Bird ^{"unconscious I" who sings without understanding.}
	সখী	Conscious SELF ^{female} - mate of "unconscious I"
	ঝরে যায়	Not realized
	সুখ	Happiness from desire fulfillment
	তারা	They ^{unconscious individuals in phase three of phase four}
	বসন্ত	Allegory to seasonal Spring. Last phase before "Point of no-Return".

5.11 আমি হৃদয়ের কথা বলিতে ব্যাকুল, শুধাইল না কেহ

Song	11
Parjaay	Mayar-Khela
Upa-Parjaay	
Written On	1888
Collection	Maayar Khela

Summary	<p>The “Conscious SELF” eagerly shares the truth when genuinely questioned by the “Unconscious I.” She serves as a reliable witness, meticulously recording all experiences.</p> <p>In the absence of inquiry, the “Conscious SELF” quietly departs from its current state, allowing the “Unconscious I” to initiate the breakdown of psycho-physiology through the resonance of a lyre's sound. Recognizing that the one she entrusted with this life ^{unconscious} did not arrive, the “Conscious SELF” contemplates whether the “Unconscious I” awaits the presence of the “Realized SELF” and if it mournfully sings a song of estrangement. After granting the “Unconscious I” the opportunity to hear his own lyre's sound, the “Conscious SELF” departs from the psychological and social realm.</p>
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Verses	Bangla Lyrics	As Understood
1	আমি হৃদয়ের কথা বলিতে ব্যাকুল, শুধাইল না কেহ।	I ^{conscious} SELF am eager to tell the truth within my ^{conscious}

		SELF heart, But nobody unconscious individuals asked
2	সে তো এল না, যারে সঁপিলাম এই প্রাণ মন দেহ॥	He unconscious I didn't came realized suddenly, to whom I surrendered gave-away this life unconscious mind and body
3	সে কি মোর তরে পথ চাহে, সে কি বিরহগীত গাহে	Does He unconscious I look at the path waiting eagerly for me realized SELF, Does He sing mournful- songs for her (conscious SELF)
4	যার বাঁশরিধ্বনি শুনিয়ে আমি ত্যজিলাম গেহ॥	After letting him hear the eco from His unconscious I own sound of lyre seven holes / sound to destruct, I conscious SELF left house psycho- social-mind-driven

	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	সে / যার	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the "Realized SELF" takes place, marked by the disintegration of psycho-physiology and

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		leading to perpetual suffering beyond the “Point-of-no-Return.
	কথা	Truth
	শুধা	To ask
	সঁপি	To surrender
	প্রাণ মন দেহ	Life ^{unconscious} , mind and body
	বিরহগীত	Sing mournful-songs ^{emotion} raising from separation of lovers
	বাঁশরিধ্বনি	Eco from the sound of lyre sound to destruct
	গেহ	House ^{psycho-social-mind-driven}

5.12 প্রমোদে চালিয়া দিনু মন, তবু প্রাণ কেন কাঁদে রে

Song	12
Parjaay	Natya-geeti
Upa-Parjaay	
Written On	1883
Collection	Robichhaya

Summary	<p>The insatiable nature of unconscious life becomes apparent as it continues to experience pain, even amidst moments of pleasure and abundant laughter. Subsequently, in Phase three, the flute takes center stage, and the grip of unconsciousness tightens on the physical realm, prompting people to dance around this state of unawareness.</p> <p>Amidst this spectacle, the “Unconscious I” enters a self-reflection, wherein it contemplates methods to alleviate its pain. Suddenly, a realization dawns as he finds himself in a garden, meticulously picking flowers to create a garland. In this moment, he also realizes he admires his own ^{sun / রবি (pride, ego)} moonlit reflection. Yet, even with these experiences combined, life's cries remain unabated. This realization initiates the journey back to phase two, out of the four.</p>
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Verse	Bangla Lyrics	As Understood
1	প্রমোদে ঢালিয়া দিনু মন, তবু প্রাণ কেন কাঁদে রে।	Mind is poured into pleasure প্রমোদ, yet why life ^{unconscious} cries?
2	চারিদিকে হাসিরাশি, তবু প্রাণ কেন কাঁদে রে॥	Abundant laughter all around, yet why life ^{unconscious} cries?
3	আনু সখী, বীণা আনু, প্রাণ খুলে কর্ গান,	Hey mate ^{female} bring the lute Indian (message) with seven strings, sing be ^{unconscious} with worriless life ^{unconscious}
4	নাচু সবে মিলে ঘিরি ঘিরি ঘিরিয়ে	Dance everyone together circumventing, circumventing, circumventing (three phases of four)
5	তবু প্রাণ কেন কাঁদে রে॥	Yet why life ^{unconscious} cries?
6	বীণা তবে রেখে দে, গান আর গাস নো	So, set the lute aside, don't sing any more ^{thinking initiated}
7	কেমন যাবে বেদনা।	Now, how the pain will subside?
8	কাননে কাটাই রাতি, তুলি ফুল মালা গাঁথি,	Passing night ^{phase three} at the garden ^{unconscious blossom of} individuals, pick flower and craft garland ^{for unconscious I.}
9	জোছনা কেমন ফুটেছে	How moonlight ^{resulted from Sun /} রবি (pride, ego) / ^{unconscious deeds} bloomed!
10	তবু প্রাণ কেন কাঁদে রে।	Yet why life ^{unconscious} cries?

	Song Pointers	As Understood
	প্রমোদ	Pleasure
	প্রাণ	Life ^{unconscious}
	বীণা	It's the musical instrument to represent human life (psychology) on human physiology.
	সখী	Female companion ^{conscious} SELF who owns the lute ^{Indian} with seven strings
	কানন	Nightly Garden. কান = Ear, Krishna ^{Darkness} . It's a psycho-physical flower-garden resulted from doing things upon hearing (ear, কান) unconsciously without conscious evaluation.
	মালা	Garland crafted by "Conscious SELF" to congratulate "Unconscious I"
	জোছনা	Moonlight in psychological night. This moon ^{for self-reflection} resulted from the sun which is the pride, ego that burns him inside out yet showers "Unconscious I" as moonlight.

5.13 আমরা দূর আকাশের নেশায় মাতাল ঘরভোলা সব যত

Song	13
Parjaay	Natya-geeti
Upa-Parjaay	
Written On	1939
Collection	Daakghar

Summary	<p>In the state of unconsciousness, we are intoxicated with the desire to transcend the limits of the sky, where stars reside, and attain eternal existence. Before the break of dawn of “Day 1”, our minds awaken, harmonizing with the melody’s unconsciousness carried by the morning breeze. At that moment, we also comprehend the impending pain awaiting us. Two intertwined paths conceal dual lives, along with the invisible fate from which there is no turning back. Our hearts eagerly search for the elusive “Unconscious I” in Phase three, an entity that proves challenging to grasp hold of.</p>
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Verse	Bangla Lyric	As Understood
1	আমরা দূর আকাশের নেশায় মাতাল ঘরভোলা সব যত-	We unconscious I are exuberantly intoxicated to reach the far sky beyond creation while forgetting own-home physiology.

2	বকুলবনের গন্ধে আকুল মউমাছীদের মতো।।	Like eager honey-bees in smell of Bokul ^{ever-living tree} forest ^{lost}
3	সূর্য ওঠার আগে মন আমাদের জাগে-	Our ^{crowd of unconscious I} minds awake before the sun rise
4	বাতাস থেকে ভোর-বেলাকার সুর ধরি সব রত।।	We ^{crowd of unconscious I} get hold of many melodies from the air of the dawn ^{Day 1}
5	কে দেয় রে হাতছানি	Who ^{"unconscious I" in phase three} is calling with hand gesture
6	নীল পাহাড়ের মেঘে মেঘে, আভাস বুঝি জানি।	I guess I sub-consciously know the indications are in the cloud of blue mountains
7	পথ যে চলে বেঁকে বেঁকে অলখ-পানে ডেকে ডেকে	The path goes in curves, calling towards the invisible destiny ^{of no-Return and suffering}
8	ধরা যারে যায় না তারি ব্যাকুল খোঁজেই রত।।	Who can't get hold-off him, yet all are eagerly looking for him ^{"unconscious I" in phase three}

	Song Pointers	As Understood
	আমরা / আমাদের	Crowd of "Unconscious I"
	দূর আকাশ	Beyond physical sky, Beyond stars ^{creation}
	নেশায়	Intoxicated
	মাতাল	Exuberant
	ঘর	Home / Physiology (দেহ)

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	বকুল	Bokul is an evergreen tree. It's flowers bloom at night and keep on falling all day long.
	বকুলবন	Forest of Bokul trees. An allegory of lost individuals who thinks they will live forever and want to live beyond creation at the demise of their physicality.
	সুর	Song's melody / unconsciousness
	হাতছানি	Calling with hand gesture
	নীল পাহাড়	Blue ^{pain} mountain
	বেঁকে বেঁকে	Two livings in curves. One makes the other invisible.
	অলখ-পানে	Invisible destiny
	তার	“Unconscious I” in Phase three

5.14 একি গভীর বাণী এল ঘন মেঘের আড়াল ধ'রে

Song	14
Parjaay	Prakriti
Upa-Parjaay	Borsha
Written On	1922
Collection	Swarabitan

Summary	<p>The profound message from behind the dense clouds resonates with both joy and sorrow, deeply affecting the core (আকাশ আকুল) of one's being. At first, it rattles the very essence of existence, only to be followed by a rejuvenating touch that breathes new life into the “Unconscious I” and revitalizes the earth. Within this message lies the revelation of the initial orchestrator, the one who enticed life ^{in 1st living} towards unawareness through the enchanting melody of a flute. As body's imminent destruction is sounded by the eco of the flute, today, on this day of awakening, the monsoon of desires becomes visible. These hidden events serve as a message that grips the heart of the “Conscious SELF”.</p>
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Verse	Bangla Lyric	As Understood
1	একি গভীর বাণী এল ঘন মেঘের আড়াল ধ'রে	Wow ^{astonished} what a deep message came-down from behind the dense clouds ^{while sticking with it}

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2	সকল আকাশ আকুল ক'রে॥	Worrying all the sky above head
3	সেই বাণীর পরশ লাগে, নবীন প্রাণের বাণী জাগে,	Feel the nourishing-touch of that message which brings-forth the message of the new life unconscious (2nd living)
4	হঠাৎ দিকে দিগন্তরে ধরার হৃদয় ওঠে ভরে॥	Suddenly ^{in-no-time, shift in} perception, in all directions reaching the horizon Earth's heart becomes full ^{alive}
5	সে কে বাঁশি বাজিয়েছিল কবে প্রথম সুরে তালে,	Who played ^{initiated the destruction} the flute first in-what-day, with melody and rhythm
6	প্রাণেরে ডাক দিয়েছিল সুদূর আঁধার আদিকালে।	Lured life ^{unconscious} towards far-away darkness during prime-time sunshine / 1st living
7	তার বাঁশির ধ্বনিখানি আজ আষাঢ় দিল আনি,	Eco ^{quake from imminent destruction of} his ^{unconscious I in phase three} flute Today ^{day of consciousness} brought ^{become visible} the monsoon ^{to clear the clouds}
8	সেই অগোচরের তরে আমার হৃদয় নিল হ'রে॥	That out-of-sight event (the message) snatched My ^{conscious SELF} heart

	Song Pointers	As Understood
	আমার	Conscious SELF
	সে	Unconscious I
	একি	Wow what a surprise beyond imagination
	বাণী	Message ^{sacred}
	আকাশ আকুল	Worrying the sky above, like “মাথায় আকাশ ভেঙে পড়ে”
	পরশ	Gentle lovely nourishing touch
	প্রাণ	Life ^{unconscious}
	হঠাৎ	Suddenly -in no time. It's a shift in perception from being unconscious to conscious. All things happened “just like that”.
	নবীন প্রাণ	New definition of Life - which is unconsciousness realized in 2nd living
	দিক দিগন্ত	All sides reaching the horizon
	হৃদয় ওঠে ভরে	Becomes alive
	ডাক	Lure
	বাঁশি	Flute to initiate destruction within (allegory)
	সুদূর	Far away beyond creation
	আঁধার	Psychological darkness

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	আদিকাল	Original time or prime time - when psycho-physicality was intact
	তার	“Unconscious I” in phase three
	আজ	Today - day of consciousness
	আষাঢ়	Monsoon with dark clouds and rain - This exists in Phase three and once realized; 1) the cloud begins to clear, 2) understanding of the message initiates, and 3) next seasons including spring starts to become visible.
	অগোচর	Out of sight. Not visible in eyesight but in reflection.
	হ'রে	Snatched

5.15 শীতের হাওয়ার লাগল নাচন আমলকির এই ডালে ডালে

Song	15
Parjaay	Prakriti
Upa-Parjaay	Sheet
Written On	1922
Collection	

Summary	<p>Winter renders nature devoid of life, and similarly, it symbolizes the coldness that permeates human physiology. Like a wintry gust of wind in allegory, it strips trees of their leaves, rendering them lifeless. However, it leaves behind the fruits, symbolically results of one's actions, clinging to the branches (Figure 5.1) as a visible reminder. Within this metaphorical context, the “Unconscious I” emerges as a compelling force that makes grand promises but ultimately leaves one empty. Upon thoughtful contemplation, this cautionary message becomes increasingly apparent, leading to a “Point-of-no-Return” where everything is lost at the morning of “Day 2.”</p>
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Verses	Bangla Lyrics	As Understood
1	শীতের হাওয়ার লাগল নাচন আমলকির এই ডালে ডালে ।	Cold winter's wind initiates the dance in this branch of Gooseberry <small>Amaloki - a tree in India</small>

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2	পাতাগুলি শিরশিরিয়ে বারিয়ে দিল তালে তালে ॥	Caused the leaves ^{life taken out} to shake off with hissing sound ^{hair-raising feeling} in rhythm
3	উড়িয়ে দেবার মাতন এসে কাঙাল তারে করল শেষে,	Arrival of the frenzy blow made him "unconscious I" destitute at the end
4	তখন তাহার ফলের বাহার রইল না আর অন্তরালে ॥	Then the result of his "unconscious I" in Phase four ^{deeds} became visible
5	শূন্য করে ভরে দেওয়া যাহার খেলা	He who plays the game of making empty ^{destitute} yet make him believe he is full
6	তারি লাগি রইনু বসে সকল বেলা ।	For him "unconscious I" in phase three kept on waiting and sitting in all days
7	শীতের পরশ থেকে থেকে যায় বুঝি ওই ডেকে ডেকে,	Cold winter's gentle touch on and off seems ^{almost realized} of that calling ^{for all destruction}
8	সব খোওয়াবার সময় আমার হবে কখন কোন্ সকালে ॥	In which morning, I ^{conscious} SELF will realize, I ^{conscious} SELF have lost it all ^{destitute / Day 2 of} ^{sufferings that never ends}

	Song Pointers	As Understood
	শীতের হাওয়ার	Cold winter's wind
	আম্লকি	Amaloki tree with fruits allegorically representing expression of human deeds

		within human physiology. A tree that Nārada Muni brought from the spiritual world to the material realm to please the Supreme Lord.
	তার	“Unconscious I” in Phase three
	তাহার	“Unconscious I” in Phase four
	শীতের পরশ	Cold winter's gentle touch - a reminder for an imminent destruction
	আমার	Conscious SELF
	সকাল	Morning of Day 2 ^{Point-of-no-Return} when all is lost, and sufferings are eternal.



Figure 5.1: Amaloki Tree with Fruits

5.16 যদি তারে নাই চিনি গো, সে কি

Song	16
Parjaay	Prakriti
Upa-Parjaay	Basanta
Written On	1923
Collection	Basanta

Summary	<p>If the unconscious part of me listens to the song and takes the time to understand and reflect, it can recognize the “Conscious SELF”. This recognition occurs during a metaphorical spring, which isn't the regular season but rather a representation of individuals where the consequences of their past actions become evident. Through the lyrics, the truth is conveyed to the budding consciousness, encouraging it to explore and exchange its unconscious existence for the truth. As a result, the unconscious part of me adorns the “Conscious SELF” with its unique colors, awakening it to its own ego-driven identity. This marks the emergence of the phase (পাতা), symbolized by a veil (ঘোমটা), and referred to as the Phase three. Through these experiences, the “Conscious SELF” attains a profound understanding of the ultimate truth.</p>
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Verse	Bangla Lyrics	As Understood
1	যদি তারে নাই চিনি গো, সে কি	If I ^{conscious SELF} don't recognize him ^{unconscious I (desire driven)} , will he ^{unconscious I}
2	সে কি আমায় নেবে চিনে	Will he ^{unconscious I} recognize me ^{conscious SELF}
3	এই নব ফাল্গুনের দিনে?	In this day of new spring ^{when} fruits of past deeds are visible?
4	জানি নে, জানি নে	Don't know, don't know (two veiled lives)
5	সে কি আমার কুঁড়ির কানে কবে...	Will he ^{unconscious I} whisper to my ^{conscious SELF} bud's to blossom ear
6	সে কি আমার কুঁড়ির কানে	Will he ^{unconscious I} to my ^{conscious SELF} bud's to blossom ear
7	কবে কথা গানে গানে	Convey the truth in songs
8	পরান তাহার নেবে কিনে	His ^{"Unconscious I" in Phase four} life realized will be traded with the truth
9	এই নব ফাল্গুনের দিনে?	In this day of new spring ^{when} fruits of past deeds are visible?
10	জানি নে, জানি নে	Don't know, don't know (two veiled livings)
11	সে কি আপন রঙে ফুল রাঙাবে?	Will he ^{unconscious I} instill his ^{unconscious I} own color in the flower?
12	সে কি মর্মে এসে ঘুম ভাঙাবে?	Will he ^{unconscious I} come to the core ^{ego or raged identity} to awaken?

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13	আপন মনে ফুল রাঙাবে	He ^{unconscious I} will paint flowers in his own way ^{mind driven}
14	সে কি মর্মে এসে ঘুম ভাঙবে?	Will he ^{unconscious I} come to the core ^{ego or raged identity} to awaken?
15	ঘোমটা আমার নতুন পাতার হঠাৎ	Suddenly my ^{conscious SELF} veil is of new leaf ^{chapter / phase three}
16	ঘোমটা আমার নতুন পাতার	My ^{conscious SELF} veil is of new leaf ^{chapter / phase three}
17	হঠাৎ দোলা পাবে কি তার?	Will it ^{new chapter/identity} be rocked acknowledged by him ^{unconscious I} suddenly?
18	গোপন কথা নেবে জেনে	To know the secret truth
19	এই নব ফাল্গুনের দিনে?	In this day of new spring ^{when} fruits of past deeds are visible?
20	জানি নে, জানি নে	Don't know, don't know (two veiled livings)

	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	তোমার / তব / তুমি / তোমায় / তারে	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of

		psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	মর্ম	Ego or raged identity
	ফাল্গুন	11 th month of Bengali Calendar. Beginning of spring. Also, means “fruits from deeds”. The phase of realization.
	কুঁড়ি	Bud of “Conscious SELF” to flourish to reveal “Unconscious I”
	পরান	Life ^{realized}
	তাহার	“Unconscious I” of Phase four. In phase three of our journey, symptoms of Phase four occur as a warning sign briefly for us to think and recourse. This warning sign becomes the bud (আমার কুঁড়ি) for “Conscious SELF” to flourish.
	পাতা	New chapter, new covering
	ঘোমটা	Veil - preventing to see SELF
	দোলা	Rocked / acknowledged

5.17 দখিন-হাওয়া, জাগো জাগো, জাগো আমার সুপ্ত এ প্রাণ

Song	17
Parjaay	Prakiti
Upa-Parjaay	Basanta
Written On	1923
Collection	Basanta

Summary	<p>The gentle southern breeze symbolizes the understanding of our superiority derived from our virtuous actions, bringing a soothing effect to our mental and physical well-being. Within the realm of unconscious existence, the “Unconscious I” finds solace in this calming airflow. Acknowledging the presence of this southern breeze initiates an exploration of the depths of the “Unconscious I.” Once recognized, the “Conscious SELF” gains the ability to perceive the profound meaning embedded within the lyrics of her own life’s song.</p> <p>The “Conscious SELF” and her celestial companions, the stars, find liberation alongside the path embarked upon by the “Unconscious I.” By attuning oneself to the rhythm of the “Unconscious I’s” dance, the mind is liberated, enabling one to grasp the essence of the message while removing the melody. Simultaneously, the journey halts as the path shatters into fragments. This rhythmic destruction of</p>
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	the closed mind brings an end to the silent cries within the “Conscious SELF.”
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Verse	Bangla Lyric	As Understood
1	দখিন-হাওয়া, জাগো জাগো, জাগো আমার সুপ্ত এ প্রাণ।	Let the southern-wind come- to-my-vision to awaken my ^{conscious SELF} now-dormant life ^{unconscious}
2	আমি বেণু আমার শাখায় নীরব-য়ে হয় কত-না গান। জাগো জাগো॥	I ^{conscious SELF} am lute ^{seven strings} , in my branches alas, uncountable songs are in silence, come-to- realization
3	পথের ধারে আমার কারা ওগো পথিক বাঁধনহারা,	On the side of the path ^{universal} , who ^{stars} are of mine ^{conscious} SELF O-you-in-darkness ^{desire} traveler, after-realizing ^{the stars /} creation you have no-bondage
4	নৃত্য তোমার চিন্তে আমার মুক্তিদোলা করে যে দান। জাগো জাগো॥	Dance of yours ^{unconscious I} in my ^{conscious SELF} liberated-mind donates the joy of liberation, come-to- realization
5	গানের পাখা যখন খুলি বাধা- বেদন তখন ভুলি।	When I ^{conscious SELF} remove- melody from the songs ^{lyrics} only

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		I ^{conscious} SELF forget the hinderance and the pain
6	যখন আমার বুকের মাঝে তোমার পথের বাঁশি বাজে	When within my ^{conscious} SELF chest ^{breath} I realize the destruction of yours ^{unconscious} I path
7	বন্ধভাঙার ছন্দে আমার মৌন-কাঁদন হয় অবসান। জাগো জাগো॥	The rhythm of destruction ^{of} closed mind and the path , ends my ^{conscious} SELF silence-cry, come-to-realization come-to-realization (two livings)

	Song Pointers	As Understood
	আমার	Conscious SELF / female
	দখিন-হাওয়া	Southern-breeze serves as an allegorical representation, illustrating the adverse consequences of utilizing our virtuous actions as a means to assert superiority over others. Grasping this concept brings a sense of cooling to our unconscious existence.
	প্রাণ	Life ^{unconscious}
	বেণু	Indian lute of seven strings.

	পথ	The path traveled. It's of four phases - "খেলে যায় রৌদ্র ছায়া, বর্ষা আসে বসন্ত"
	কারা	Stars at night to reveal the creation which makes one aware of SELF thus liberating her of the travelled path
	ওগো	O you in Darkness ^{desire} (Unconscious I)
	পথিক	Traveler ^{homeless} - who hasn't found a home yet.
	বাঁধনহারা	No bondage, free, liberated
	চিত্ত	Liberated mind
	মুক্তিদোলা	Joy of liberation
	গানের পাখা	Melody - which makes song fly to reach our ears
	বাঁশি বাজে	Play of flute for destruction

5.18 তোমার বাস কোথা-যে পথিক ওগো, দেশে কি বিদেশে

Song	18
Parjaay	Prakriti
Upa-Parjaay	Basanta
Written On	1923
Collection	Basanta

Summary	<p>The “Realized SELF” wonders about the whereabouts of the traveler and the “Conscious SELF”. The traveler is also referred to as the destroyer. Does he exist in 1st living ^{known / দেশ} or in the 2nd living and beyond ^{unknown / বিদেশে?} Only the “Conscious SELF” possesses the knowledge that the traveler resides both before the point-of-no-Return (মাধবী) and after (মালতী). The “Realized SELF” speculates that the traveler may belong to them but cannot be certain. Conversely, the “Conscious SELF” asserts that the traveler belongs to her, as she is capable of recognizing him, while the “Realized Self” continues the search.</p>
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Verse	Bangla Lyric	As Understood
1	তোমার বাস কোথা-যে পথিক ওগো, দেশে কি বিদেশে।	O-you-in-darkness ^{from desire} traveler, where do you unconscious I reside, in here ^{1st}

		living or there (abroad) ^{2nd living} and beyond
2	তুমি হৃদয়-পূর্ণ-করা ওগো, তুমিই সর্বনেশে॥	You ^{unconscious I} fill-the-heart, o-you-in-darkness ^{from desire} , you ^{unconscious I} destruct-all
3	আমার বাস কোথা-যে জান নাকি,	Do you know where I ^{conscious} SELF reside
4	শুধাতে হয় সে কথা কি,	Is that truth to be asked
5	ও মাধবী, ও মালতী!'	O Madhabi ^{before point-of-no-Return} , O Maloti ^{beyond point of no-Return}
6	হয়তো জানি, হয়তো জানি, হয়তো জানি নে,	Probably know or probably don't know
7	মোদের বলে দেবে কে সে।	Who is going to tell us ^{crowd of} travelers
8	মনে করি, আমার তুমি, বুঝি নও আমার।	We think ^{mind driven} , you ^{traveler} belong to me ^{conscious SELF} , but realize not mine ^{conscious SELF}
9	বলো বলো, বলো পথিক, বলো তুমি কার।	Say Say, Say traveler, Say who do you belong
10	আমি তারি যে আমারে যেমনি দেখে চিনতে পারে,	I ^{traveler} belong to him ^{phase three} , who can identify ^{become conscious} me ^{traveler} just by realizing suddenly
11	ও মাধবী, ও মালতী!'	O Madhabi ^{before point-of-no-Return} , O Maloti ^{beyond point of no-Return}
12	হয়তো চিনি, হয়তো চিনি, হয়তো চিনি নে,	Probably identified ^{1st living} , probably identified ^{2nd living} ,

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		probably haven't identified beyond point-of-no-Return
13	মোদের বলে দেবে কে সে॥	Who is going to tell us ^{crowd of} travelers

	Song Pointers	As Understood
	তুমি / তোমার	Unconscious I
	আমার / আমি / আমায়	Conscious SELF
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	মোদের	Travelers who are looking for the path, yet, on the path for self-destruction
	বাস	Reside
	পথিক	Traveler - who doesn't have a home
	গুগো	O-you-in-darkness ^{from desire}
	দেশে	Here - in the 1 st living

	বিদেশে	There (abroad) – in the 2 nd living and beyond
	সর্বনেশে	One who destructs all
	শুধাতে	To ask
	মাধবী	A tropical flower. It's an allegory for the time before the “Point-of-no-Return” where we long for passion and desire.
	মালতী	A tropical flower with five petals. It's allegorical for Phase after “Point-of-no-Return” or Day 2 (unconscious state)
	তারি	Unconscious I in Phase three
	চিনি	Know someone by seeing him physically

5.19 ফল ফলাবার আশা আমি মনে রাখি নি রে

Song	19
Parjaay	Prakriti
Upa-Parjaay	Basanta
Written On	1923
Collection	Swarabitan

Summary	
	<p>The “Conscious SELF” observes the spring surrounding him, where numerous “Unconscious I” individuals engage in fruitless endeavors, competing to discard buds (without consequences) in the southern wind (acts of righteousness). They fail to realize that their actions will lead them to “Phase four,” a consequence of their resentful desire for superiority over others in “Phase three.”</p> <p>Unaware of the driving force that brought them here, they remain oblivious to what lies beyond the “Point-of-no-Return.” At that stage, their consciousness becomes futile, leaving behind only a hollow shell (physiological deterioration). On that day, the truth will resound: the “ultimate possession” (the power of creation) for a meaningful existence has been relinquished to the alluring depths of psychological darkness, the sweet embrace of that night (Phase three).</p>

Verse	Bangla Lyric	As Understood
1	ফল ফলাবার আশা আমি মনে রাখি নি রে।	In my ^{conscious SELF} mind, o you brother, I had no expectation of fruition from my deeds
2	আজ আমি তাই মুকুল ঝরাই দক্ষিণসমীরে॥	Thus today ^{day-of-consciousness} , I ^{conscious SELF (recalls)} shed buds in ^{southern-wind} ^{competition-in-} ^{righteous-acts}
3	বসন্তগান পাখিরা গায়, বাতাসে তার সুর ঝরে যায়--	Birds ^{unconscious I} sing spring- songs, wind sheds ^{exposes the lyric} his melody ^{unconsciousness}
4	মুকুল-ঝরার ব্যাকুল খেলা আমারি সেই রাগিণীরে॥	Anxious game to shed-buds nothing will happen is of mine ^{conscious SELF (recalls)} from that rage within ^{from inner grudge (2nd to} ^{none) due to unconsciousness}
5	জানি নে ভাই, ভাবি নে তাই কী হবে মোর দশা	Didn't know, didn't think therefore, what will happen to me ^{realized SELF} .
6	যখন আমার সারা হবে সকল ঝরা খসা।	When I ^{conscious SELF (realizes)} will be destructed and left with only dropped empty shell ^{nothing within}
7	এই কথা মোর শূন্য ডালে বাজবে সে দিন তালে তালে--	This truth will ring on my empty branch on that day in rhythm
8	চরম দেওয়ান সব দিয়েছি মধুর মধুযামিনীরে॥	Ultimate possession ^{force of} creation in this living ^{giveaway is}

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		complete to the sweet sweet-night
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	Song Pointers	As Understood
	তুমি	Unconscious I
	আমার / আমি / আমায় / আমারি	Conscious SELF
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return.”
	ফল	Fruits from past deeds
	ফলাবার	Harvest
	আজ	Today - day of consciousness
	দক্ষিণসমীর	Southern wind - an allegory for competition/fight in righteous acts
	তার	“Unconscious I” in Phase three. Also, Lyric of the song. Without the melody the Lyric

		becomes the tale of “Unconscious I”.
	মুকুল-ঝরঝর	Shedding of buds. An allegory for “nothing to happen or no fruit to emerge” from my unconscious deeds.
	ব্যাকুল	Anxious
	রাগিণী	Raga (music), accepted as a female counterpart of raga. Used for expression within the song through melody. This melody is from inner grudge (2 nd to none) due to unconsciousness
	খসা	Only shell outside with nothing inside
	সে দিন	That Day - Day 2 of never- ending suffering
	কথা	Truth
	চরম	Life force that makes living possible which initiated in this cycle
	মধু	Sweetness or attraction
	যামিনী	Night of unconsciousness or death / যম (Phase three)

5.20 আকাশভরা সূর্য-তারা, বিশ্বভরা প্রাণ

Song	20
Parjaay	Prakriti
Upa-Parjaay	Sadharan
Written On	1924
Collection	Swarabitan

Summary	<p>The physical sky is adorned with the radiant presence of the sun and stars, marvels of tangible creation. Simultaneously, the psychological world is teeming with unconscious lives (প্রাণ), shaping the intricacies of our inner world. Within these realms, the concept of the “Realized Self” has discovered its rightful place within the confines of the human body, a remarkable product of creation. These unconscious lives experience waves of boundless darkness, constantly ebbing and flowing. It is within this uncreated realm that the “Unconscious I” resides, pulling sustenance from the physical body's life force and depleting it to sustain its own existence.</p> <p>To comprehend the essence of this primal pull, one must grasp the significance of both the forests, symbolizing a state of being lost, and the flowers, representing the unique blossoming of individuals showered with praise. Unlocking the mysteries of the unknown requires a receptive mind, keen eyes, and a harmonious connection with the earth. Through these</p>
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	gateways, the truths of the “Conscious SELF” materialize, akin to songs enriched with lyrics and melody, derived from these wondrous revelations.
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Verse	Bangla Lyrics	As Understood
1	আকাশভরা সূর্য-তারা, বিশ্বভরা প্রাণ,	Sky ^{physical} is filled with Sun- Stars ^{physical-creation} , universe ^{psychological worlds} is filled with life ^{unconscious}
2	তাহারি মাঝখানে আমি পেয়েছি মোর স্থান,	Within that I ^{conscious SELF} have found my ^{realized SELF} place
3	বিশ্বয়ে তাই জাগে আমার গান।।	With that amazement, my ^{conscious SELF} song ^{lyrics and melody} comes to life
4	অসীম কালের যে হিল্লোলে জোয়ার-ভাঁটায় ভুবন দোলে	By That Wave of the Infinite time ^{darkness} , high-and-low tide rocks the world ^{psychological / mind} driven
5	নাড়ীতে মোর রক্তধারায় লেগেছে তার টান,	I ^{realized SELF} have realized his “Unconscious I” of Phase three ^{pull} , at the core of my ^{realized SELF} physical-existence ^{নাড়ীতে মোর} রক্তধারায়
6	ঘাসে ঘাসে পা ফেলেছি বনের পথে যেতে,	I ^{realized SELF} have stepped on grass ^{green} while walking in the forest's ^{lost} path.
7	ফুলের গন্ধে চমক লেগে উঠেছে মন মেতে,	I ^{realized SELF (recalls)} am startled; my ^{realized SELF (recalls)} mind

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		becomes uncontrolled with the smell ^{success/achievements} of flowers ^{lost-individuals around - fully bloomed}
8	ছড়িয়ে আছে আনন্দেরই দান,	Gift ^{realization} from joy ^{material-being/worldly pleasure while being unconscious} laying around
9	কান পেতেছি, চোখ মেলেছি, ধরার বুকে প্রাণ তেলেছি,	I ^{realized SELF} started to listen, opened my eyes ^{physical} , poured life ^{unconscious} on earth's plain (realize and be with the creation)
10	জানার মাঝে অজানারে করেছি সন্ধান,	Looked for unknown ^{unconscious} I and the creation ^{within known} while being conscious ^{known} memory and experience

	Song Pointers	As Understood
	আকাশ	Physical Sky
	আমার / আমি / আমরা	Conscious SELF
	তোমার / তব / তুমি / তোমায় / তার	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place,

		marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	গান	Lyrics (consciousness) and melody (unconsciousness)
	ভুবন	Individual world <small>psychological / mind driven</small>
	ঘাসে ঘাসে	Green Grass - force of creation
	চমক	Startle
	নাড়ী	Core of our physiological creation
	রক্তধারা	Physical-existence / creation
	ফুল	Flowers - fully bloomed individual
	গন্ধ	Smell an allegory for praise (গীত) - গীতগন্ধ

5.21 আমার মল্লিকা বনে

Song	21
Parjaay	Prakriti
Upa-Parjaay	Basanta
Written On	1931
Collection	Nobin

Summary	
	<p>Jasmine Forest serves as a metaphor for the “1st day and the night” of a two-day human journey, symbolizing both the “Day 1” (Phase two) and the darkness of Night (Phase three). It commences with the arrival of a new day (Phase two), characterized by the state of unawareness, and concludes with an ongoing immersion in the realm of unconsciousness, marked by a definitive “Point-of-no-Return.”</p> <p>At this critical juncture, the fatigued “Unconscious I” undergoes a transformation into a pained creeper (মালতীলতা). This transformation signifies the end of the “desire rainfall” and the commencement of Day 2, which brings forth a new cycle of unending sufferings. It is during this day that the final truth is confessed, ultimately attributing blame to the state of unconsciousness.</p>

Verse	Bangla Lyric	As Understood
1	আমার মল্লিকা বনে,	In my ^{conscious SELF (recalls)} Mollika ^{Phase two and three} forest
2	যখন প্রথম ধরেছে কলি	When first bud ^{initiation of Phase} ^{two} appeared
3	আমার মল্লিকা বনে।	In my ^{conscious SELF} Mollika ^{phase two and three} forest
4	তোমারো লাগিয়া তখনি, বন্ধু	Right then for you ^{unconscious I,} my friend
5	বেঁধেছিনু অঞ্জলি।	Put-together-palms-of-hands for offering
6	তখনো কুহেলী জালে সখা,	It was then foggy net ^{no clarity,} trapped - companion ^{male,} unconscious
7	তরুণী উষার ভালে	At virgin dawn ^{Day 1 or Phase two}
8	শিশিরে শিশিরে অরুণমালিকা,	Rising sun ^{Day 1} rays as garland ^{to unconscious I} in dew
9	উঠিতেছে ছলোছলি।	Appeared very-shiny ^{like almost} overflowing tears in eyes
10	এখনো বনেরও গান,	Even now the song of the forest
11	বন্ধু হয় নি তো অবসান	Hasn't ended friend
12	তবু এখনি যাবে কি চলি।	Yet will you go now
13	ও মোর করুণ বল্লিকা,	O my ^{realized SELF} in-pain creeper ^{মালতীলতা}
14	ও তোর শ্রান্ত মল্লিকা	O your ^{unconscious I of phase three} tired Jasmine
15	ঝরো-ঝরো হল,	Dropping of the rain is over

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16	এই বেলা তোর শেষ কথা দিস বলি।	This day ^{Day 2} tell your unconscious I of phase three final truth
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	Song Pointers	As Understood
	আমার	Conscious SELF
	তুমি / তোমার	Unconscious I
	কলি	Flower bud. Allegory for the initiation of Day 1.
	মল্লিকা	Jasmine Flower (allegory for Day 1). It blooms in winter
	অঞ্জলি	Palms of hands put together as for offering, posture of offering, offering
	কুহেলী	Foggy
	জাল	Net
	তরুণী	Virgin
	উষা	Dawn
	ভালে	At
	অরুণ	Ray of rising sun
	মালিকা	Small garland, string, ornamental chain
	ছলোছলি	Very-shiny ^{like almost overflowing tears} in eyes
	করুণ	Sorrowful in pain
	বল্লিকা	Creeper, twig, terminal parts of a shoot. Changing to মালতীলতা

	এই বেলা	This day or current living (comprised of two livings) before the “Point-of-no- Return”
	শেষ কথা	Final truth

5.22 ওই মালতীলতা দোলে

Song	22
Parjaay	Prakriti
Upa-Parjaay	Borsha
Written On	1936
Collection	Swarabitan

Summary	<p>After reaching the irreversible stage, the “Point-of-no-Return”, of Phase four, the heart of the “Realized SELF” becomes as susceptible as the swaying “Malati creeper” on the Piyal tree, moved by the breeze of the new day ^{Day 2 of suffering}. His desires dissipate like fleeting clouds. The destination of this “Realized SELF” in the next cycle remains uncertain, where he will encounter another opportunity amidst the psychological darkness of Phase three to heed the life-affirming words of a separated female ^{conscious SELF}.</p>
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Verse	Bangla Lyric	As Understood
1	ওই মালতীলতা দোলে	That Malati creeper “Realized SELF” after the “Point-of-no-Return” rocks ^{back-and-forth}
2	পিয়াল তরুর কোলে পূব- হাওয়াতে।।	In the lap of Piyal tree from East ^{Day 2 of suffering} wind
3	মোর হৃদয়ে লাগে দোলা, ফিরি আপনভোলা---	My ^{realized SELF} heart feels the rocking, I return forgetting Self

4	মোর ভাবনা কোথায় হারা, মেঘের মতন যায় চলে।।	Don't know where My ^{realized} SELF thought is lost, gone away like clouds
5	জানি নে কোথায় জাগো ওগো বন্ধু পরবাস---	Don't know where you will come-to-life ^{reincarnation} o-you- friend-in-darkness ^{from desire} in the next cycle
6	কোন্ নিভৃত বাতায়নে।	In a secluded window ^{in the} awakening moment
7	সেথা নিশীথের জল-ভরা কণ্ঠে	There in darkness ^{psychological} in a life-giving voice
8	কোন্ বিরহিণীর বাণী তোমারে কি যায় ব'লে।।	Is there a message from an estranged female ^{conscious SELF} , saying something to you?

	Song Pointers	As Understood
	তুমি	Unconscious I
	আমার / আমি / আমায়	Conscious SELF
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering

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		beyond the “Point-of-no-Return.
	মালতী	Maloti-lota or Malati (<i>Aganosma heynei</i> , family: Apocynaceae) is a fast-growing large bushy creeper with woody stem and white five petal flowers. It is planted in parks, garden.
	পিয়াল তরুর	Piyal tree. It grows in forest and produces fruit with a single seed. The fruit is dark when ripens and look very similar to grapes.
	আপন	Unconscious I
	ভাবনা	Thoughts
	ওগো	O-you-in-darkness <small>from desire</small>
	জাগো	Come to life or rebirth
	পরবাস	Reincarnation in the next cycle
	বাতায়ন	Window - a view for awakening
	নিশীথ	Psychological darkness resulted from unconsciousness
	জল- ভরা	Full of water or life
	বিরহিণী	Conscious SELF

5.23 মন মোর মেঘের সঙ্গী

Song	23
Parjaay	Prakriti
Upa-Parjaay	Borsha
Written On	1939
Collection	

Summary	<p>In Phase three, as the cloud takes shape, our minds become one with it. We wander aimlessly towards the horizon, then into emptiness, pouring out songs devoid of clarity. As time elapses, we transition to the fourth phase, where our minds soar on the wings of sacred white ^{pure} cranes. The rain transforms into a storm accompanied by lightning that illuminates our path for the time being and then to become lost ^{allegorical} in subsequent darkness in other times.</p> <p>During this stage, water flows freely and ceaselessly, forming an ocean that signals widespread devastation. Finally, in the last stage, the wind emerges from the eastern sea, bringing forth a new day ^{Day 2 of suffering} filled with endless misery. The riverbanks swell and become restless. Our minds are filled with horror as we sink into the depths of a dense forest, desperately seeking an escape among the violently swaying branches.</p>
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Verses	Bangla Lyrics	As Understood
1	মন মোর মেঘের সঙ্গী,	My ^{realized SELF} mind is paired with clouds ^{veil} to see the stars
2	উড়ে চলে দিগ্দিগন্তের পানে	Fly towards horizons aimlessly
3	নিঃসীম শূন্যে শ্রাবণবর্ষসঙ্গীতে	Then towards endless emptiness to downpour as songs of rainy season
4	রিমিঝিম রিমিঝিম রিমিঝিম॥	Sound of small droplets droplets droplets (three phase of four)
5	মন মোর হংসবলাকার পাখায় যায় উড়ে	My ^{realized SELF} mind flies on wings of superior flying white ^{sacred} cranes
6	ক্‌চিৎ ক্‌চিৎ চকিত তড়িত- আলোকে।	Sporadically suddenly-afraid ^{be aware} while in light-of-lightning
7	ঝঞ্জমঞ্জীর বাজায় ঝঞ্জা রুদ্র আনন্দে।	Tinkling-ankle-bracelet ^{our-} superiority-psychological-make-up makes-thunder-noise ^{as-storm} in dreadful joy
8	কলো-কলো কলমন্ড্রে নির্ঝরিণী	Water is flowing freely and continuously as stream with a low pitch sound ^{to create an ocean}
9	ডাক দেয় প্রলয়-আহ্বানে॥	Calls for upcoming all-around destruction

10	বায়ু বহে পূর্বসমুদ্র হতে	Scorching wind flows from East-Sea <small>new day, new realization in the sea</small>
11	উচ্ছল ছলো-ছলো তটিনীতরঙ্গে।	Swelling restless river-bank-waves
12	মন মোর ধায় তারি মত্ত প্রবাহে	My ^{realized SELF} mind rushes by that turbulent ^{uncontrolled} air-flow
13	তাল-তমাল-অরণ্যে	In very-deep-dark-forest
14	ক্ষুব্ধ শাখার আন্দোলনে॥	With raged branches swinging ^{for exit}

	Song Pointers	As Understood
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return.”
	মেঘ	Desire clouds <small>which prevent the stars to be seen</small>
	দিগ্দিগন্ত	Horizons

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	নিঃসীম	Endless
	বর্ষণসঙ্গীত	Downpour as songs ^{lyrics} (unconscious acts) and melody are being formed
	শ্রাবণ	2nd Monsoon month
	রিমঝিম	Sound of small rain droplets
	ঝুঁকি	Sporadically
	চকিত	Suddenly-afraid ^{be aware}
	তড়িত-আলোক	Light of lightning
	বজ্রনমস্কীর	Tinkling-ankle-bracelet ^{our-} superiority-psychological-make-up
	নির্ঝরিনী	Water Stream
	কলমন্ড্রে	Low pitch sound
	বায়ু	Scorching Wind
	পূর্বসমুদ্র	East Sea ^{new day, new realization in the} sea
	তাল	Very deep
	ক্ষুদ্র শাখার	Raged branches ^{allegorical psycho-} physical representation of "unconscious I" as a tree with no leaves

5.24 আয় তবে সহচরী

Song	24
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1879
Collection	Robichhaya

Summary	<p>The “Conscious SELF” revolves around the “Unconscious I” until reaching a critical threshold known as the “Point-of-Return”. The “Unconscious I” harnesses the “Conscious SELF” like a musical instrument, compelling her to create a haunting melody that disrupts the harmony of one's being. It urges her to disregard thoughts and sufferings while indulging in ceaseless desires day and night.</p> <p>At this juncture, there are four keys available to reclaim consciousness: 1) The moon and its radiant light symbolize “accomplishments derived from a stressful existence”, 2) Flowers embody the notion of “SELF destruction” driven by the desire to outshine others in righteous endeavors or surpass one's peers, 3) The flowing river represents the boundless joy of achieving “psychological superiority”, and 4) Overwhelming enthusiasm born out of admiration opens the mind and life to further depths of unconsciousness, pushing beyond the irreversible “Point-of-no-Return”.</p>
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Verse	Bangla Lyrics	As Understood
1	আয় তবে সহচরী	Come-on o-you ^{conscious SELF} companion ^{female}
2	হাতে হাতে ধরি ধরি	While holding both hands (two livings)
3	নাচিবি ঘিরি ঘিরি, গাহিবি গান	You ^{conscious SELF} will dance around ^{around (two livings) circling} unconscious I and sing songs
4	আন তবে বীণা	Then Bring your ^{conscious SELF} Indian lute ^{seven strings/physiology}
5	সপ্তম সুরে বাঁধ তবে তান	Then compose melody ^{voice /} unconsciousness at sustained seventh note
6	পাশরিব ভাবনা, পাশরিব যাতনা	Keep aside thoughts ^{mind driven} , keep aside pains ^{psycho-physical} misery from unconsciousness
7	রাখিব প্রমোদে ভরি দিবানিশি মনপ্রাণ	I ^{unconscious I} will keep mind and life ^{unconscious} filled day and night with joy ^{from desire}
8	চালো চালো শশধর	Hey-moon ^{reflection of heated/burned} life keep pouring
9	চালো চালো জোছনা	Keep pouring moon-light achievements of heated/burned life
10	সমীরণ, বহে যা রে ফুলে ফুলে চলি চলি	The wind flows, causing the flowers to sway in its embrace.
11	উলসিত তটিনী	River is flowing joyously

12	উত্থলিত গীতরবে খুলে দে রে মনপ্রাণ	In overwhelming enthusiasm born out of admiration ^{noise} prevents clarity, open ^{make them} boundless ^{your} unconscious I ^{mind} and life ^{unconscious}
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	Song Pointers	As Understood
	তবে	Then
	সহচরী	The companion ^{female / feminine}
	তান	Sustained melody in forth phase.
	বীণা	Indian lute with seven strings. It's the musical instrument to represent human life (psychology) on human physiology - human psycho- physical design
	পাশরিব	Keep aside
	যাতনা	Pain, misery ^{psycho-physical from} stress
	প্রমোদ	Joy from fulfillment of desire
	শশধর	Moon ^{lifeless} - holds the reflection from sun ^{unconscious} life and heat from it
	জোছনা	Moon-light resulting from Unconscious life ^{Sun, Moon and} psychological night simultaneously

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	সমীরণ	“Wind of War” resulting from righteous deeds competition
	ফুল	Flowers unconscious I blooming to their inner character
	উলসিত	Joyous
	গীতরবে	Praise is the noise that hinders clarity
	তটিনী	River psychological from desire fulfilment
	উথলিত	Overwhelming enthusiasm

5.25 তোমারেই করিয়াছি জীবনের ধ্রুবতারা

Song	25
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1880
Collection	Bhagna-hriday

Summary	<p>In the realm of consciousness, the “Unconscious I” serves as the ultimate guide for the “Conscious SELF” amidst the vast ocean ^{unending thoughts}. Wherever she ^{conscious SELF} ventures, he ^{unconscious I} remains ever-present and visible. His image consistently arises in her thoughts, and without his subtle presence, she feels adrift with no shore in sight. Should her heart ever veer off course, she immediately sees the “Unconscious I” wearing a mask of shame.</p>
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Verse	Bangla Lyric	As Understood
1	তোমারেই করিয়াছি জীবনের ধ্রুবতারা	I ^{conscious SELF} have made you ^{unconscious I} the absolute ^{guiding} beacon ^{star} of life
2	এ সমুদ্রে আর কভু হব নাকো পথহারা,	Will never lose the path in this ocean
3	যেথা আমি যাই নাকো তুমি প্রকাশিত থাকো,	Wherever I ^{conscious SELF} travel to, you ^{unconscious I} always remain exposed

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4	আকুল নয়নজলে ঢালো গো কিরণধারা	In worried tears ^{reflected and} realized vision, o-you-in-darkness, pour stream of sunrays scorching
5	তব মুখ সদা মনে জাগিতেছে সংগোপনে	Your face always appears in mind secretly
6	তিলেক অন্তর হলে না হেরি কুল-কিনারা,	If you ^{unconscious I} disappear break for a little time, I ^{conscious} SELF don't see any shore in the ocean (allegorically) or exit
7	কখনো বিপথে যদি ভ্রমিতে চাহে এ হৃদি,	If this heart ever wants to travel in a deviated path
8	অমনি ও মুখ হেরি শরমে সে হয় সারা,	Right then, I ^{conscious SELF} see, that face ^{of unconscious I} becomes ashamed all over

	Song Pointers	As Understood
	তুমি / তোমারে	Unconscious I
	আমার / আমি / আমায়	Conscious SELF
	ধ্রুব	Absolute, Eternal
	তারা	Star or guiding beacon
	সমুদ্র	Allegorical ocean created from mind driven thought process where we don't find any exit or shore
	পথ	Path - the four phase of human nonconscious journey
	আকুল	Worry, unsettled

	নয়ন	Eyes - reflected, realized vision
	তব	Unconscious I
	সংগোপন	Secret, conceal
	সদা	Always
	তিলেক	Very little time
	অন্তর	Interval, break, isn't there
	কূল-কিনারা	Exit, no shore in an ocean (allegorically)
	হেরি	I see

5.26 তুমি কোন্ কাননের ফুল, কোন্ গগনের তারা

Song	26
Parjjay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1886
Collection	Kori O Komal

Summary	<p>The “Conscious SELF” endeavors to recollect the essence of the “Unconscious I” like a flower in an unknown garden or a star in a night sky, delving into the realm of the psyche within a chapter of her unconscious dream. The recollection of when the “Unconscious I” sang and the gaze of his eyes (an un-reflected and un-realized vision) becomes almost forgotten yet sought for comprehension. Presently, the only element awakened within the conscious SELF's thoughts is the “Unconscious I,” which provides guidance through reflection.</p> <p>This guidance unfolds as follows: Firstly, the “Unconscious I” refrains from speaking the truth, preferring to stare and then depart. Secondly, amidst the moonlight's reflection, the “Unconscious I” dissolves into a smile, emanating an aura of accomplishment amid the strains of life. Thirdly, the “Conscious SELF” gazes at the moon, seemingly lifeless in slumber,</p>
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	but captivated by the allure of unconscious existence. Lastly, the eyes of the “Unconscious I,” unreflective and unrealized, radiate scorching sunrays that engulfs everything within and around, consuming all in its path.
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Verses	Bangla Lyrics	As Understood
1	তুমি কোন্ কাননের ফুল, কোন্ গগনের তারা	You ^{unconscious I} are a flower of which garden ^{phase three/darkness} , a star of which night-sky ^{psychological-darkness}
2	তোমায় কোথায় দেখেছি যেন কোন্ স্বপনের পারা	I ^{conscious SELF} have seen you ^{unconscious I} somewhere, as a chapter of some dream
3	কবে তুমি গেয়েছিলে, আঁখির পানে চেয়েছিলে, ভুলে গিয়েছি	What-day you had sung ^{without} realizing, you ^{unconscious I} looked at your eye ^{un-reflected/unrealized} vision, I ^{conscious SELF} almost forgot
4	শুধু মনের মধ্যে জেগে আছে ওই নয়নের তারা	Only awake amidst mind is the star ^{unconscious I} providing direction ^{within that eye} reflected/realized vision
5	তুমি কথা কোয়ো না, তুমি চেয়ে চলে যাও	You ^{unconscious I} don't speak the truth, you ^{unconscious I} stare ^{don't} see then leave
6	এই চাঁদের আলোতে তুমি হেসে গ'লে যাও	In the midst of this moon-light ^{reflection of achievements from}

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		stressed life, you melt down in smile.
7	আমি ঘুমের ঘোরে চাঁদের পানে চেয়ে থাকি মধুর প্রাণে	I conscious SELF (recalls) in slumber keep looking at the moon lifeless in sweet attracted life unconscious
8	তোমার আঁখির মতন দু'টি তারা চালুক কিরণধারা	While two stars, like your unconscious I two eyes un- reflected/unrealized, pour stream of scorching-sunrays

	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	তোমার / তব / তুমি / তোমায় / তার	Unconscious I
	কানন	Nightly Garden. কান = Ear, Krishna ^{Darkness} . It's a psycho- physical flower-garden resulted from doing things upon hearing (ear, কান) unconsciously without conscious evaluation.
	গগন	Night Sky ^{psychological darkness}
	পারা	Chapter
	গেয়েছিলে	“Unconscious I” sings, “Conscious SELF” listens the lyrics.
	নয়নের তারা	Star ^{unconscious I} provides the direction within eye ^{reflected/realized vision}

	কথা	Truth
	চাঁদের আলোতে	Moon-light resulting from Unconscious life Sun, Moon and psychological night simultaneously .
	চাঁদ	Moon ^{lifeless} - holds the reflection from Sun - unconscious life and stress from it.
	আঁখি	Eye ^{un-reflected / unrealized}
	নয়ন	Eye ^{reflected / realized}
	ঘুমের ঘোরে	Slumber ^{veiled consciousness}

5.27 ভালোবেসে যদি সুখ নাহি তবে কেন

Song	27
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1888
Collection	Maayar Khela

Summary	<p>The anticipation of happiness derived from romantic love between a man and a woman arises from a lack of awareness regarding the hidden aspects of oneself, known as the “Unconscious I,” as revealed through self-reflection. However, seeking contentment by exchanging the thoughts and emotions of these unconscious individuals proves fruitless, as the mind serves as the driving force behind the “Unconscious I.” He ignites the flame of desire within the heart and adorns the illusory mirage of life in the desert.</p> <p>Instead of pursuing this path, the optimal choice lies in comprehending the nearby “Unconscious I.” Once this understanding is attained, all physical needs can be fulfilled by recognizing the distinctive qualities of the “Unconscious I” — a gust of wind that brings turmoil, the adornment of flowers boosts one’s ego, and the beloved sanctuary of the cuckoo’s voice. This attraction to these characteristics extends the existence of the psychological realm, a potent</p>
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	force that consumes both vitality and youth. Hence the awareness, why persist in this fog of uncertainty?
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Verse	Bangla Lyric	As Understood
1	ভালোবেসে যদি সুখ নাহি তবে কেন,	If there is no happiness in love ^{between a male and a female} then why,
2	তবে কেন মিছে ভালোবাসা।	Then why the illusion of love
3	মন দিয়ে মন পেতে চাহি। ওগো কেন,	Want to attract mind ^{of} unconscious I (male or female) by giving away mind ^{of unconscious I} (male or female), why o-you-in- darkness ^{from desire}
4	ওগো, কেন মিছে এ দুরাশা॥	Why this illusion of false hope
5	হৃদয়ে জ্বালায়ে বাসনার শিখা, নয়নে সাজায়ে মায়ামরীচিকা,	Burning desire-flame in heart, with decorated illusion- driven-mirage in vision ^{reflected} and realized
6	শুধু ঘুরে মরি মরুভূমে। ওগো, কেন	Only dying while circling in the desert. Why o-you-in- darkness ^{from desire}
7	ওগো, কেন মিছে এ পিপাসা॥	Why the illusion for this thirst ^{for desire and illusion-driven-mirage}
8	আপনি যে আছে আপনার কাছে,	You ^{unconscious I} have you ^{unconscious I} near

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9	নিখিল জগতে কী অভাব আছে।	Knowing that will remove shortages to fulfill any need in the whole physical world
10	আছে মন্দ সমীরণ, পুষ্পবিভূষণ,	Also available ill wind, floral-adornment achievements of unconscious I,
11	কোকিলকূজিত কুঞ্জ।	Beloved shelter of cuckoo voice singing and listening songs with melody
12	বিশ্বচরাচর লুপ্ত হয়ে যায়-- এ কী ঘোর প্রেম অন্ধরাহ-প্রায়	Roaming in the whole universe psychological worlds (individual) becomes extinct out-of-sight - what is this deep attraction irrational almost swallows-all
13	জীবন যৌবন গ্রাসে। তবে কেন,	Devouring the living physical and the youth vigor. Then why,
14	তবে কেন মিছে এ কুয়াশা॥	Then why the illusion for this fog unclarity

	Song Pointers	As Understood
	ওগো	O you in-Darkness from desire
	আমার / আপনার	Conscious SELF
	তুমি / আপনি	Unconscious I
	ভালোবাসা	Love between a male and a female
	মিছে	Illusion

	মন	Mind of unconscious I
	দুরাশা	False hope
	নয়নে	Vision ^{reflected and realized} of the song writer
	মায়ামরীচিকা	Illusion driven mirage
	মরুভূমে	In desert
	পিপাসা	Thirst for desire and illusion- driven-mirage
	নিখিল	Whole
	জগত	Physical world that includes all physical aspects of our dwellings.
	অভাব	Shortage to fulfill any need
	সমীরণ	Wind from the righteous (দক্ষিণ) war (সমর)
	পুষ্পবিভূষণ	Floral-adornment
	কোকিলকূজিত	Cuckoo's voice / melodious (unconscious and intoxicated) existence
	কুঞ্জ	Beloved Shelter
	বিশ্বচরাচর	Roaming in psychological world of all
	লুপ্ত	Non-existent / becomes out of sight
	অন্ধরাহ্ন	That swallows everything
	গ্রাস	Devour

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	প্রেম	Attraction
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5.28 আমার পরান যাহা চায়

Song	28
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1888
Collection	Maayar Khela

Summary	<p>The desire-darkness known as “Unconscious I” manifests in the life of the “Realized self” beyond the “Point-of-no-Return”. At this juncture, “Unconscious I” takes on a feminine form, embodying all the physical suffering that exists. She solely sustains unconsciousness, forsaking the gift of creation (the body and the physical universe), with no hope of recovery. When “Unconscious I” goes unrecognized or separated in the “2nd Living” of existence, the “Conscious SELF” resides within him. Nonetheless, she still wishes for the happiness of “Unconscious I” if he were to find love with other individuals, regardless of her own pain in the darkness.</p>
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Verse	Bangla Lyric	As Understood
1	আমার পরান যাহা চায়	What my ^{conscious SELF / late} realization life ^{unconscious} wants
2	তুমি তাই, তুমি তাই গো।	You're that, you're that in-darkness ^{from desire}

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3	তোমা ছাড়া আর এ জগতে	Without you ^{unconscious I} in this physical world
4	মোর কেহ নাই, কিছু নাই গো।।	I realized SELF / late don't have no one, have nothing as I am in darkness ^{from desire}
5	তুমি সুখ যদি নাহি পাও,	If you ^{unconscious I} don't get happiness
6	যাও সুখের সন্ধানে যাও-	Go, go find your ^{unconscious I} happiness
7	আমি তোমারে পেয়েছি হৃদয়মাঝে,	I realized SELF have found you ^{unconscious I} within my heart
8	আর কিছু নাহি চাই গো।।	Don't want anything more
9	আমি তোমার বিরহে রহিব বিলীন,	I ^{conscious SELF} will be non-existent while estranged from you ^{unconscious I}
10	তোমাতে করিব বাস	Yet will reside in you ^{unconscious I}
11	দীর্ঘ দিবস দীর্ঘ রজনী,	Long day ^{2nd living (রবি)} , Long night ^{2nd living / darkness - no clarity}
12	দীর্ঘ বরষ-মাস।	Long rainy-season ^{2nd living / storm, rain to create ocean}
13	যদি আর-কারে ভালোবাস,	If you ^{unconscious I} love ^{male and female} anyone else
14	যদি আর ফিরে নাহি আস,	If you ^{unconscious I} never come back
15	তবে তুমি যাহা চাও তাই যেন পাও,	Then, I ^{conscious SELF} wish, you get whatever you want

16	আমি যত দুখ পায় গো।।	In spite of all pain, I get from-desire-darkness
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	Song Pointers	As Understood
	তুমি	Unconscious I
	আমার / আমি / আমায়	Conscious SELF
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	পরান	Life ^{realized}
	গো	Darkness ^{from desire}
	জগত	Physical world that includes all physical aspects of our dwellings.
	সুখ	Happiness is the want of “Unconscious I”
	বিরহ	Estranged - when “Unconscious I” isn't aware of “Conscious SELF”

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	বাস	Reside - “Conscious SELF” resides in “Unconscious I”
	দীর্ঘ দিবস	Long day - 2nd Living
	দীর্ঘ রজনী	Long night ^{psychological darkness} - it's also 2nd Living when “Unconscious I” not realized.
	দীর্ঘ বরষা-মাস	Period of monsoon rain is also the “2nd living” time- frame when storm, rain all around, river flows high, and ocean is being formed. Also, the period to recollect the year and the seasons.
	ভালোবাসা	Love between a male and female

5.29 আমারে করো তোমার বীণা, লহো গো লহো তুলে

Song	29
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1894
Collection	

Summary	<p>Today, on the day of awakening, the “Conscious SELF” becomes aware of how the “Unconscious I” has manipulated her ^{physiology} with his desires. The intricate dance of his desire-wrapped fingers on the strings of the Indian lute becomes apparent. His hands, soft like lotus petals, have long been instrumental in nourishing the life of unconsciousness. His entire existence is muddled by the things he hears.</p> <p>He finds himself on a tumultuous journey of both joy and sorrow. Meanwhile, the “Conscious SELF” is sad and remains silently at his feet, forgotten by him. It is unknown which melody from the Tanpura ^{force of creation} triggers his introspection, but through that awareness, self-praise will dissolve into insignificance, and news of happiness will flow towards the shores of eternity (রৌদ্দ).</p>
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Verse	Bangla Lyrics	As Understood
1	আমারে করো তোমার বীণা, লহো গো লহো তুলে।	You ^{unconscious I} make me ^{conscious SELF/Creation} your lyre

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		psycho-physical playground , your choice is desire-darkness গো
2	উঠিবে আজি তন্ত্রীরাজি মোহন অঙ্গুলে॥	Will materialize today day of consciousness / realization play of all strings seven with desire wrapped fingers
3	কোমল তব কমলকরে, পরশ করো পরান-'পরে,	Soft is your unconscious I palm as lotus you nourish your life unconscious with it
4	উঠিবে হিয়া গুঞ্জরিয়া তব শ্রবণমূলে॥	Your unconscious I whole- existence will appear as confused, because of what you unconscious I hear
5	কখনো সুখে কখনো দুখে কাঁদিবে চাহি তোমার মুখে,	Sometime in happiness sometime in sadness, whole- existence conscious SELF will cry looking at your face
6	চরণে পড়ি রবে নীরবে রহিবে যবে ভুলে।	Will be at your unconscious I feet in silence, you unconscious I will exist while forgetting her
7	কেহ না জানে কী নব তানে উঠিবে গীত শূন্য-পানে,	Nobody knows with what new support sustaining-melody-from- other-instrument in 4 strings praise will rise from within / realized towards no-where emptiness/upward

8	আনন্দের বারতা যাবে অনন্তের কূলে॥	News of happiness will reach at-the-bank of eternity ^{new} realization
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	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	তোমার / তব / তুমি / তোমায় / তার	Unconscious I
	বীণা	Indian Lute. It's the musical instrument to represent human life (psychology) on human physiology. Sound human psycho-physical design
	গো	Desire ^{Darkness}
	আজি	Today ^{day of consciousness / realization}
	তন্ত্রীরাঙ্গি	All seven strings of Indian Lute
	কমলকর	Hands like lotus (sacred)
	গুঞ্জরিয়া	Confused
	তান	Melody from a four strings instrument (তানপুরা) triggers individual to think over
	গীত	Praise
	অনন্ত	Eternity ^{the present moment}

5.30 তুমি রবে নীরবে

Song	30
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1895
Collection	

Summary	<p>The essence of the “Unconscious I” dwells deep within the heart, alongside the Ego and a tumultuous sense of identity that remains concealed in the realm of unconsciousness. This entity, often compared metaphorically to the full moon at midnight, is shrouded, hidden, and remains unrecognized in the unconscious state.</p> <p>However, when one enters the realm of consciousness, this entity is acknowledged and embraced. He evokes a sense of pride and awakens a solitary existence, burdened with eyes brimming with sorrow. He also shields the “Realized SELF” from discovery, perpetuating the cycle of pain and suffering within an individual. Like a fragrant aroma experienced solely at midnight, he represents both the agony and the fulfillment of one's aspirations and desires.</p>
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Verse	Bangla Lyrics	As Understood
1	তুমি রবে নীরবে	You ^{unconscious I} will reside in-silence
2	হৃদয়ে মম	In-heart dearly ^{with Ego and raged identity}
3	নিবিড়, নিভৃত, পূর্ণিমা নিশীথিনী-সম	Embraced, Secluded, As Full-Moon ^{in psychological sky / গগন} at Mid-Night ^{psychological night / 2nd Living}
4	মম জীবন যৌবন	Dear ^{with Ego and raged identity} living and youth
5	মম অখিল ভুবন	Dear ^{with Ego and raged identity} whole world ^{psychological / mind driven}
6	তুমি ভরিবে গৌরবে	You ^{unconscious I} will fill with-pride
7	নিশীথিনী-সম	As Mid-Night ^{psychological night / 2nd Living}
8	জাগিবে একাকী তব করুণ আঁখি	Will be awake alone with your ^{unconscious I} sore eyes ^{un-reflected/unrealized}
9	তব অঞ্চল ছায়া মোরে রহিবে ঢাকি	Your ^{unconscious I} dwelling's shadow will cover ^{not to be found me} ^{realized SELF}
10	মম দুঃখবেদন	Dear ^{with Ego and raged identity} painful suffering
11	মম সফল স্বপন	Dear ^{with Ego and raged identity} fulfilled dream ^{isn't that I wanted}

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12	তুমি ভরিবে সৌরভে	You ^{unconscious I} fill with fragrance
13	নিশীথিনী সম	As Mid-Night ^{psychological night /} 2nd Living

	Song Pointers	As Understood
	তব / তুমি	Unconscious I
	মম	Dear, Ego or raged identity
	পূর্ণিমা নিশীথিনী-সম	Ego or Raged Identity acts as a sun (রবি) but can't be visualized in unconscious state. Its ray is reflected on the Moon ^{allegorical / lifeless} causing moonlight
	অখিল ভুবন	Whole world ^{psychological / mind} driven
	আঁখি	Eyes ^{un-reflected/unrealized}
	সৌরভে	Fragrance of flowers. “Unconscious I” blooms to his nature ^{sufferings, fulfilled dream,} ^{sore eye due to no sleep, etc.} as Mid- Night. And everyone rushes to that state ^{broken psycho-} ^{physiology / ভাঙা দিনের ঢেলা} unconsciously to be realized in conscious state.

5.31 তুমি সন্ধ্যার মেঘমালা

Song	31
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1901
Collection	

Summary	<p>The song explores the relationship between the “Conscious SELF” and the “Unconscious I,” delving into their identities and states of awareness. In the unconscious state, the “Unconscious I” is shaped and formed by the “Conscious SELF,” which becomes evident in the conscious state. This story unfolds when the “Psychological Cloud,” comprised of desires and identity, begins to take shape towards the end of “Day 1”, initiating the evening. As a result, a psychological night engulfs the view of the physical sky, obstructing the ability to perceive the stars and their creation. Tagore's songs aim to define the “Unconscious I” as depicted in verse 14, which is the primary source of suffering resulting from the desired pursuits of the SELF, as described in verse 2.</p>
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Verse	Lyrics	As Understood
1	তুমি সন্ধ্যার মেঘমালা	You ^{unconscious I} are strings of evening clouds ^{of darkness / end of Day 1}

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2	তুমি আমার সাধের সাধনা	You ^{unconscious I} are my wished pursuit
3	মম শূন্যগগনবিহারী	Dear ^{raged identity} empty-night sky ^{desire driven darkness} -traveler
4	আমি আপন মনের মাধুরী মিশায়ে তোমারে করেছি রচনা	I ^{conscious SELF} have composed you ^{unconscious I} with my own mind-driven intoxication/sweetness
5	তুমি আমারি, তুমি আমারি	You're ^{unconscious I} mine, you're mine (two livings)
6	মম অসীমগগনবিহারী	Dear ^{raged identity} limitless-night sky ^{desire driven darkness} -traveler
7	মম হৃদয়রক্তরাগে তব চরণ দিয়েছি রাঙিয়া	I ^{conscious SELF} painted your ^{unconscious I} feet ^{standing} using own dear ^{raged identity} heart-extracted-blood-soaked-rage musical formation
8	ওই সন্ধ্যাস্বপনবিহারী	That ^{recollected/realized} evening darkness ^{dream} -traveler
9	তব অধর ঐঁকেছি সুধাবিষে মিশে মম সুখদুখ ভাঙিয়া	I ^{conscious SELF} painted your ^{unconscious I} lips ^{speech} from mix of elixir-and-poison overcoming my happiness-and-sadness
10	তুমি আমারি, তুমি আমারি	You're ^{unconscious I} mine, you're mine (two livings)
11	মম বিজনজীবনবিহারী	Dear ^{raged identity} lifeless-living-traveler

12	মম মোহের স্বপন-অঞ্জন তব নয়নে দিয়েছি পরায়ে	I ^{conscious SELF} adorned your unconscious I eyes ^{reflected/realized} with dear ^{raged identity} dream liner
13	ওই মুগ্ধনয়নবিহারী	That ^{recollected/realized} awed-eyed ^{reflected/realized} -traveler
14	মম সঙ্গীত তব অঙ্গে অঙ্গে দিয়েছি জড়িয়ে জড়িয়ে	I ^{conscious SELF} have adorned your ^{unconscious I} existence ^{psycho-} ^{physical} with dear ^{raged identity} songs
15	তুমি আমারি, তুমি আমারি	You're ^{unconscious I} mine, you're mine (two livings)
16	মম জীবনমরণবিহারী	Dear ^{raged identity} living ^{physical} _ death ^{physical} -traveler
17	তুমি সন্ধ্যার মেঘমালা	You ^{unconscious I} are strings of evening clouds ^{of darkness / end of} day 1
18	তুমি আমার সাধের সাধনা	You ^{unconscious I} are my wished pursuit

	Song Pointers	As Understood
	আমার / আমি / আমারি	Conscious SELF
	হে / তোমার / তব / সে / তোমা / তুমি	Unconscious I
	সন্ধ্যা	Evening ^{Psycho-Physical} of “Day 1”
	মেঘমালা	Strings of clouds ^{psychological} which concludes “Day 1” of

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		living to begin the psychological night. It also prevents the view of the stars in the physical sky to realize the magnificence of creation.
	মম	Dear, Ego or raged identity
	গগন	Psychological night sky ^{desire} driven darkness which covers 2 nd living in unconscious state
	আপন	SELF / Own
	রাগ	Anger, Rage, Raga (musical formation of Hindustani classical)
	ভাঙিয়া	Overcoming, crashing, concealing
	অঙ্গে অঙ্গে	Songs are wrapped or adorned on to “Unconscious I” to define the undefinable

5.32 ও যে মানে না মানা

Song	32
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1909
Collection	Prayashchitta

Summary	<p>The “Unconscious I” denies recognition of his wrongdoing as he transitions into Phase four. The obscurity of black dust has veiled the lamp, obstructing self-reflection. At this juncture, distress engulfs, disrupting physiological harmony. Spring, symbolizing self-esteem and accomplishments, manifests as sorrow within the floral forest. Failure to retrace one's steps to go back (পারাবার) will propel them beyond the “Point-of-no-Return”, plunging into profound darkness and perpetual misery within this cyclic existence.</p>
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Verse	Bangla Lyrics	As Understood
1	ও যে মানে না মানা,	O He ^{unconscious I} refuses to acknowledge his own transgression (phase three to phase four)
2	আঁখি ফিরাইলে বলে না না না	When he ^{unconscious I} turns his eyes ^{unrealized/un-reflected} back to

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		reflect, He unconscious I says No, No, No nothing to see or reflect
3	যতো বলি নাই রাত্তি	The more I conscious SELF (recalls) say, it's not night physical
4	মলিনো হয়েছে বাতি,	Black-dust has covered the lamp preventing the backward view
5	মুখপানে চেয়ে বলে না না না	He unconscious I looks at his face and says, No, No, No it just can't happen
6	বিধুর বিকল হয়ে ক্ষ্যাপা পবনে	He transformed into widowed distressed / without wife and out-of- ordered - residing in an angered raged-identity high-wind psychological state
7	ফাগুন করেছে হাহা ফুলেরো বনে,	Spring appears as grief in flower forest lost
8	আমি যতো বলি তবে	The more I conscious SELF (recalls) say to Him unconscious I
9	এবার যে যেতে হবে,	Now, it's time to go back পারাবার
10	দুয়ারে দাঁড়িয়ে বলে না না না	He stands at the door and says No, No, No. doesn't want to come within

	Song Pointers	As Understood
	ও যে	O He - Unconscious I
	আঁখি	Un-reflected vision

	মলিন	Rusted, gloomy, Black-dust, unclean
	মুখ	Physical face
	বিধুর	Widowed ^{distressed / without wife}
	বিকল	Out-of-ordered or non-functioning physiology
	ক্ষ্যাপা	Angered
	ফাগুন	Spring - Celebration of self-superiority and inner grief from physiological decay
	হাহা	Extreme grievance
	ফুলেরো বনে	Flowers ^{bloomed/materialized} (synonymous to individuals bloomed to their own psychological orientation) forest ^{lost}
	পারাবার	Journey to come back home conscious psycho-physiology
	দুয়ার	Home door - which separates the inner living (sound psycho-physical) from the outer/social. It's also the gate at the "Point-of-no-Return". Once crossed, one has to go through the next cycle for liberation.

5.33 খোলো খোলো দ্বার, রাখিয়ে না আর

Song	33
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1910
Collection	Raaja

Summary	<p>Verse 1-4: The “Conscious SELF” is requesting the “Unconscious I” to promptly open the door and avoid making her wait outside standing. It is now the moment to heed this call, to look backward, and to wholeheartedly embrace consciousness.</p> <p>Verse 5-7: The foundational steps towards attaining consciousness have been completed. These steps include: 1) the appearance of evening stars, 2) the transfer of the luminous vessel (“Unconscious I” with a longing for desire), and 3) the assurance provided by traversing the submerged sea and transitioning from Phase three to Phase two (পারাবার).</p> <p>Verse 8-11 The realm of consciousness presents a multitude of offerings, encompassing a fresh existence, a rejuvenated planet, and a profound reflection of one's journey. These symbolic offerings can be envisioned as follows: 1) an abundant pitcher brimming with the essence of life, 2) rain that rejuvenates the barrenness of the earth, 3) two livings symbolically separated by a river, akin to pure and sacred entities, 4) events</p>
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	<p>meticulously arranged to facilitate recollection, 5) the deliberate plucking of flowers, representing achievements and successes, and 6) the careful stringing of a garland, adorning the “Unconscious I” from its very inception.</p> <p>Verse 12-14: Once one embraces consciousness, all the illusory constructs of the “unconscious state” dissolve. These include: 1) the desire-rainbow fades away completely, returning to obscurity; 2) birds find their way back to their nests, understanding the lyrics and ceasing their aimless flight; and 3) all the paths once devised in the physical world, guided by psychological darkness in pursuit of happiness or success, vanish into the darkness.</p>
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Verse	Bangla Lyric	As Understood
1	খোলো খোলো দ্বার, রাখিয়ো না আর	Open, open the door ^{of} psychosocial house, do not keep any longer ^{time is passing quick, it's} phase three
2	বাহিরে আমায় দাঁড়িয়ে।	Me ^{conscious SELF} standing outside
3	দাও সাড়া দাও, এই দিকে চাও	Respond to the call, respond (two livings), look at this direction
4	এসো দুই বাহু বাড়িয়ে॥	Come with open arms to embrace

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5	কাজ হয়ে গেছে সারা, উঠেছে সন্ধ্যাতারা,	Work is over as the evening- stars are visible
6	আলোকের খেয়া হয়ে গেল দেয়া	Boat ^{unconscious I} of light ^{desire-} darkness is handed-over
7	অসুসাগর পারায়ে॥	With the sunken-sea psychological floating no-more and the cross-over ^{from phase three to phase} two
8	ভরি লয়ে বারি এনেছি তো বারি	I am here with the pitcher filled with water ^{life} , also brought the rain ^{to revive the earth}
9	সেজেছি তো শুচি দুকুলে,	Also, I ^{Conscious SELF} appear as pure ^{spotless} in both banks ^{two} livings for you to feel ashamed
10	বেঁধেছি তো চুল, তুলেছি তো ফুল	Also, I tied-up the hair ^{put} things in order, also plucked the flowers ^{achievements}
11	গেঁথেছি তো মালা মুকুলে।	Also, I strung the garland in- the-bud ^{from the beginning}
12	ধেনু এল গোঠে ফিরে, পাখিরা এসেছে নীড়ে,	Desire-rainbow came-back to it's shade ^{origin of desire} identified, Birds ^{lyrics/message} understood came back to their tree-houses ^{nests}
13	পথ ছিল যত জুড়িয়া জগত	All devised paths ^{crafted for} happiness in unconscious (darkened) state in the physical world

14	আঁধারে গিয়েছে হারিয়ে॥	Are lost ^{no-value / when darkness is understood} forever in the darkness ^{psychological}
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	Song Pointers	As Understood
	আমার / আমি / আমায়	Conscious SELF
	দ্বার	House door (গৃহ দ্বার): Psycho-social existence (Outward)
	সড়া দাও	Response
	দুই বাহু	Open arms
	সন্ধ্যাতারা	Evening stars to reveal the creations and the path being travelled
	সারা	Work is done - All entities for realization are present. It's just a matter of looking and unlocking the psychological blockage.
	আলোক	Light: the desire-darkness ^{গো}
	খেয়া	“Unconscious I” - who is made of desire-darkness
	অন্তসাগর	Sunken-sea. It's the sea that we craft in our mind with the rain from the clouds ^{psychological} of our minds. It's where we find ourselves helpless. This sea already

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		sunk no-more / water is swallowed by the earth for the ones who care to look.
	পারায়ে	Cross over to home - from phase three to phase two
	বারি	Water Pitcher
	বারি	Rain to revive the earth which was desert to “Unconscious I” allegorically
	সেজেছি	Dressed
	শুচি	Pure, sacred, clean
	দুকুলে	Two sides of the river. Allegory of two livings in four phases.
	বেঁধেছি তো চুল	Tie up the hair - allegory for put all things in order
	ফুল	Flowers - allegory for achievements
	মালা	Garland to adorn “Unconscious I”
	মুকুল	Flower bud - the starting point of all
	ধেনু	Cow - allegory for desire rainbow
	গোঠে	Cow shed - desire holder or initiator

	পাখি	Bird - allegory for “Unconscious I”
	নীড়	Bird's nest in the tree.
	জগত	Physical world that includes all physical aspects of our dwellings.
	আঁধার	Psychological darkness
	হারায়ে	Lost - allegory for “no value” or “no meaning”

5.34 আমার নিশীথরাতের বাদলধারা

Song	34
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1915
Collection	

Summary	<p>At the stroke of midnight, “Unconscious I” descends like monsoon rain from the desire-laden clouds formed during the evening of “Day 1” (গোধূলি). In Tagore's song, “Unconscious I” represents the melody, while “Conscious SELF” embodies the lyrics. Lost and desperate for an escape in the intricately woven dreamland of his mind, he holds possession of the “desire-induced darkness” that shrouds both his unconscious life and mind. However, the “Conscious SELF” is not seeking the allegorical heat of the Sun or new directions. Instead, she longs for “Unconscious I” to recognize that he is the very source of her anguish, as he responds to her tears.</p>
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Verse	Bangla Lyric	As Understood
1	আমার নিশীথরাতের বাদলধারা	My mid-night's monsoon-rain
2	এসো হে গোপনে	O you ^{unconscious I} come secretly

3	আমার স্বপনলোকে দিশাহারা	In My ^{conscious SELF} dreamland mind crafted ^{as-astray} lost, desperate for exit
4	ওগো অন্ধকারের অন্তরধন	O-you-in-desire hearty- treasure of darkness psychological
5	দাও ঢেকে মোর পরান মন	You ^{unconscious I} cover my realized SELF life ^{unconscious} and mind
6	আমি চাই নে, আমি চাই নে	I ^{conscious SELF} don't want, I conscious SELF don't want
7	আমি চাই নে তপন, চাই নে তারা	I ^{conscious SELF} don't want sun heat, don't want star ^{direction (in} nightly dreamland)
8	যখন সবাই মগন ঘুমের ঘোরে	When all are in sleep
9	নিয়োগো, নিয়োগো	Snatch away o-you-in-desire
10	আমার ঘুম নিয়োগো হরণ করে	You snatch away my ^{conscious} SELF sleep ^{sleepless night}
11	একলা ঘরে চুপে চুপে	Alone at-home in-silence
12	এসো কেবল সুরের রূপে	You ^{unconscious I} only come as melody ^{unconsciousness / lyrics not} understood
13	দিয়োগো, দিয়োগো	Please respond o-you-in- desire-darkness, please respond
14	আমার চোখের জলে দিয়োগো সাদা	Please respond within my conscious SELF tears ^{my sorrow is due} to your desire

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	Song Pointers	As Understood
	আমার / আমি	Conscious SELF
	হে / তোমার / তব	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	পরান	Realized life
	তপন	Sun. This is not the physical sun but the heat from “desired induced night”.
	ঘুম	Sleep
	সুরের	Melody is crafted by “Unconscious I”. Lyric, on the other hand, is crafted by আমি or “Conscious SELF” to reveal “Unconscious I”.
	স্বপনলোকে দিশাহারা	Mind crafted dreamland where “Unconscious I” is lost and desperate.

		Uncertain and clueless, he finds himself at a loss, unsure of what steps to take and unable to locate the exit.
	চোখের	Eye ^{Physical}
	গো	Desire-darkness
	অন্ধকারের	Of darkness or unconsciousness or unawareness
	নিশীথরাতের	Deep-night ^{midnight} without any sound. It's the allegorical night between “Day 1” and “Day 2” (liberation or suffering).
	বাদলধারা	Monsoon rain ^{desire} pouring from psychological clouds

5.35 তুই ফেলে এসেছিস কারে - মন, মন রে আমার

Song	35
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1915
Collection	Phalguni

Summary	<p>The state of existence after passing two livings becomes riddled with suffering in the realm of the “Unconscious I.” Upon entering phase four, transcending the two livings and the “Point-of-no-Return”, a profound realization takes hold, and the blame game commences. The “Realized SELF” holds the mind accountable for its predicament and its failure to discover the right path.</p> <p>Despite striving to discern the message, the “Unconscious I” finds no clarity and feels engulfed by fear, like the rustling of dry leaves in the winter, lifeless and uncertain. A glimmer of hope lingers, the hope of finding the path that lies amid the stars of the evening and night. Alas, the journey remains elusive, and the cycle of reincarnation repeats once more.</p>
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Verse	Bangla Lyric	As Understood
1	তুই ফেলে এসেছিস কারে - মন, মন রে আমার।	Whom ^{unconscious I} did you ^{mind} abandoned - mind, O my realized SELF / late awakening ^{mind}
2	তাই জনম গেল, শান্তি পেলি না রে - মন, মন রে আমার॥	That's why this existence ^{of two} livings is gone, you ^{mind} haven't attained peace - mind, O my mind
3	যে পথ দিয়ে চলে এলি, সে পথ এখন ভুলে গেলি--	The path you travelled, how can you forgot that path now?
4	কেমন করে ফিরবি তাহার দ্বারে - মন, মন রে আমার॥	How do you ^{mind} return to his unconscious I beyond "Point-of-no-Return" house-door - mind, O my mind
5	নদীর জলে থাকি রে কান পেতে,	I realized SELF / late awakening ^{tend to} listen ^{no clarity} in the river's water ^{as I drown}
6	কাঁপে যে প্রাণ পাতার মর্মরেতে।	Life ^{unconscious} shakes ^{out of fear} from crunching noise of dry leaves ^{winter season, nature is lifeless}
7	মনে হয় যে পাব খুঁজি, ফুলের ভাষা যদি বুঝি,	It seems I ^{realized SELF / late} awakening ^{may find the path, if I} understand the speech of flowers ^{fully bloomed "unconscious I"}
8	যে পথ গেছে সন্ধ্যাতারার পারে, - মন, মন রে আমার॥	The path that resides on the side of the evening-stars - mind, O my mind

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	Song Pointers	As Understood
	আমার	Realized SELF
	কারে	Unconscious I
	তুই	Dear “Unconscious I”
	জনম	This existence consists of two livings and beyond. Once we cross the “Point-of-no-Return” in phase four, this existence is over.
	পথ	The path travelled - রৌদ্র, ছায়া, বর্ষা, বসন্ত
	তাহার	“Unconscious I” beyond “Point-of-no-Return”
	দ্বার	House Door. It's where “Unconscious I” lives. Psycho-social house (গৃহ).
	নদীর জলে	Within river's water sound is not clear
	কাঁপে	Shaking out of fear
	প্রাণ	Life ^{unconscious}
	ফুলের	Flower - allegory of fully bloomed “Unconscious I” whose speech isn't understandable - “অনেক কথা যাও যে বলে কোনো কথা না বলি”
	সন্ধ্যাতারার	Realizing the initiation of night and understanding the stars (creation) will take one

		back to the reflection of his deeds. That will enable him to see the path ^{four phases} - খেলে যায় রৌদ্র ছায়া, বর্ষা আসে বসন্ত
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5.36 ভেঙে মোর ঘরের চাবি নিয়ে যাবি কে আমারে

Song	36
Parjaay	Prem
Upa-Parjaay	Bondhu
Written On	1918
Collection	

Summary	<p>“Unconscious I” calls out a friend, desperate to halt the mechanics চাবি that are wreaking havoc on his physical well-being, which he refers to as his “home.” In his isolated existence, he longs for the darkness to dissipate and the radiant light of the sun (রবি) to bathe him with awareness, ushering in the “day of consciousness”. Ahead lies a rugged path (spring/ বসন্ত and beyond), as he perceives it.</p> <p>All the stars in the night sky eagerly await to reflect the path he has travelled. Once “Unconscious I” achieves awareness, a return home (পারাবারে) is attained. Then, the dawn travelers are recognized, and the true meaning of their song is unveiled. It becomes evident that these travelers sang their songs without clarity as they journeyed through life, row after row, much like flowers bloomed harmoniously in the strings of a heated psychophysiology.</p>
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Verse	Bangla Lyrics	As Understood
1	ভেঙে মোর ঘরের চাবি নিয়ে যাবি কে আমারে	Who is going to rescue me Conscious SELF by breaking my realized SELF home's-key the mechanic that's destroying my body (home)
2	ও বন্ধু আমার!	O friend unconscious I (in next cycle) of mine realized SELF!
3	না পেয়ে তোমার দেখা, একা একা দিন যে আমার কাটে না রে ॥	Without seeing you unconscious I, my lonely day Phase three doesn't get over.
4	বুঝি গো রাত পোহালো,	Is the desire darkness over
5	বুঝি ওই রবির আলো	Is that the light from the sun of new day of consciousness
6	আভাসে দেখা দিল গগন- পারে—	Becoming visible on the other side of the psychological-dark-sky
7	সমুখে ওই হেরি পথ	That rough path spring/ বসন্ত and beyond is ahead if not realized soon enough
8	তোমার কি রথ পৌঁছবে না মোর-দুয়ারে ॥	Won't your chariot reach my realized SELF home-door to initiate the sound physiology
9	আকাশের যত তারা	All the night stars the creation in the physical sky
10	চেয়ে রয় নিমেষহারা,	Reveal themselves eternal always there without a pose
11	বসে রয় রাত-প্রভাতের পথের ধারে ।	Sitting and waiting on the side of next-day's day 2 - day of

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		realization Dawn visualization/realization to reveal the Path ^{four stages / রৌদ্র} ছায়া, বর্ষা আসে বসন্ত
12	তোমারি দেখা পেলে সকল ফেলে ডুববে আলোক- পারাবারে ।	Once you're ^{unconscious I} introduced ^{seen/realized} , renouncing everything light ^{unconscious I} will drown - and the crossover will be attained
13	প্রভাতের পথিক সবে	Then ^{Conscious SELF} observes all Dawn ^{Day 2 of sufferings} Travelers homeless / unrealized SELFs
14	এল কি কলরবে—	Came with what a confused uproar
15	গেল কি গান গেয়ে ওই সারে সারে!	Passed by and sang songs ^{without understanding} in rows after rows (two livings)
16	বুঝি-বা ফুল ফুটেছে, সুর উঠেছে	As if flowers bloomed, in tune/synchronization
17	অরুণবীণার তারে তারে ॥	In strings of sun-lute-with- seven-wires ^{heated psycho-physiology}

	Song Pointers	As Understood
	আমার / আমি	Conscious SELF
	হে / তোমার / তব	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the

		transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	বন্ধু	In the upcoming cycle of resurrection, the 'Unconscious I' (বন্ধু) will reemerge. If consciousness is not attained during phase three, the succeeding 'Unconscious I' in the following cycle can serve as the savior, provided genuine efforts are made.
	চাবি	Key - it's the mechanic that destroys the body from unconscious acts
	রাত	Psychological darkness from desire
	গগন	Psychological-sky
	রথ	The chariot representing the “Unconscious I” takes on various depictions, each reflecting the painter's interpretation of the hidden

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		aspects of life. Some portray it with four horses and two wheels, while others may depict it with seven horses and two wheels, and so forth.
	আকাশের	Physical sky
	রাত-প্রভাতের	Next-day's <small>day 2 - day of consciousness</small> Dawn <small>visualization/realization</small>
	পথের	The Path <small>four stages / রৌদ্র ছায়া, বর্ষা আসে</small> <small>বসন্ত</small>
	পারাবারে	Journey to come back home <small>conscious Psycho-Physicality / phase two</small>
	কলরবে	Confused uproar
	অরুণবীণার	The sun-lute, equipped with seven wires, produces seven unconscious melodies (referred to as "সপ্তম সুর") within the human body, symbolizing the allegorical connection with the sun's scorching heat. As the month of ফাগুন (1st month of Spring) concludes, this process culminates in the complete destruction of psycho-physicality.

5.37 জাগরণে যায় বিভাবরী

Song	37
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1918
Collection	

Summary	<p>In the realm of wakefulness, one traverses the psychological darkness, akin to a night (বিভাবরী). Restless eyes (আঁখি /unrealized/un-reflected) seek the elusive “Unconscious I” in moments of solitude, wandering through the past. This “Unconscious I” dwells in a distant realm, beyond creation, but within him, exists the enchanting flute with seven holes. The melodious notes (unconsciousness) of this flute gradually destroys the psycho-physicality of the “Unconscious I,” leading to enormous pain.</p> <p>“Unconscious I” perceives songs that carry an enigmatic message, beyond comprehension, and inexplicable to others. A life marred by anguish, his unreflected vision brims with tear-like rainwater, but remains devoid of vitality. Throughout day and night, shadow of “Unconscious I” oscillates relentlessly until the “Conscious SELF” awakens to understanding.</p>
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Verse	Bangla Lyrics	As Understood
1	জাগরণে যায় বিভাবরী	Night Psychological night which covers consciousness is being passed while being awake
2	আঁখি হতে ঘুম নিল হরি	Sleep is robbed from my conscious SELF (recalls) eyes unrealized / un-reflected
3	কে নিলো হরি?	Who robbed?
4	মরি মরি	Now that I realize
5	যার লাগি ফিরি একা একা	For Whom I conscious SELF (recalls) wander back reflect in-seclusion
6	আঁখি পিপাসিত, নাহি দেখা	Eyes unrealized / un-reflected are thirsty/dry/lifeless without his unconscious I sight
7	তারই বাঁশি, ওগো, তারই বাঁশি	His unconscious I flute with seven holes, o-you-in-desire-darkness, His unconscious I flute
8	তারই বাঁশি বাজে হিয়া ভরি	His unconscious I flute in-play within my whole-existence
9	বাণী নাহি, তবু কানে কানে	There is No Message, yet in ear, in ear (two livings)
10	কী যে শুনি	“What's that I hear”
11	কী যে শুনি তাহা কে বা জানে	“What's that I hear” - I wonder who knows
12	এই হিয়া ভরা বেদনা তে	This whole-existence is full of pain

13	বারি ছলছল আঁখি পাতে	Rainwater ^{tears} has filled the eyes (the holder)
14	ছায়া দোলে, তারি ছায়া দোলে	Shadow oscillates, his “unconscious I” in Phase three shadow oscillates (in two livings)
15	ছায়া দোলে দিবানিশি ধরি	Shadow oscillates during all day and night ^{Phase three}

	Song Pointers	As Understood
	বিভাবরী	Night represents the psychological darkness that envelops consciousness, constituting the third phase out of four distinct stages.
	ফিরি	Wander back - trying to reflect
	পিপাসিত	Thirsty/dry/lifeless
	আঁখি	Eyes - unrealized / un-reflected
	মরি মরি	About to die (two livings) or in other words “Now that I realize”
	ওগো	O-you-in-desire-darkness
	বাঁশি	The seven-holed flute, owned and played by the “Unconscious I,” destroys the psychophysiology.

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	তরই	“Unconscious I” in Phase three
	দিবানিশি	Day and night ^{one living / one day} when not-realized
	কী যে শুনি	What's that I hear - It's all that we hear but not capable to decipher.
	হিয়া	The whole existence ^{psycho-} physicality
	আঁখি পাতে	Eyes (unreflected) the holder of tears from pain

5.38 অনেক কথা যাও যে বলে কোনো কথা না বলি

Song	38
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1926
Collection	

Summary	<p>“Unconscious I” babbles incessantly, yet his words bear no truth. He wanders aimlessly, oblivious to his own state. Believing he can vanquish the cherished ego and fiery identity with mere laughter, he fails to grasp the reality. A simple glance in the mirror would dispel this notion. “Conscious SELF” is familiar with “Unconscious I,” but she remains beyond his grasp. He covers himself in a mental haze, deceiving his “Conscious SELF.” Consequently, she ^{Conscious SELF} rejects him, turns away, and departs.</p>
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Verse	Bangla Lyrics	As Understood
1	অনেক কথা যাও যে বলে কোনো কথা না বলি	You ^{unconscious I} talk a lot without saying anything meaningful or useful
2	তোমার ভাষা বোঝার আশা দিয়েছি জলাঞ্জলি	So, I ^{conscious SELF} gave-up- hope ^{sacrificed} to understand your ^{unconscious I} speech

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3	যে আছে মম গভীর প্রাণে ভেদিবে তারে হাসির বাণে	Who is dear ^{ego or raged identity} , deep in your ^{unconscious I} life ^{unconscious} , will you spear ^{kill} him ^{ego or raged identity} with laughing as a spear ^{non-physical?}
4	চকিতে চাহ মুখের পানে তুমি যে কুতূহলী	Look suddenly at your ^{unconscious I} face, O you ^{unconscious} ^I that curious-one
5	তোমারে তাই এড়াতে চাই, ফিরিয়া যাই চলি	That's why I ^{conscious SELF} want to neglect you ^{unconscious I} , turn around and leave
6	আমার চোখে যে চাওয়াখানি ধোওয়া সে আঁখিলোরে	That expectation in my eye ^{physical} washed with those tears from vision un-reflected/unrealized
7	তোমারে আমি দেখিতে পাই, তুমি না পাও মোরে	I ^{conscious SELF} can see you ^{unconscious I} , but you ^{unconscious I} can't get-hold ^{পাও} of-me ^{realized} SELF
8	তোমার মনে কুয়াশা আছে, আপনি ঢাকা আপন-কাছে	Your ^{unconscious I} mind is foggy, you ^{unconscious I} are covered within you ^{so-near}
9	নিজের অগোচরেই পাছে আমারে যাও ছলি	In the back of your ^{unconscious I} sight ^{without realizing} , you keep on deceiving me ^{conscious SELF}
10	তোমারে তাই এড়াতে চাই, ফিরিয়া যাই চলি	That's why I ^{conscious SELF} want to neglect you ^{unconscious I} , turn around and leave

	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	তোমার / তব / তুমি / তোমায়	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	তার	“Unconscious I” in Phase three
	মম	Dear, Ego or raged identity
	বাণ	Non-physical spear: a non-physical spear refers to the power of a message that can profoundly impact someone's state or condition without any tangible intervention.
	কথা	Talk, truth ^{meaningful}
	ভাষা	Speech
	আঁখি	Eye ^{unrealized / un-reflected vision}
	আপন-কাছে	Within you ^{so-near}

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	ছলি	Deceive
	জলাঞ্জলি	Gave-up-hope ^{sacrificed}
	হাসির বাণে	Laugh as a spear ^{non-physical} . This is detailed in song (22:7) তুমি সে কি হেসে গেলে আঁখিকোণে মনে কী দ্বিধা রেখে গেলে চলে.

5.39 সেদিন দুজনে দুলেছিনু বনে

Song	39
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1927
Collection	

Summary	<p>“End of Psychological Night” commences with the convergence of the “Conscious SELF” and the “Unconscious I” in a profoundly significant moment ^{moon in psychological night}, unveiling the path they have traversed. This pivotal encounter triggers memories of their intricate entanglement, where both were ensnared in a web of floral ties, and her whimsical musings filled the air. As she acquaints herself with his essence, a new consciousness dawns on “Day 2”, leaving her feeling solitary and burdened with the painful aftermath of his actions. Determined, she ties that knot ^{reflection} in the life ^{unconscious} of the “Unconscious I,” ensuring he never forgets the past and refrains from treading that path again.</p>
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Verse	Bangla Lyrics	As Understood
1	সেদিন দুজনে দুলেছিনু বনে,	That Day “Day 1”, both swung-in-sync in wilderness ^{lost} , বনে

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2	ফুলোডোরে বাঁধা ঝুলোনা।	Wrapped together in floral- ties not to snatch
3	সেই স্মৃতিটুকু কভু ক্ষণে ক্ষণে	That remembrance sometimes (কভু) often
4	যেনো জাগে মনে ভুলোনা।	Come to mind, don't forget.
5	সেদিন বাতাসে ছিলো তুমি জানো	That Day, wind was - as you unconscious I recall
6	আমারি মনের প্রলাপ জড়ানো।	Entangled by my ^{conscious SELF /} coming back to senses ^{mind driven} nonsense (প্রলাপ)
7	আকাশে আকাশে আছিলো ছড়ানো	It was spread in the Skies
8	তোমারো হাসির তুলনা।	As comparable to your unconscious I smile
9	ভুলোনা ভুলোনা ভুলোনা!	Don't forget, don't Forget, don't Forget (Three phases of four)
10	যেতে যেতে পথে পূর্ণিমা রাতে	While travelling on the Path in Full Moon night ^{psychological} darkness
11	চাঁদ উঠেছিলো গগনে,	Moon ^{reflection of unconscious I} was in the sky ^{psychological}
12	দেখা হয়েছিলো তোমাতে আমাতে-	We met - You ^{unconscious I} and I ^{conscious SELF}
13	কিযেনো কি মহালগনে,	What a great auspicious moment that was,

14	এখন আমার বেলা নাহি আর	Now realization, Day 2 of consciousness, I don't have the daylight in psychological darkness
15	বহিবো একাকী বিরহের ভার।	Will carry the load of separation all alone
16	বাঁধিনু যে রাখী পরানে তোমার	I am wrapping that knot bond- of-protection (the recollection) to your realized SELF life realized
17	সে রাখী খুলোনা খুলোনা,	Don't take that knot off
18	ভুলোনা ভুলোনা ভুলোনা!	Don't forget, don't Forget, don't Forget (Three phases of four)

	Song Pointers	As Understood
	সেদিন	That Day – “Day 1” in 1st living
	ঝুলোনা	One does not carry the other. Both equally responsible.
	আমারি মনের	My Conscious SELF (recalls) mind
	প্রলাপ	Nonsensical words lack coherent meaning or significance
	আকাশে	In Sky Physical – for everyone to see
	চাঁদ	Moon reflection of unconscious actions. Light from the Sun (রবি) is the cause for the moonlight.
	গগনে	Psychological night sky

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	এখন	Now realization, beginning of Day 2 of consciousness
	রাখী	Knot bond-of-protection /not-to-loose _ reflection of unconscious actions and their results.
	পরান	Life ^{realized} in realized SELF (মোর)

5.40 গোধূলিগগনে মেঘে ঢেকেছিল তারা

Song	40
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1927
Collection	

Summary	<p>As “Day 1” draws to a close, a sense of longing and desire fills the evening sky covering the physical stars. In this moment, “Unconscious I” bids farewell to “Conscious SELF,” embarking on a journey towards a new beginning in the heaven above. Meanwhile, a cacophony of chatter resonates throughout the sky, and tears of pain stream down, filling the unreflected vision. The words spoken by “Unconscious I” in social interactions never sought fulfillment through introspection, concealing the unspoken anguish in solitude. Without grasping the significance of this evening, the key to consciousness, “Liberation” in this existence remains elusive.</p>
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Verse	Bangla Lyrics	As Understood
1	গোধূলিগগনে মেঘে ঢেকেছিল তারা।	Cloud ^{Desire} covered the physical-stars ^{the-creation} at desired-filled-evening-Sky ^{End}

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		of “Day 1” and initiation of psychological night
2	আমার যা কথা ছিল হয়ে গেল সারা ॥	All my ^{conscious SELF} truth realization/message thus never got exposed in phase three and four
3	হয়তো সে তুমি শোন নাই, সহজে বিদায় দিলে তাই--	Probably, O-you ^{unconscious I} didn't hear, that's the reason, you easily waved good-by ^{to} ^{conscious SELF}
4	আকাশ মুখের ছিল যে তখন, বারোবারো বারিধারা ॥	Sky ^{physical} was filled with chatter ^{not clear words} then, with continuous-pouring of unceasing rain ^{as tears}
5	চেয়েছিলাম যবে মুখে তোলা নাই আঁধি,	What you ^{unconscious I} wanted socially, never wanted to visualize ^{opening unrealized/unreflected vision}
6	আঁধারে নীরব ব্যথা দিয়েছিল ঢাকি।	That covered the unexpressed pain in darkness
7	আর কি কখনো কবে এমন সন্ধ্যা হবে--	Will this evening ^{end of “Day 1”} and initiation Phase three ever be realized in this existence -
8	জনমের মতো হয় হয়ে গেল হারা	If not, alas, “Liberation” is lost in this birth ^{two livings}

	Song Pointers	As Understood
	গোধূলি	Desire ^{darkness} filled evening initiating the desert.

	গগনে	Psychological night sky created from desire
	তারা	Physical stars at physical night - revealing the creation
	আকাশ	Sky ^{Physical} – for everyone to hear
	আমার / আমি	Conscious SELF
	তোমার / তব / তুমি	Unconscious I
	আঁখি	Unreflected vision
	সন্ধ্যা	Evening ^{end of day 1 and initiation of phase three} - the key for recollection.

5.41 দিয়ে গেনু বসন্তের এই গানখানি

Song	41
Parjaay	Prem
Upa-Parjaay	Gaan
Written On	1928
Collection	Swarabitan

Summary	<p>Spring symbolizes the materialization of unconscious actions within our psychophysiology as we transition from phase three to phase four. As the year concludes, memories may fade, but the pain persists. The “Conscious SELF” doesn’t reside in the realm of desire-darkness and departs when the physiology is beyond repair. This pattern will repeat in the next cycle, where a new traveler will convey the message of a new “Unconscious I” through his song.</p>
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Verse	Bangla Lyric	As Understood
1	দিয়ে গেনু বসন্তের এই গানখানি--	I ^{conscious} SELF am leaving and handing over this song of spring
2	বরষ ফুরায়ে যাবে, ভুলে যাবে জানি॥	Year will end and you unconscious I will forget - I ^{conscious} SELF know

3	তবু তো ফাল্গুনরাতে এ গানের বেদনাতে	Even then during the Phalgun fruits are visible night - pain of this song of spring
4	আঁখি তব ছলোছলো, এই বহু মানি॥	Your unconscious I eye unreflected vision is full of tears. This is agreed many times many births.
5	চাহি না রহিতে বসে ফুরাইলে বেলা,	Don't want to sit after the day-light is no-more "Point-of-no- Return" is crossed
6	তখনি চলিয়া যাব শেষ হবে খেলা।	Then will leave conscious SELF as the game will be over
7	আসিবে ফাল্গুন পুন, তখন আবার শুনো	This Phalgun will manifest again, for you unconscious I then to listen again
8	নব পথিকেরই গানে নৃতনের বাণী।	In the song sung by another new traveler - the message of the new unconscious I

	Song Pointers	As Understood
	তুমি / তব	Unconscious I
	আমার / আমি / আমায়	Conscious SELF
	মোর	"Realized SELF" – The concept of the "Realized SELF" refers to the feminine aspect wherein the transformation from the "Unconscious I" to the "Realized SELF" takes place,

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		marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	বসন্ত	Spring - End of the year
	এ গান	This song
	বরষ	Year - recollection mechanism by identifying seasons in Phase three
	ফাল্গুন	11 th month of Bengali Calendar. Beginning of spring. Also, means “fruits from deeds”. The phase of realization.
	ফাল্গুনরাত	Phalgun night <small>psychological darkness</small>
	আঁখি	Eye <small>unreflected vision</small>
	বহু	Many
	বেলা	Daylight before the “Point-of-no-Return”. After “Point-of-no-Return” all is dark.
	পুন	Manifest again - next birth or next cycle
	নূতন	New “Unconscious I” in the next cycle

5.42 সুনীল সাগরের শ্যামল কিনারে

Song	42
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1930
Collection	Swarabitan

Summary	<p>The psycho-physical states of “Incomparable” and “the Path” become evident as the “Conscious SELF” reaches the lively শ্যামল shore of creation, having traversed the vast sea of boundless suffering. At this pivotal moment, two profound truths unveil themselves:</p> <ol style="list-style-type: none"> 1. An enduring awakening to the “Unconscious I” and the imparting of this realization to the realm of “sound psycho-physicality” through the verses of songs. 2. The revolving of the “Unconscious I” around a set of intriguing facts within the realm of unconsciousness. They are a) Being the fruition of one’s dreamland, immersed in desires; b) Swinging vigorously within a shelter filled with alluring fragrances; c) Resembling the moon, adorned with poignant memories, in the vast Autumn sky; and d) Being unexpectedly discovered and frequently encountered as realization dawns while occupying a
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	decorated, star-marked chair, burdened with resentment.
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Verses	Bangla Lyrics	As Understood
1	সুনীল সাগরের শ্যামল কিনারে	On the green shore creation/sunshine of the blue sea endless pain
2	দেখেছি পথে যেতে তুলনাহীনারে॥	I conscious SELF have seen the incomparable 2 nd to none / unconscious I on the path four phases
3	এ কথা কভু আর পারে না ঘুচিতে,	This truth can never be extinguished
4	আছে সে নিখিলের মাধুরীরুচিতে।	He exists in the desire realm of the whole realization
5	এ কথা শিখানু যে আমার বীণারে,	I conscious SELF taught this truth realization to my Indian-lute sound psycho-physicality
6	গানেতে চিনালেম সে চির- চিনারে॥	I made him known through the songs - whom I knew all through my eternal living.
7	সে কথা সুরে সুরে ছড়াব পিছনে	That truth story of unconscious I, I conscious SELF will sprinkle for recollection/realization with melody unconsciousness
8	স্বপনফসলের বিছনে বিছনে।	Harvest of his dreams as seeded

9	মধুপগুঞ্জ সে লহরী তুলিবে,	Then his musical vocal will be realized soaked in desire buzz
10	কুকুমকুঞ্জ সে পবনে দুলিবে,	Then, he can be seen swinging in violent wind in his fragrance-laden shelter
11	ঝরিবে শ্রাবণের বাদলসিচনে।	Then, he will come down as monsoon rain to irrigate inside ^{desire soaked}
12	শরতে ক্ষীপ মেঘে ভাসিবে আকাশে	Then, He will appear as Autumn ^{month after two rainy months} Moon ^{reflection} through thin clouds
13	স্মরণবেদনার বরনে আঁকা সে।	To be observed as a portrait of painful memoir
14	চকিতে ক্ষণে ক্ষণে পাব যে তাহারে	His ^{Unconscious I in Phase four} presence will often be encountered with fearful surprise
15	ইমানে কেদারায় বেহাগে বাহারে॥	While he is on the star-marked/truthful chair ^{relaxed} decorated with grudge ^{sunset to} midnight / time for krishna (darkness)

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	Song Pointers	As Understood
	সুনীল সাগর	Blue Sea ^{psychological} allegory of painful existence without any shore
	শ্যামল	Green ^{allegorical} - our body and the creation around from sunshine
	তুলনাহীনা	Incomparable ^{unconscious I / 2nd to none}
	মাধুরীরূচিতে	Desire realm / taste
	নিখিল	Whole realization
	চির-চিনারে	Whom I knew all through my eternal living
	স্বপনফসলের	Harvest ^{results} of dreams
	মধুপঞ্জ	Desire buzz
	কুরুমকুঞ্জ	Fragrance-laden shelter
	বাদলসিচন	Irrigation with rain (desire)
	শরতের চাঁদ	Autumn moon / Brightest moon of the year (https://en.wikipedia.org/wiki/Sharad)
	স্মরণবেদনা	Painful memoir
	চকিতে	Fearful surprise
	বেহাগ	It is the melody or raga sang between 9 PM to 12PM. It uses all seven music swears. (https://en.wikipedia.org/wiki/Bihag)

5.43 কেটেছে একেলা বিরহের বেলা

Song	43
Parjaay	Prem
Upa-Parjaay	Prem-Boichitra
Written On	1936
Collection	Maayar Khela

Summary	<p>The “Conscious SELF” recollects her solitary state yesterday ^{the day before} when she was in alignment with the “Unconscious I.” She also acknowledges the swift emergence of a new psychological realm and an immortal-world, both of which manifested instantaneously when her eyes truly reflected and comprehended. The once unperceived eyes (আঁখি) transformed into perceptive eyes (নয়ন) as the revelation of the “Unconscious I” unfolded. This incident brought forth the manifestation of a turbulent identity (মম), which remained sorrowful and isolated, attempting to express itself through saintly devotion while undergoing numerous rebirths. This painful experience is the result from the unrealized profound message, as attested by the “Conscious SELF”.</p>
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Verse	Bangla Lyrics	As Understood
1	কেটেছে একেলা বিরহের বেলা	Passed my ^{conscious SELF (recalls)} day ^{Unconsciousness / Phase three} estranged
2	আকাশ কুসুম চয়নে	While devising mindless thoughts
3	সব পথ এসে মিলে গেল শেষে	Now all paths merged at the end
4	তোমার দুখানি নয়নে নয়নে নয়নে	In your ^{unconscious I} two eyes reflected and realized (three phases out of four)
5	দেখিতে দেখিতে নূতন আলোকে	In no time, with new light ^{unconscious I}
6	কে দিল রচিয়া ধ্যানের পুলকে	Who composed in meditative thrill
7	নূতন ভুবন নূতন দুলোকে	The new world ^{psychological - phase} ^{three} and the new immortal- world ^{realization / Phase three}
8	মোদের মিলিত নয়নে নয়নে নয়নে	In our united ^{agreed/aligned} eyes, eyes, eyes ^{reflected and realized} (three phases out of four)
9	বাহির আকাশে মেঘ ঘিরে আসে	In the outside sky ^{physical} , cloud ^{psychological darkness} encompasses all around
10	এলো সব তারা ঢাকিতে	Came to cover all the stars creation

11	হারানো সে আলো আসন বিছালো	That lost light ^{psychological} awareness became permanent unshakeable
12	শুধু দুজনের আঁখিতে আঁখিতে আঁখিতে	Only in our ^{two of us} eyes eyes eyes ^{un-reflected and unrealized} (three phases out of four)
13	ভাষাহারা মম বিজন রোদনা	Speechless ^{aged-identity} dearly in lonely ^{alone in home} tears
14	প্রকাশের লাগি করেছে সাধনা	Tried to express through long devotion ^{saintly}
15	চিরজীবনেরই বাণীর বেদনা	Unawareness to this message in all existences ^{all reincarnations} is expressed as pains
16	মিটিল দোঁহার নয়নে নয়নে নয়নে	Fulfilled ^{agreed} in assistant's conscious SELF eyes eyes eyes reflected and realized (three phases out of four)

	Song Pointers	As Understood
	আকাশ কুসুম	Mindless thoughts
	নয়নে	In eyes (non-physical) - reflected and realized vision.
	পুলক	Thrill
	ভুবন	Psychological world of unconscious I
	দ্যুলোক	Immortal world of gods - Phase three
	মিলিত	United ^{agreed/aligned}

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	আকাশে	In physical sky
	আসন বিছালো	Became permanent ^{unshakeable} . The light coverts আঁখি unreflected/unrealized to নয়ন reflected/realized .
	মম	Dear, Ego or raged identity
	সাধনা	Saintly devotion
	দোঁহার	গায়কের সহকারী ^{Conscious SELF} , গায়নের সঙ্গে ধুয়া ধরে যে। The “Conscious SELF” remembers that she bears responsibility for both pain and suffering.

5.44 মনে কী দ্বিধা রেখে গেলে চলে

Song	44
Parjaay	Prem
Upa-Parjaay	Prem-Boidhitra
Written On	1937
Collection	

Summary	<p>As he ^{unconscious I} dwells in Phase three (referred to as the psychological night), “Unconscious I” is burdened by a persistent doubt in his mind. He glances back with a certain thought, but rather than delving into it, he simply lets out a subtle smile or expression at the corner of his “unrealized vision” as he moves forward to phase four and beyond. This gesture deeply affects the heart of “Conscious SELF,” foreshadowing the upcoming hardships and sorrows.</p> <p>“Unconscious I” dwells in a self-crafted realm beyond conventional reality, projecting an image of a virtuous and saintly life to the world, like a trail left by a soaring heron. Meanwhile, “Conscious SELF” is eager to seize the opportunity as he fades into oblivion (বিদায়), to inquire about the truth that “Unconscious I” never acknowledged. Could it be the desires hidden within the mind that serve as the root of all suffering, akin to soaked jasmine’s fragrance causing pain?</p>
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Verse	Bangla Lyrics	As Understood
1	মনে কী দ্বিধা রেখে গেলে চলে	What doubt ^{unexplored} you unconscious I had in your mind while you left?
2	সে দিন ভরা সাঁঝে,	On that day ^{Phase one to the "Point-of- no-Return" in unconscious dwelling} , filled ভরা ^{with evening before darkness} after the "Point-of-no-Return"
3	যেতে যেতে দুয়ার হতে	While leaving ^{passing two livings} from the door ^{outward from} physiology
4	কী ভেবে ফিরালে মুখখানি,	What thought made you unconscious I look back
5	কী কথা ছিল যে মনে মনে	What truth you had in your mind
6	তুমি সে কি হেসে গেলে আঁখিকোণে	You ^{unconscious I} had that laugh whatever expression in the corner of your eye's ^{unreflected/unrealized vision}
7	আমি বসে বসে ভাবি	I ^{conscious SELF} think while sitting alone
8	নিয়ে কম্পিত হৃদয়খানি।	With shaky heart
9	তুমি আছ দূর ভুবনে	You ^{unconscious I} reside in faraway world ^{psychological world at} the end of the creation
11	আকাশে উড়িছে বকপাঁতি	Trail of flying heron ^{white, sacred,} saint is flying ^{as a flag} in the sky physical

12	বেদনা আমার তারি সার্থী	My ^{conscious} SELF realizes pain is his ^{Heron - allegorical subconscious I} companion
13	আকাশে উড়িছে,	Is flying ^{as a flag} in the sky physical
14	বারেক তোমায় শুধাবারে চাই	Want to ask you ^{unconscious I} just once
15	বিদায়কালে কী বল নাই,	What truth didn't you admit while leaving
16	সে কি রয়ে গেল গো	Is it the desire that engulfed
17	সিক্ত যুঁহীর গন্ধবেদনে, মনে।	The mind - as soaked ^{from desire} Jasmine's fragrance causing pain

	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	তোমার / তব / তুমি / তোমায়	Unconscious I
	মনে	Mind - exists in "Unconscious I"
	দুয়ার	Door with two halves
	ভরা	Filled
	সাঁঝে	Evening ^{psychological darkness is forming}
	দ্বিধা	Doubt ^{unexplored}
	সে দিন	Phase three - period of awareness
	কথা	Truth
	দূর	Far away - end of creation

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	ভুবনে	Psychological world
	গো	Desire
	আকাশে	Physical sky
	বকপাঁতি	Trail of flying herons. It's an analogy to portray the “white, sacred and saintly” life of “Unconscious I” as flown as a flag in the physical sky to be seen by others.
	বিদায়কালে	Leaving for Phase four and beyond

5.45 ওঠো ওঠো রে-- বিফলে প্রভাত বহে যায় যে

Song	45
Parjaay	Puja
Upa-Parjaay	Jaagoron
Written On	1884
Collection	Robichhaya

Summary	<p>Realizing the occurrences within our unconscious life serves as a significant wake-up call. As we navigate through phase three, driven by our socio-economic needs in the physical realm, our unconscious psychological forces play a significant role. As the outcomes of our unconscious mind become evident, akin to a scorching heat, we ascend towards the heavens, feeling as if a divine force calls upon us, symbolizing the blossoming of our lost inner selves. It is imperative to heed this calling and discern its source. Upon identifying the “Unconscious I of Phase four” in Phase three, she becomes a benevolent force that guides individuals across the river back to phase two.</p>
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Verse	Bangla Lyrics	As Understood
1	ওঠো ওঠো রে-- বিফলে প্রভাত বহে যায় যে।	O you ^{unconscious I} all, get-up get-up (two livings) - your failure will cause the dawn

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		initiation of consciousness/liberation - Day 2 to flow through never realized
2	মেলো আঁখি, জাগো জাগো, থেকে না রে অচেতন ॥	Open your eyes unreflected/unrealized vision, wake-up wake-up (two livings), don't persist in unconsciousness
3	সকলেই তাঁর কাজে ধাইল জগতমাঝে,	Everybody for his "unconscious I" in Phase 3 work sustenance rushed within physical world
4	জাগিল প্রভাতবায়ু, ভানু ধাইল আকাশপথে ॥	Initiation of Dawn Day 2 of sufferings wind scorching within, pretenders ভানু rushed towards the sky to reach God/Lord
5	একে একে নাম ধরে ডাকিছেন বুঝি প্রভু--	As if Lord is calling one by one with name
6	একে একে ফুলগুলি তাই ফুটিয়া উঠিছে বনে।	So, flowers are blooming we become what we are within one by one in the forest lost our way
7	শুন সে আহ্বানবাণী, চাহো সেই মুখপানে--	Listen to that summon unconscious call look at that face of the traveler
8	তাঁহার আশিস লয়ে	With his unconscious I in Phase four / ভানু blessing realization of upcoming pain in phase four
9	চলো রে যাই সবে তাঁর কাজে ॥	Let's all go now for his work cross the river to first life / পারাবার

	Song Pointers	As Understood
	ওঠো	Get-up
	প্রভাত	Dawn initiation of Day 2 of sufferings
	তাঁর	Unconscious I in Phase three
	প্রভাতবায়ু	Dawn wind Day 2 of sufferings
	ভানু	Pretenders
	ফুল	Flowers we bloom to our characters
	তাঁহার	“Unconscious I” in phase four with manifested sufferings
	আশিস	Blessing realization of upcoming pain in phase four

5.46 বরষ ধৰা মাৰে শান্তিৰ বারি

Song	46
Parjaay	Puja
Upa-Parjaay	Prarthana
Written On	1884
Collection	Swarabitan

Summary	<p>This song has tales of two realizations - consciousness and unconsciousness.</p> <p>Verse 1, 3, 5 (consciousness): As the Monsoon is realized as the desire, peace awakens within an individual, accompanied by the rejuvenating touch of rain on the earth (allegorical). With this transformation, darkness, sinful desires, grief, and repentance dissipate. She starts to question the hatred, deception, and grudges that once enveloped them in the unconscious realm.</p> <p>Verse 2, 4, 6 (unconsciousness): The unconscious individual, regardless of gender, gazes upward toward heaven with an arid heart. They long for a pure and untainted heart, seek an unshakable unconscious life, and want the barriers to be removed. Drawn to two livings, their heart has grown resilient, and they proudly celebrate his ^{unconscious} I accomplishments.</p>
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Verse	Bangla Lyric	As Understood
1	বরষ ধরা মাঝে শান্তির বারি	Realization of monsoon-rain as the desire, transforms tears ^{from pain} to rainwater - rejuvenating physiology and the earth to initiate peace
2	শুষ্ক হৃদয় লয়ে আছে দাঁড়িয়ে উর্ধ্ব মুখে নরনারী	People are standing with arid heart while looking upward
3	না থাকে অন্ধকার, না থাকে মোহপাপ, না থাকে শোক' পরিতাপ।	No more darkness, no more desire-sin No more grief-and- repentances
4	হৃদয় বিমল হোক, প্রাণ সবল হোক, বিঘ্ন দাও অপসারি।	Heart be spotless, life ^{unconscious} be strong Remove the obstacles
5	কেন এ হিংসাদ্বেষ, কেন এ ছদ্মবেশ, কেন এ মান-অভিমান।	Why the hatred, why the disguise Why the grudge
6	বিতর বিতর প্রেম পাষণহৃদয়ে, জয় জয় হোক তোমারি।	Attractions to two livings within the stone-heart (arid) hail, hail to you ^{unconscious} I

	Song Pointers	As Understood
	তুমি / তোমারি	Unconscious I
	আমার / আমি / আমায়	Conscious SELF

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	বরষ	Monsoon-rain, to sprinkle, rainy
	বারি	Water, rainwater
	ধরা	To catch, to realize
	মোহপাপ	Desire/fascination as the sin
	শোক'পৰিতাপ	Grief and repentances
	বিমল	Spotless
	প্ৰাণ	Life ^{unconscious}
	হিংসাদ্বেষ	Hatred for the others in unconscious state
	ছদ্মবেশ	Disguise
	মান-অভিমান	Grudge/upset in unconscious state
	বিতৰ	Dole out attractions to two livings
	প্ৰেম	Attractions to "Unconscious I"

5.47 আনন্দলোকে মঙ্গলালোকে বিরাজ সত্যসুন্দর

Song	47
Parjaay	Puja
Upa-Parjaay	Bibidha
Written On	1893
Collection	Swarabitan

Summary	<p>The undeniable and joyful truth becomes apparent when the realm of the “Unconscious I,” the psychological and physical landscapes that lie beyond the “Point-of-no-Return” are exposed. Living in this realm involves confronting profound darkness, represented as the convergence of all psycho and physical worlds, akin to an esteemed prize resembling a serpent's jewel at the feet of the “Unconscious I.” Essentially, the “Unconscious I” stands as the supreme entity, surpassing all existence.</p> <p>The beginning of this outcome initiates with phase two, continues with phase three, and persists until reaching the critical “Point-of-no-Return.” In phase three, individuals flourish like flowers, where praise becomes their fragrance, and the new way of living emerges through death of consciousness. Acts of mercy, affection, attraction, and kindness strive to eliminate suffering, yet yield no definite positive outcome. Nevertheless, there is no celebration or joy greater than recognizing this transformative journey,</p>
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	from unconsciousness to consciousness, to restore balance. The invaluable shield is the physical body, a gift of earthly creation (sound physiology), which safeguards the “Conscious SELF” and dispels all fears.
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Verse	Bangla Lyrics	As Understood
1	আনন্দলোকে মঙ্গলালোকে বিরাজ সত্যসুন্দর ॥	In the Joy-land and in the auspicious light dwells the beautiful-truth ^{facts about} “unconscious I” and the psycho-physical creation
2	মহিমা তব উদ্ভাসিত মহাগগনমাঝে,	Your ^{unconscious I} graciousness is visible in the middle of the great-night-sky ^{psychological great} darkness
3	বিশ্বজগত মণিভূষণ বেষ্টিত চরণে ॥	Psycho-Physical-World is wrapped in your feet ^{2nd to none} as an award made of snake's jewel
4	গ্রহতারক চন্দ্রতপন ব্যাকুল দ্রুত বেগে	Planet and Stars, Moon and Sun ^{psycho-physical within an individual} are rushing fast eagerly ^{no time} to rest and reflect
5	করিছে পান, করিছে স্নান, অক্ষয় কিরণে ॥	Drinking and bathing in un-decaying Sun's ^{তপন} ray ^{scorching}

6	ধরণী'পর বারে নির্বর, মোহন মধু শোভা	On earth ^{beyond "Point-of-no-Return"} pours stream, as sweetened fascinated visual delight
7	ফুলপল্লব-গীতগন্ধ-সুন্দর- বরনে ॥	Flower ^{individual blooming} as leaves, Praise ^{গীত} as smell, designated and acknowledged as beauty
8	বহে জীবন রজনীদিন চিরনূতনধারা,	Living experienced, night and day ^{phase three} , as an eternal new chapter
9	করুণা তব অবিশ্রাম জনমে মরণে ॥	With your ^{unconscious I} continuous mercy ^{forgive everyone} in the new living through dying ^{killing SELF}
10	স্নেহ প্রেম দয়া ভক্তি কোমল করে প্রাণ,	Affection, attraction, kindness, reverence soften life ^{unconscious}
11	কত সান্ত্বন করে বর্ষণ সন্তাপহরণে ॥	Many consolations are poured to eradicate anguish heat within
12	জগতে তব কী মহোৎসব, বন্দন করে বিশ্ব	Is there a great festival ^{than this} in physical world, glorified by the universe ^{psychological worlds}
13	শ্রীসম্পদ ভূমাস্পদ নির্ভয়শরণে ॥	Highest and beautiful asset is the earthly-creation ^{body} provides fearless protection

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	Song Pointers	As Understood
	আনন্দলোকে	In joyous land
	মঙ্গলালোকে	In auspicious light
	মহিমা	Grace
	মহাগগন	Great-night-sky ^{psychological} great darkness. This stage is beyond the “Point-of-no- Return”. At this juncture, গগন ^{psychological} darkness turns to মহাগগন ^{great psychological} darkness .
	বিশ্ব	The Universe - psychological worlds of all individuals
	জগত	Physical world that includes all physical aspects of our dwellings.
	গ্রহতারক	Planet and Stars - physical heavenly objects those rotate around us
	চন্দ্রতপন	Moon and Sun - psycho- physical ^{heated} condition of an individual
	বর	Drop / fall
	নির্ঝর	Water stream
	মোহন	Fascinating
	শোভা	Visual Delight, beauty
	রজনীদিন	Phase three. It's a day and a night simultaneously.

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	পল্লব	Leaf
	করুণা	Mercy
	সন্তাপহরণ	To eradicate anguish
	বন্দন	Glorify
	শ্রী	Highest and beautiful
	শরণে	Protection / Refuge

5.48 তোমার অসীমে প্রাণমন লয়ে যত দূরে আমি ধাই

Song	48
Parjaay	Puja
Upa-Parjaay	Shesh
Written On	1901
Collection	

Summary	<p>In the realm of consciousness, we come to recognize that we eagerly ventured into the boundless realm of our “Unconscious I” to find joy, guided by our unconscious thoughts and actions. Unfortunately, this attachment to our unconscious existence is the root cause of our inability to break free from sorrow and the inevitability of death, as we keep going through countless reincarnations.</p> <p>Within the unconscious realizations, death signifies a complete loss, and sorrow becomes an endless abyss without an escape. However, once we turn inward and embrace the awareness of our “Conscious SELF,” we discover that “Unconscious I” is the root of all sufferings and we possess everything we need for true happiness. The burden of inner shame and societal pressures dissipates swiftly assuring if we are focused on the “Unconscious I” for conscious actions, our existence will continue to be enriched with inner joy.</p>
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Verse	Lyrics	As Understood
1	তোমার অসীমে প্রাণমন লয়ে যত দূরে আমি ধাই	The more I ^{conscious SELF} rush in your ^{unconscious I / Identity} limitless world with my life ^{unconscious} and mind
2	কোথাও দুঃখ, কোথাও মৃত্যু, কোথা বিচ্ছেদ নাই	There is no separation from sorrow and death ^{physical} in the cyclic reincarnations
3	মৃত্যু সে ধরে মৃত্যুর রূপ, দুঃখ হয় হে দুঃখের কূপ	Death appears as physical death ^{end of all} , sorrow becomes deep well ^{no light / exit}
4	তোমা হতে যবে হইয়ে বিমুখ আপনার পানে চাই	Realization sets in when focus shifts from You ^{unconscious I} towards SELF Conscious
5	হে পূর্ণ, তব চরণের কাছে যাহা- কিছু সব আছে, আছে, আছে	O-the-complete-one ^{unconscious} I, you ^{unconscious I} have all near your ^{unconscious I} feet
6	নাই নাই ভয়, সে শুধু আমারই, নিশিদিন কাঁদি তাই	That removes the fear, He ^{unconscious I / Identity} is only mine ^{conscious SELF} , reason for my tears in night and day ^{unconscious-reincarnation}
7	অন্তরঙ্গানি, সংসারভার, পলক ফেলিতে কোথা একাকার	Inner-shame, social-stress ^{pressure} , will evaporate in no- time
8	জীবনের মাঝে স্বরূপ তোমার রাখিবারে যদি পাই	If my ^{conscious SELF} existence always centers around your

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		unconscious I realization/visualization
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	Song Pointers	As Understood
	আমার / আমি	Conscious SELF
	হে / তোমার / তব / সে / তোমা	Unconscious I
	কোথা	In the cyclic reincarnations
	আপন / আপনার	SELF
	অসীমে	Limitless
	পলক ফেলিতে	In no time
	প্রাপ	Life - unrealized / unconscious
	চরণের কাছে	Feet - allegorical representation of psychological and physical world that “Unconscious I” stands on
	জীবনের	Existence <small>being alive and thrive</small>
	স্বরূপ	Realized / In sight

5.49 তুমি কেমন করে গান কর হে গুণী

Song	49
Parjaay	Puja
Upa-Parjaay	Gaan
Written On	1909
Collection	Geetanjali

Summary	<p>“Unconscious I”, the accomplished, sings without comprehending the lyrics. Conversely, “Conscious SELF”, who understands the lyrics, finds herself unable to sing. She is aware that the melody (unconsciousness) veils the psychological world, obstructing the path to truth. Beyond the “Point-of-no-Return,” “Conscious SELF” is unable to openly acknowledge the truth (socially), as she is aware of her defeat. Consequently, her life becomes filled with sorrow as “Unconscious I” envelops her by weaving the melody (unconsciousness) around her, leaving no escape possible in this cycle.</p>
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Verse	Bangla Lyric	As Understood
1	তুমি কেমন করে গান কর হে গুণী	How do you sing O-you-the- accomplished ^{unconscious I} One?
2	আমি অবাক হয়ে শুনি, কেবল শুনি	I am astonished as I listen, only listen

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3	সুরের আলো ভুবন ফেলে ছেয়ে	World ^{psychological} is shadowed covered by the light-of-melody unconsciousness
4	সুরের হাওয়া চলে গগন বেয়ে	Wind from the melody unconsciousness moves as it climbs up the sky ^{psychological darkness}
5	পাষণ টুটে ব্যাকুল বেগে ধেয়ে	Then it shatters the hardened- heart ^{unconscious heart} and soars with restless rush ^{no-exit}
6	বহিয়া যায় সুরের সুরধ্বনী	That's how flows the- melodious-sound ^{call of} unconsciousness of melody unconsciousness
7	মনে করি অমনি সুরে গাই	I ^{conscious SELF} think to sing in that tone ^{be unconscious}
8	কণ্ঠে আমার সুর খুঁজে না পাই	But I don't find melody unconsciousness in my ^{conscious SELF} (realizes) voice
9	কইতে কী চাই, কইতে কথা বাধে	What I want to say, can't admit the truth openly
10	হার মেনে যে পরান আমার কাঁদে	My ^{realized SELF} life ^{realized} cries from the defeat
11	আমায় তুমি ফেলেছ কোন ফাঁদে	You ^{unconscious I} have ensnared me ^{realized SELF} in some trap
12	চৌদিকে মোর সুরের জাল রুনি	Weaving a net ^{not to be freed} of melody ^{life beyond "Point-of-no-Return"} / never-ending unconsciousness around

		four sides me realized SELF without any exit .
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	Song Pointers	As Understood
	তুমি	Unconscious I
	আমার / আমি / আমায়	Conscious SELF
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	গুণী	Accomplished achievements in worldly life
	অবাক	Astonished by your unawareness
	সুরের আলো	Light of melody (unconsciousness) - which enables to see only the melody not the lyrics
	ভুবন	Psychological world driven by worldly achievements

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	গগন	Psychological night sky from unconsciousness
	পাষণ	Hardened heart
	ব্যাকুল	Restless
	কণ্ঠ	Voice
	পরান	Realized life (following “Point-of-no-Return”)
	চৌদিক	Four sides
	জাল	Net ^{to grab}

5.50 আমার প্রাণের মানুষ আছে প্রাণে

Song	50
Parjaay	Puja
Upa-Parjaay	Baul
Written On	1910
Collection	Raaja

Summary	<p>As long as the “Unconscious I” is revered and pursued as the ultimate treasure, he will remain elusive, with all attempts to find him proving fruitless. However, once he is discovered through introspection and self-awareness, he becomes visible within everyone all around.</p> <p>The “Conscious SELF,” despite her widespread exploration outwardly, failed to hear the profound truth from him. Today marks the day of revelation for her, as she finally comprehends his ^{unconscious I} (Phase four) message within the lyrics of her own song upon returning to her homeland (physical body and the encompassing ecosystem). Rather than seeking him ^{unconscious I (Phase three)} from door to door (social venture), she advises everyone to rush towards their “Conscious SELF” and see that he ^{“Unconscious I” (Phase three)} resides within her “Conscious SELF”, most cherished and eagerly awaiting affirmation within the reflection of her two livings.</p>
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Verse	Bangla Lyric	As Understood
1	আমার প্রাণের মানুষ আছে প্রাণে	My ^{conscious SELF, female} most- beloved-entity ^{unconscious I} dwells in life ^{unconscious}
2	তাই হেরি তায় সকল খানে॥	That's the reason I look for him everywhere
3	আছে সে নয়নতারা আলোকধারায়, তাই না হারায়--	He is in my vision ^{reflected-as-} a-star ^{direction} in the-stream- of-light ^{desire darkness} , that's why he ^{unconscious I} is never lost
4	ওগো তাই দেখি তায় যেথায় সেথায়	O-you-in-darkness ^{from desire} , that's why I ^{conscious SELF} see him here, there, everywhere
5	তাকাই আমি যে দিক-পানে॥	Whatever direction I ^{conscious} SELF turned to
6	আমি তার মুখের কথা শুনব বলে গেলাম কোথা,	To listen his truth from his mouth, I ^{conscious SELF} went everywhere
7	শোনা হল না, হল না--	Didn't hear, didn't
8	আজ ফিরে এসে নিজের দেশে এই-যে শুনি	Today ^{day of consciousness} upon returning to my ^{conscious SELF} land, now that I hear
9	শুনি তাহার বাণী আপন গানে॥	Hear his ^{phase four of unconscious I} message in my ^{conscious SELF} own song ^{lyrics}

10	কে তোরা খুঁজিস তারে কাঙাল-বেশে দ্বারে দ্বারে,	O you "unconscious I" in Phase three who look for him "unconscious I" in phase three dressed as destitute from door to door (socially)
11	দেখা মেলে না মেলে না,--	Can't see sight of him, can't see.
12	ও তোরা আয় রে ধেয়ে দেখ্ রে চেয়ে আমার বুকে --	O-you all-who-are-looking-for-exit come in-rush to look reflect in my conscious SELF chest to see whom ("unconscious I") I carry as the most beloved
13	ওরে দেখ্ রে আমার দুই নয়ানে ॥	O-you unconscious I look at my conscious SELF two eyes reflected vision on two livings

	Song Pointers	As Understood
	তুমি	Unconscious I male
	আমার / আমি / আমায়	Conscious SELF female
	মোর	"Realized SELF" – The concept of the "Realized SELF" refers to the feminine aspect wherein the transformation from the "Unconscious I" to the "Realized SELF" takes place, marked by the disintegration of psycho-

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		physiology and leading to perpetual suffering beyond the “Point-of-no-Return”.
	প্রাণের মানুষ	Most beloved entity
	প্রাণ	Life ^{unconscious}
	নয়নতারা	Reflected vision and the star direction
	আলোকধারায়	Stream of light created from understanding darkness ^{from} desire
	ওগো	O-you-in-darkness ^{from desire}
	কথা	Truth
	আজ	Today ^{day of consciousness}
	দেশে	Land where “Conscious SELF” lives - physiology and the ecosystem
	তাহার	“Unconscious I” beyond the “Point-of-no-Return”
	তোরা	“Unconscious I” in phase three where back to consciousness is possible
	দ্বারে	Door. House Door - our psycho-social existence. / খোলো খোলো দ্বার, রাখিয়ো না আর
	কাঙাল	Destitute
	ধেয়ে	Rush ^{as wind}
	চেয়ে	Look ^{reflect}

Aditi Aadia

	বুকে	Most cherished
	নয়ানে	Eyes <small>reflected vision of two livings</small>

5.51 হার মানা হার

Song	51
Parjaay	Puja
Upa-Parjaay	Aashwas
Written On	1912
Collection	Geetimalya

Summary	<p>The “Conscious SELF” is fully aware that she will bestow the “Unconscious I” with the garland of defeat. The deep-seated grudge held by the “Unconscious I,” second to none, will gradually dissipate from the intense pain within. It is through this struggle that the truth will finally dawn upon him, causing his once stone-cold heart to thaw.</p> <p>Two livings of assumed purity shall be unveiled, and the path beyond the irreversible point will become evident. His physical state will be so uneasy that he'll gaze at the sky, seeking an escape after crossing the “Point-of-no-Return.” On that day, there will be no unresolved matters. This realization fosters an inner awakening and set in motion the reversal রৌদ্র - a mechanism to triumph over physical mortality.</p>
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Verse	Bangla Lyrics	As Understood
1	হার মানা হার পরাবো তোমার গলে,	I conscious SELF will adorn your unconscious I neck with the loser's garland

2	দূরে রব কত আপন বলের ছলে,	How long will you be away with the illusion of your own strength <small>psycho-physical</small>
3	জানি আমি জানি ভেসে যাবে অভিমান,	Know, I <small>conscious SELF</small> know (two livings), your <small>unconscious I</small> grudge <small>2nd to none</small> will drift away
4	নিবিড় ব্যাথায় ফাটিয়া পড়িবে প্রাণ।	Life <small>unconscious</small> will explode in intense pain from within
5	শূন্য হিয়ার বাঁশিতে বাজিবে গান	Song will be played in flute of empty existence <small>psycho-physical</small>
6	পাষান তখন গলিবে নয়ন জলে,	Stone-heart <small>unconscious I</small> will then melt <small>revive</small> in eyes <small>reflected,</small> <small>realized past actions in vision</small> tears
7	শতদল দল খুলে যাবে থরে থরে,	Lotus arrangements <small>sacred</small> <small>existences in two livings</small> will open up in layers
8	লুকানো রবে না মধু চিরদিন তরে।	Sweetness <small>attraction for desires</small> can't be hidden for eternal day <small>time</small> <small>beyond "Point-of-no-Return" or "in-</small> <small>consciousness"</small>
9	আকাশ জুড়িয়া চাহিবে কাহার আঁখি	Whose eye <small>un-reflected/unrealized</small> <small>vision</small> will gaze the whole sky <small>physical</small> for exit
10	ঘরের বাহিরে নীরবে লইবে ডাকি,	This eye <small>unrealized vision</small> will call you <small>unconscious I</small> silently outside your home <small>physiology</small>

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11	কিছুই সেদিন কিছুই রবে না বাকি	That-day nothing will be pending ^{all is over}
12	গভীর মরণ লভিব চরণতলে।	Knowing this - I ^{conscious SELF} will stand over ^{conquer / under my} feet the utter ^{physical} death

	Song Pointers	As Understood
	হার	Defeat, jewelry chain, floral garland
	হার মানা হার	Garland of defeat
	বল	Strength ^{psycho-physical}
	আপন	Own
	আমি	Conscious SELF
	তোমার	Unconscious I
	নিবিড়	Intense
	শূন্য হিয়ার	Empty psycho-physical existence
	শতদল	Lotus / Sacred / Saintry appearance
	চিরদিন	Eternal day
	আঁখি	Eye ^{unrealized vision}
	আকাশ	Physical sky
	লভিব	To gain or stand over
	গভীর মরণ	Utter ^{physical} death

5.52 প্রাণ ভরিমে তৃষা হরিমে

Song	52
Parjaay	Puja
Upa-Parjaay	Prarthana
Written On	1912
Collection	Geetimalya

Summary	<p>In the midst of pervasive suffering, one attains the state of the “Realized SELF” মোর। At this juncture, she longs for deeper unconsciousness, craving to be more detached and lifeless, immersed in the intoxicating rhythm of her sustained unconscious deeds. Nonetheless, paradoxically, she implores her Lord, the sustainer, to grant her illumination ^{unconscious} ¹, a guiding light to perceive with clarity.</p> <p>She acknowledges that her actions have led to his current circumstances. However, she seeks further suffering to achieve enlightenment from a higher power, hoping that her Lord will eventually save her. This subconscious thought pattern strengthens her attachment to the “Unconscious I” while suppressing her “Conscious SELF” from ever resurfacing. Consequently, this transforms into a state of heightened intoxication, desiring to endure eternal pain as “Unconscious I.”</p>
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Verses	Bangla Lyrics	As Understood
1	প্রাণ ভরিয়ে তৃষা হরিয়ে	By filling my life ^{unconscious} and by removing my thirst ^{not} even realizing I am lifeless
2	মোরে আরো আরো আরো দাও প্রাণ	Give me ^{realized SELF} more life of unconsciousness
3	তব ভুবনে তব ভবনে	In your ^{unconscious I} world ^{thought} driven, in your ^{unconscious I} home psychological unconscious dwelling
4	মোরে আরো আরো আরো দাও স্থান	Give me ^{realized SELF} more space ^{not to realize}
5	মোরে আরো আরো আরো দাও প্রাণ	Give me ^{realized SELF} more life of unconsciousness
6	আরো আলো আরো আলো	More light More light (two livings of unconsciousness)
7	এই নয়নে, প্রভু, ঢালো	Lord ^{sustainer} pour in this eye reflected / realized vision
8	সুরে সুরে বাঁশি পূরে	In melody ^{unconsciousness - flute} seven holes / complete destruction / home becomes the reality
9	তুমি আরো আরো আরো দাও তান	You ^{unconscious I} give more, more, and more sustained- note ^{support}
10	মোরে আরো আরো আরো দাও প্রাণ	Give me ^{realized SELF} more life of unconsciousness
11	আরো বেদনা, আরো বেদনা	More pain, More pain
12	প্রভু, দাও মোরে আরো চেতনা	Lord ^{sustainer} , give me ^{realized} SELF more consciousness

13	দ্বার ছুটায়, বাধা টুটায়	By opening the house-door psycho-social , smashing the obstacle
14	মোরে করো ত্রাণ, মোরে করো ত্রাণ	Rescue me ^{realized SELF} , rescue me ^{realized SELF} (two livings)
15	আরো প্রেমে, আরো প্রেমে	More love ^{for unconscious I} , More love (two livings)
16	মোর আমি ডুবে যাক নেমে	My ^{realized SELF} I ^{conscious SELF} drowns deep
17	সুধাধারে আপনারে	Near the elixir ^{mind crafted /} intoxication , to you ^{unconscious I}
18	তুমি আরো আরো আরো করো দান	You ^{unconscious I} give away freely ^{delight / intoxication} more, more, and more
19	মোরে আরো আরো আরো দাও প্রাণ	Give me ^{realized SELF} more life ^{of} unconsciousness

	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	তোমার / তব / তুমি / তোমায় / তার	Unconscious I
	মোর	“Realized SELF” – “Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration

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		of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”
	তৃষা হরিষে	Unconsciousness is so much that I don't even realize I am thirsty (lifeless)
	স্থান	Space
	ভুবন	World ^{Psychological}
	ভবন	Psychological dwelling in unconscious state
	আলো	Light ^{from unconscious I} . These are the unconscious actions which will show the path when consciousness sets in.
	নয়নে	Eye ^{reflected / realized}
	তান	Consistent backdrop of harmonious melodies (unconsciousness).
	প্রেম	Love for “Unconscious I”
	সুধা	Elixir. It's where “Unconscious I” dwells. A magical liquid that is believed to make people live forever ^{intoxication} . Don't we all believe we will live forever?

5.53 আমার এই পথ-চাওয়াতেই আনন্দ

Song	53
Parjaay	Puja
Upa-Parjaay	Poth
Written On	1912
Collection	Geetimalya

Summary	<p>The universal path has four distinct Phases. The first Phase is “Sunshine,” symbolizing psycho-physical development. In the second Phase, “Forest Shadow,” one experiences loss of awareness or direction. The third Phase, “Monsoon Rain,” represents the emergence of desires and ambitions. Finally, the fourth Phase is “Spring,” which marks the manifestation of the ultimate inner characteristics. Throughout this journey, messengers are born, bearing news about this path they are treading yet unaware of it.</p> <p>This path that everyone seeks lies not in outward observation but in inward reflection, waiting to be unexpectedly discovered. Until that moment arrives, people often display smiles and sing about assumed happiness, unaware of the unexplored depths within their minds. They delight in the fragrance of spring flowers, using this season as a metaphor for the painful state of the human psyche and physical condition (রোদনভরা এ বসন্ত / আহা, আজি এ বসন্তে). This</p>
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	spring represents the manifestation of unconscious human acts in the current physical cycle.
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Verse	Lyrics	As Understood
1	আমার এই পথ- চাওয়াতেই আনন্দ।	My ^{conscious SELF (recalls)} joy is the expectation-to-realize this path
2	খেলে যায় রৌদ্র ছায়া, বর্ষা আসে বসন্ত ॥	Composed of Sunshine, Shadow, followed by monsoon rain - finally Spring ^{four Stages / Phases}
3	কারা এই সমুখ দিয়ে আসে যায় খবর নিয়ে,	Messengers bring news of This-Path in their coming ^{physical birth} and going ^{physical death} while The Path is right here
4	খুশি রই আপন মনে- বাতাস বহে সুমন্দ ॥	While, I ^{unconscious I} remain happy in own ^{unconscious I} mind amidst the blowing wind of good and bad
5	সারাদিন আঁখি মেলে দুয়ারে রব একা,	I ^{unconscious I} wait alone all-day ^{Phase three} with open eyes ^{unrealized/unreflected} at the home-door
6	শুভখন হঠাৎ এলে তখনি পাব দেখা।	Will see ^{realize} The Path suddenly in auspicious moment

7	ততখন ক্ষণে ক্ষণে হাসি গাই আপন-মনে,	Till then, I ^{unconscious} I sing and smile often in own ^{unconscious} mind
8	ততখন রহি রহি ভেসে আসে সুগন্ধ ॥	Till then, I ^{unconscious} I smell the fragrance ^{of flowers} at intervals

	Song Pointers	As Understood
	আমার / আমি	Conscious SELF
	পথ	The Path of Realization. It resides in the reflection ^{mirror}
	রৌদ্র ছায়া, বর্ষা আসে বসন্ত	Four Phases of unconscious journey - Growth/Shadow/Monsoon/ Spring
	কারা	These messengers unknowingly on the very path they bring news about
	সারাদিন	All day - Phase three.
	আঁখি	Eyes ^{unreflected and unrealized vision}
	দুয়ারে	Home door. The concept of home has two distinct dimensions - the physical body and the psychological comfort zone.
	সুগন্ধ	Fragrance of flowers. These flowers symbolize fully bloomed human

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		characteristics in the final Phase, where the unconscious mind drives towards the destruction.
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5.54 আগুনের পরশমণি ছোঁয়াও প্রাণে

Song	54
Parjaay	Puja
Upa-Parjaay	
Written On	1914
Collection	Geetali

Summary	<p>Fire (allegorical) symbolizes the essence of the “Unconscious I.” Within this realm, our very existence undergoes a burning process, leaving us restless, lost, and unaware. The connection between fire and those who are burned is evident - for to be “unconscious” is to dwell in darkness, a state nurtured by the “Unconscious I.” However, understanding our creation, the body, and delving inward will unveil the true consciousness of our being. This newfound awareness realization of darkness becomes a guiding beacon, dispelling the darkness that the “Unconscious I” once resided in.</p>
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Verse	Bangla Lyric	As Understood
1	আগুনের পরশমণি ছোঁয়াও প্রাণে।	Touch life ^{unconscious} with the “nourishing jewel” made of fire
2	এ জীবন পুণ্য কর দহন-দানে॥	Purify this living ^{unconscious} with the gift of burned

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3	আমার এই দেহখানি তুলে ধরো,	Uphold ^{focus} my ^{conscious} SELF body ^{creation}
4	তোমার ওই দেবালয়ের প্রদীপ করো--	As the-lamp-to-light-up your unconscious I temple ^{God house}
5	নিশিদিন আলোক-শিখা জ্বলুক গানে॥	Let the light-from-the-flame remain ^{allegorically} in the song for eternity ^{day and night}
6	আঁধারের গায়ে গায়ে পরশ তব	Your ^{unconscious I} cherished touch over darkness
7	সারা রাত ফোটাক তারা নব নব।	Creates new stars ^{direction} throughout the night ^{psychological}
8	নয়নের দৃষ্টি হতে ঘুচবে কালো,	Darkness will disappear from your eye ^{reflected-sight}
9	যেখানে পড়বে সেথায় দেখবে আলো--	Where it ^{darkness} falls will reveal light ^{your universal path in} reflection
10	ব্যথা মোর উঠবে জ্বলে উর্ধ্ব-পানে॥	My ^{realized} SELF pain will be revealed in upward venture reflection/Identity/superiority

	Song Pointers	As Understood
	আমার	Conscious SELF
	তোমার / তব	Unconscious I
	আগুন	Fire or the heat that engulfs the unconscious existence
	দহন	Burned ^{painful} psycho- physicality

	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”
	প্রাণে	Unconscious/unrealized life
	সারা রাত	Psychological night - Phase three.
	তারা	New direction in psychological darkness
	পরশমণি	“Nourishing Jewel” for purification
	নয়নের	Eye ^{reflected and realized vision}

5.55 ক্লান্তি আমার ক্ষমা করো প্রভু

Song	55
Parjaay	Puja
Upa-Parjaay	Biraha
Written On	1914
Collection	Geetali

Summary	<p>The “Day of Realization,” today আজি, arrives after reaching the “Point-of-no-Return,” where any chance of turning back is impossible – as foreseen by “Conscious SELF”. This significant day encompasses her (physiological / Conscious SELF) feeling exhausted, while he (the “Unconscious I”) desperately seeks forgiveness.</p> <p>The existence of the “Unconscious I” is in turmoil; he experiences pain and humbly asks for forgiveness from his Lord ^{a higher power}. He refuses to reflect on the past for introspection and understanding. As Day 2 ^২ unfolds, the unbearable heat intensifies the situation. The garland that he presents to his Lord dries up, indicating it is not accepted, and he appears pale due to the anguish he carries.</p>
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Verse	Bangla Lyrics	As Understood
1	ক্লান্তি আমার ক্ষমা করো প্রভু,	Tiredness ^{from competition} is of mine ^{conscious SELF (foresees),} pardon me ^{unconscious I} my- Lord ^{sustainer}
2	পথে যদি পিছিয়ে পড়ি কভু॥	If I ^{unconscious I} fall behind in the path ^{compete to outdo others}
3	এই-যে হিয়া থরোথরো কাঁপে আজি এমনতরো	This existence ^{psycho-physical} is in tremor - violently shaking today ^{day of realization / beyond "Point- of-no-Return"}
4	এই বেদনা ক্ষমা করো, ক্ষমা করো, ক্ষমা করো প্রভু ॥	This agony ^{from falling behind} - pardon me ^{unconscious I} my- Lord ^{sustainer}
5	এই দীনতা ক্ষমা করো প্রভু,	This unaffordability - pardon me ^{unconscious I} my- Lord ^{sustainer}
6	পিছন-পানে তাকাই যদি কভু।	If I ^{unconscious I} ever look back for reflection and realization
7	দিনের তাপে রৌদ্রজ্বালায় শুকায় মালা পূজার থালায়,	During daytime ^{"Day 2" of pain,} heat from the scorching sun dries-out ^{lifeless} the garland ^{for} you ^{in the worship tray} offerings
8	সেই স্নানতা ক্ষমা করো, ক্ষমা করো, ক্ষমা করো প্রভু ॥	That paleness ^{lifeless, ritual only, no} joy of mine ^{realized SELF} , pardon me ^{unconscious I} my-Lord ^{sustainer}

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	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	ক্লান্তি	Exhaustion stemming from a relentless pursuit of outdoing others
	প্রভু	Lord ^{sustainer}
	পথে	Path of “Unconscious I” ^{to} compete to outdo others. This path has four phases.
	হিয়া	Existence ^{psycho-physical}
	আজি	Today ^{day of realization / beyond} “Point-of-no-Return”
	দিনের তাপে	“Day 2” beyond “Point-of-no-Return”
	পিছন-পানে	Look back ^{for reflection and} realization

5.56 আমার ব্যথা যখন আনে আমায় তোমার দ্বারে

Song	56
Parjaay	Puja
Upa-Parjaay	Biraha
Written On	1914
Collection	Geetimalya

Summary	<p>“Unconscious I” unlocks the door of the psycho-social realm, seeking answers as he grapples with pain within his “Conscious SELF.” He comes to a profound realization that his “Conscious SELF” had always longed for his embrace, persisting steadfastly despite facing numerous rejections. Furthermore, he foresees that the “Conscious SELF” is on a challenging journey towards an inevitable encounter with the pain and hardships along a thorny path.</p> <p>If “Unconscious I” remains unaware of the pain residing within the “Conscious SELF,” and the “Conscious SELF” chooses to harmonize with unconsciousness, an unacknowledged song will draw him from a far-away distance to destroy and level his “dear and raged identity” as a bird ^{injured and grounded} in a stormy night. Consequently, he will emerge amidst darkness, lacking clarity and any clear path to escape.</p>
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Verse	Bangla Lyric	As Understood
1	আমার ব্যথা যখন আনে আমায় তোমার দ্বারে	When my ^{conscious SELF} pain brings me ^{conscious SELF (recalls)} beyond "Point-of-no-Return" to your ^{unconscious I} door ^{psycho-social}
2	তখন আপনি এসে দ্বার খুলে দাও, ডাকো তারে ॥	Then you yourself ^{unconscious I} come and open ^{trying to be conscious} and understand ^{the house-door and} call him ^{unconscious I in phase three to} understand what happened
3	বাহুপাশের কাঙাল সে যে, চলেছে তাই সকল তোয়েজে,	She ^{conscious SELF} is that destitute longing for open arms, so she ^{conscious SELF} went on with all rejections
4	কাঁটার পথে ধায় সে তোমার অভিসারে ॥	She rushes in the thorny ^{painful} path to meet you in a predefined place at night
5	আমার ব্যথা যখন বাজায় আমায় বাজি সুরে-	When my ^{conscious SELF (foresees)} pain trumpets ^{sound of destruction, I} ^{conscious SELF} play-along with melody ^{unconsciousness}
6	সেই গানের টানে পারো না আর রইতে দূরে।	With the pull ^{melody} of that song ^{being sang} , you ^{unconscious I} can't stay far away
7	লুটিয়ে পড়ে সে গান মম ঝড়ের রাতের পাখি-সম,	That song ^{being sang} of dear and ragged identity, falls on the ground as the bird ^{injured} in a stormy night

8	বাহির হয়ে এসে তুমি অন্ধকারে ॥	You ^{unconscious I} come out to understand what happened in darkness without clarity and exit
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	Song Pointers	As Understood
	তুমি / আপনি	Unconscious I
	আমার / আমি / আমায়	Conscious SELF
	দ্বার	Psycho-social house (গৃহ) door. It's where “Unconscious I” lives.
	তারে	Unconscious I in phase three
	তোজে	Rejection
	কাঁটার পথে	In thorny ^{painful} path
	অভিসার	To meet loved one in a predefined place ^{beyond “Point-of- no-Return”} at night
	বাজায়	Trumpet, play of instrument
	মম	Dear, Ego or ragged identity
	পাখি	Unconscious I
	অন্ধকার	Psychological darkness where there is no-exit

5.57 যে রাতে মোর দুয়ার গুলি ভাঙলো ঝড়ে

Song	57
Parjaay	Puja
Upa-Parjaay	Dukkha
Written On	1914
Collection	Geetimalya

Summary	<p>On that fateful night (Phase three), the “Realized SELF” remained unaware of the intrusion by the “Unconscious I,” who forcibly broke into his both homes, shattering doors. As darkness enveloped everything, the metaphorical island in the sea, symbolizing the “Conscious SELF,” ceased to exist. Desperately seeking help, he reached out to the sky, looking for salvation. In this obscure realm, he gradually comprehended his being as a mere illusion, a mere dream to be over soon.</p> <p>Unaware of it at the time, he failed to grasp that the storm, which forcefully broke down the doors, symbolized the triumphant victory of her “Unconscious I.” As the morning light revealed, she came to the realization that he was the very person standing atop her chest. The door, representing her physiology, lay shattered beyond any hope of repair, leaving a profound emptiness in her wake, a stark painful realization.</p>
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Verse	Bangla Lyric	As Understood
1	যে রাতে মোর দুয়ার গুলি ভাঙলো ঝড়ে,	The night my ^{realized SELF} doors were broken by the storm
2	জানি নাই তো তুমি এলে আমার ঘরে।	Didn't know that you ^{unconscious I} came inside my home
3	সব যে হয়ে গেলো কালো,	Everything turned to be dark
4	নিবে গেল দ্বীপের আলো ।	Island's ^{shelter in the ocean (conscious SELF)} light ^{unconscious I} got extinguished
5	আকাশপানে হাত বাড়ালেম কাহারো তরে,	Extended my ^{realized SELF} hand to the sky towards someone
6	অন্ধকারে রইনু পড়ে, স্বপন মানি।	Being in darkness, seemed like a bad dream
7	ঝড় যে তোমার জয়ধ্বজা, তাই কি জানি !	Didn't know that the storm is your winning-flag
8	সকালবেলায় চেয়ে দেখি, দাঁড়িয়ে আছ, তুমি একি !	When I ^{realized SELF} opened my eyes in the morning, alas, I see that you're standing
9	ভাঙল দুয়ার, কাটল দড়াদড়ি	The door was shattered, and the negotiation ^{rope} was cut ^{move beyond} "Point-of-no-Return"
10	ঘরভরা মোর শূন্যতার-ই বুকের ওপরে।	My ^{realized SELF} home now is filled with emptiness on my chest

	Song Pointers	As Understood
	আমার / আপনার	Conscious SELF
	তুমি / তোমার	Unconscious I

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	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”
	কালো	Darkness all around
	দ্বীপ	The island serves as an allegory for the “Conscious SELF” offering shelter and refuge in the vast ocean. Recognizing this island becomes a guiding beacon towards enlightenment and self-awareness.
	জয়ধ্বজা	Winning Flag
	দুয়ার	Home doors with two panels
	দুয়ার গুলি	In the realm of our existence lie two distinct homes - the first being our physiology, intricately entwined with our physical being, and the second being our psychological

		<p>comfort zone, constructed from the fabric of our thoughts and emotions. However, when we find ourselves standing at the beginning of Phase three known as the “night of consciousness,” a formidable storm begins to form to mercilessly shatter the doors of both these homes, rendering us utterly vulnerable.</p>
	দড়াদড়ি	<p>The allegorical representation of the physiology restoration mechanism, symbolized by the rope that ties to the shore, is now entirely severed.</p>
	কাটল	<p>To cut - move beyond “Point-of-no-Return”</p>
	শূন্যতা	<p>An eternal void lingers within, with no escape, as consciousness has departed forever, leaving behind an empty home.</p>

5.58 দাঁড়িয়ে আছ তুমি আমার গানের

Song	58
Parjaay	Puja
Upa-Parjaay	Gaan
Written On	1914
Collection	Geetimalya

Summary	<p>As intoxicating melodies take form, the “Conscious SELF” remains oblivious to the existence of the “Unconscious I.” The “Unconscious I” resides beyond the realm of the song, where the lyrics breathe life ^{with melody} and define his ^{unconscious I} essence. With the wind blowing high, a realization dawns, urging her ^{realized self (মোর)} to embrace past “accomplishments and pride” ^{unconscious I} as the sole gains of her journey, to be treasured in her heart—a complete surrender of the realization of her creation.</p> <p>Songs are a playful battleground between consciousness and unconsciousness, inflicting a destructive pain upon the entire psycho-physiology. She ponders when he will awaken to play her ^{conscious SELF} flute, beckoning him back to consciousness in the joyful embrace of a silent and intimate night of darkness (Phase three).</p>
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Verse	Bangla Lyric	As Understood
1	দাঁড়িয়ে আছ তুমি আমার গানের ও পারে--	You're ^{unconscious I} standing on the other side of my ^{conscious} SELF songs lyrics, message
2	আমার সুরগুলি পায় চরণ, আমি পাই নে তোমারে ॥	My ^{conscious SELF (recalls)} melodies start to form ^{find footing} , but I don't see ^{comprehend} you ^{unconscious I}
3	বাতাস বহে মরি মরি, আর বেঁধে রেখো না তরী--	Killer winds are flowing high, don't keep the ark anchored ^{to the shore / physiology} .
4	এসো এসো পার হয়ে মোর হৃদয়মাঝারে ॥	Come across the "Point-of-no-Return" within the core of my ^{realized} SELF heart
5	তোমার সাথে গানের খেলা দূরের খেলা যে,	The game of songs ^{lyric and} melody with you ^{unconscious I} is a game of far and away
6	বেদনাতে বাঁশি বাজায় সকল বেলা যে।	While your flute ^{destruction in} ^{conscious SELF} plays pain all day long
7	কবে নিয়ে আমার বাঁশি বাজাবে গো আপনি আসি	What day ^{day of consciousness} you ^{unconscious I} will come to play my ^{conscious SELF} flute ^{to understand}
8	আনন্দময় নীরব রাতের নিবিড় আঁধারে ॥	In a joyful silent night ^{back to} ^{consciousness} of intimate darkness ^{psychological}

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	Song Pointers	As Understood
	আমার	Conscious SELF
	তুমি	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”
	গান	Song (lyrics + melody)
	সুরগুলি	Melodies
	চরণ	Feet to stand or foundation. Formation of melodies creates unconsciousness to hide “Unconscious I”.
	মরি মরি	Very high winds about to kill
	তরী	Ark - crossing the “Point-of-no-Return”
	হৃদয়মাঝার	Core of the heart
	দূরের খেলা	“Unconscious I” resides beyond creation
	বাঁশি	Flute played for destruction

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	আনন্দময়	Joyful
	রাত	Night ^{allegorical} for reflection and back to consciousness
	নিবিড়	Intimate
	আঁধার	Darkness ^{realizing of unconscious I}

5.59 তুমি যে সুরের আশ্বিন লাগিয়ে দিলে

Song	59
Parjaay	Puja
Upa-Parjaay	Gaan
Written On	1914
Collection	Geetimalya

Summary	<p>The “Realized SELF” comes to understand that the “Unconscious I” was the catalyst for igniting the flames of melody in an unconscious existence. These flames have now spread to every lifeless branch of the metaphorical tree, animating it with rhythmic dances. As the journey progresses beyond the “Point-of-no-Return,” where no turning back is possible, the “Unconscious I” reaches out towards the sky, seeking an exit towards the divinity that bewilders even the stars of psychological darkness, trying to fathom the origin of this madness. Through this process, the “Unconscious I” reveals its inherent purity, akin to a golden lotus that blossoms amid the desire-driven darkness of midnight, remaining a mystery to those who have yet to realize the transformative power of the ignited fire.</p>
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Verse	Bangla Lyric	As Understood
1	তুমি যে সুরের আগুন লাগিয়ে দিলে মোর প্রাণে,	You ^{unconscious I} started the fire ^{unconsciousness} from melody in my ^{realized SELF} life ^{unconscious}
2	এ আগুন ছড়িয়ে গেল সব খানে॥	This fire extended everywhere ^{beyond the "Point-of-no- Return"}
3	যত সব মরা গাছের ডালে ডালে	In all the branches of the dead tree
4	নাচে আগুন তালে তালে রে,	This fire dances with the rhythm ^{of unconsciousness}
5	আকাশে হাত তোলে সে কার পানে ॥	To whom does he ^{unconscious I} raise his hands towards the sky ^{for everyone to see?}
6	আঁধারের তারা যত অবাক হয়ে রয় চেয়ে,	All the stars ^{directions} of darkness ^{psychological} are astonished and glares at him
7	কোথাকার পাগল হাওয়া বয় ধেয়ে।	From where this wind of madness ^{hand in the sky} is rushing
8	নিশীথের বুকের মাঝে এই-যে অমল	This purity in the middle of midnight ^{of psychological darkness}
9	উঠল ফুটে স্বর্ণকমল,	Revealed as a golden-lotus ^{desire driven purity}
10	আগুনের কী গুণ আছে কে জানে ॥	Who knows what quality lies in the fire

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	Song Pointers	As Understood
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”
	আমার / আপনার	Conscious SELF
	তুমি / আপনি	Unconscious I
	প্রাণ	Life ^{unconscious}
	সুরের আগুন	Unconsciousness from melody - no clarity. Which triggers pain from superiority within which dries the physiology.
	গাছ	Tree is an allegory of our psycho-physical transformation from superiority and identity. This tree dies from the fire of self-magnification.
	তালে	With the rhythm from melody or unconsciousness
	আকাশ	Physical Sky - for everyone to see
	আঁধার	Psychological darkness

	অবাক	Astonished. Stars ^{directions crafted in} psychological darkness are astonished by the act of raising hand towards sky.
	নিশীথ	Midnight resulted from unconsciousness
	অমল	Purity
	স্বর্ণকমল	Golden-Lotus - allegory of desire driven purity
	কে জানে	Recognizing fire in “Phase three” initiates a turnaround.

5.60 মেঘ বলেছে যাব যাব, রাত বলেছে যাই

Song	60
Parjaay	Puja
Upa-Parjaay	Shesh
Written On	1914
Collection	Geetali

Summary	<p>The cessation of desire materializes with the end of the psychological darkness. Clouds of desire, the night of psychological darkness, the endless floating sea, and the concealed pain all stem from the “Unconscious I.” These elements collectively form the “Psychological World,” a realm of triumphs and an unceasing quest to gain clarity (remove darkness) through million lamps (প্রদীপ জ্বালা).</p> <p>The allure of the “Unconscious I” remains for two livings until the “Point-of-no-Return” is reached. From there, physical death commences, leading to the next cycle ^{reincarnation} of physical existence with forthcoming accomplishments and superiority.</p>
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Verse	Bangla Lyrics	As Understood
1	মেঘ বলেছে যাব যাব, রাত বলেছে যাই	Clouds ^{desire and sufferings} never disappeared till the end of the night ^{psychological darkness}
2	সাগর বলে কূল মিলেছে, আমি তো আর নাই	Sea ^{Endless floating / unintelligent} ^{wondering} says I found shore

		creation/home (phase two) thus ending endless floating
3	দুঃখ বলে রইনু চুপে তাঁহার পায়ে চিহ্নরূপে	Pain says I am concealed as his ^{unconscious I} footprints
4	আমি বলে মিলাই আমি আর কিছু নাই চাই	I ^{conscious SELF} say I found SELF ^{the ultimate} , I don't want anything.
5	ভুবন বলে তোমার তরে আছে বরণমালা	World ^{psychological} says there are garlands ^{victories} for you ^{unconscious I}
6	গগন বলে তোমার তরে লক্ষ প্রদীপ জ্বালা	“Psychological night Sky” says you ^{unconscious I} will light- up million lamps to remove darkness
7	প্রেম বলে যে যুগে যুগে তোমার লাগি আছি জেগে	Attraction ^{for unconscious I} says I am awake for you ^{unconscious I} for two livings in a single existence
8	মরণ বলে ‘আমি তোমার জীবনতরী বাই’ ॥	Death ^{physical} says “I row your ^{unconscious I} Physical-living ^{with} all achievements”

	Song Pointers	As Understood
	মেঘ	Clouds (desire) that cover the stars and initiates the night
	রাত	Psychological night
	তাঁহার	“Unconscious I” beyond “Point-of-no-Return”

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	মিলাই আমি	Found SELF
	ভুবন	Psychological world crafted in one's mind
	বরণমালা	Garlands from victories
	গগন	Psychological night sky or darkness
	প্রদীপ	Lamps to remove darkness
	যুগে যুগে	Two livings in a single existence. Following “Point-of-no-Return”, “Conscious SELF” disappears forever in this existence.
	মরণ	Physical death
	জীবনতরী	Physical living with achievements

5.61 আমার হিয়ার মাঝে লুকিয়ে

Song	61
Parjaay	Puja
Upa-Parjaay	
Written On	1914
Collection	

Summary	<p>The “Conscious SELF” comes to acknowledge the presence of the 'Unconscious I' within the entirety of existence—both in the psychological and physical realms. While constantly searching outwardly, she had overlooked the truth residing deep within her heart. Through every moment of love and suffering, the “Unconscious I” remained a constant presence. It served as a source of joy, causing the consciousness to fade away and be forgotten.”</p> <p>The “Conscious SELF” remains veiled, nestled within the depths of the “unconscious life” or প্রাণ, finding expression through sorrow and joyful verses woven into songs. Within these melodic compositions, the “Conscious SELF” crafts the lyrics, while the “Unconscious I” orchestrates the melody. As the “Unconscious I” lends its voice to sing the song, the “Conscious SELF” takes heed and listens.</p>
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Verse	Bangla Lyrics	As Understood
1	আমার হিয়ার মাঝে লুকিয়ে ছিলে দেখতে আমি পাইনি	You ^{unconscious I} were hiding within my ^{conscious SELF (recalls)} existence I couldn't see ^{realize}
2	তোমায় দেখতে আমি পাইনি	I ^{conscious SELF} couldn't see ^{realize} you ^{unconscious I}
3	বাহির পানে চোখ মেলেছি, বাহির পানে	I looked outward using eye ^{physical} , outward
4	আমার হৃদয় পানে চাইনি	Didn't look within my ^{conscious} SELF heart
5	আমার সকল ভালোবাসায় সকল আঘাত, সকল আশায়	In my ^{conscious SELF} all love, all hurt, all hope
6	তুমি ছিলে আমার কাছে তুমি ছিলে	You ^{unconscious I} were near me ^{conscious SELF} , you ^{unconscious I} were (two livings)
7	আমি তোমার কাছে যাইনি	I ^{conscious SELF} didn't go to you ^{unconscious I} for resolution
8	তুমি মোর আনন্দ হয়ে ছিলে আমার খেলায়	Rather, you ^{unconscious I} were my ^{realized SELF} joy ^{my desire} in my ^{reflected in conscious SELF} play
9	আনন্দে তাই ভুলেছিলেম, আনন্দে তাই ভুলেছিলেম, কেটেছে দিন হেলায়	That Joy ^{unconscious I} made me forget, that Joy ^{unconscious I} made me forget, thus I ^{conscious} SELF ignored the days ^{in phase} three
10	গোপন রহি গভীর প্রাণে আমার দুঃখ সুখের গানে	I ^{conscious SELF} remain a secret, deep within life ^{unconscious /} ^{unrealized} and in my ^{realized SELF}

		songs ^{lyrics + melody} of sorrow and happiness
11	সুর দিয়েছ তুমি আমি তোমার গান তো গাইনি	You ^{unconscious I} composed the melody ^{unconsciousness / intoxication} , I ^{conscious SELF} didn't sing your songs

	Song Pointers	As Understood
	হিয়া	The whole existence ^{psycho-physicality}
	আমার / আমি	Conscious SELF
	তোমার / তব / তুমি / তোমায়	Unconscious I
	চোখ	Physical Eye
	দেখতে	See ^{realize}
	আনন্দ	Joy derived from "Unconscious I".
	প্রাণ	Life ^{unconscious / unrealized}
	দুঃখ	Sorrow derived from unfulfilled desire.

5.62 চোখের আলোয় দেখেছিলাম চোখের বাহিরে

Song	62
Parjaay	Puja
Upa-Parjaay	Antarmukhe
Written On	1915
Collection	Phalguni

Summary	<p>After the passing of the 2nd living, darkness engulfs everything. It is a moment when regrets within hearts manifest into an unavoidable reality, and yet, no remedy can be found. The concept of “Unconscious I” remains elusive on earth as long as the heart is filled with him. Now, the search leads inward to find one's own light. Once a mere toy in the playhouse, now that doll ^{physiology} is irreparably shattered beyond repair from the cataclysmic storm. What remains is the celebration of unconsciousness, taking the form of heartfelt songs.</p>
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Verse	Bangla Lyrics	As Understood
1	চোখের আলোয় দেখেছিলাম চোখের বাহিরে	Yesterday, eyesight ^{physical} enabled to see the outer world
2	অন্তরে আজ দেখব, যখন আলোক নাহি রে	Today ^{Day 2 of unconsciousness} , will look within when there is no exit ^{darkness all around}
3	ধরায় যখন দাও না ধরা	When you ^{unconscious I} remain unrealized ^{not understood} on earth

4	হৃদয় তখন তোমায় ভরা	Then heart is filled with you unconscious I
5	এখন তোমার আপন আলোয় তোমায় চাহি রে	Now ^{beyond "Point-of-no-Return"} I want you ^{unconscious I} with your own light ^{unconsciousness}
6	তোমায় নিয়ে খেলেছিলেম খেলার ঘরেতে	I ^{conscious SELF (recalls)} played with you ^{unconscious I} in the play-house ^{psychological illusion}
7	খেলার পুতুল ভেঙে গেছে প্রলয় ঝড়েতে	Physiology ^{খেলার পুতুল} is destroyed ^{phase three and four} from the cataclysmic storm
8	থাক তবে সেই কেবল খেলা	Now, let's stop that only play psychological illusion
9	হোক না এখন প্রাণের মেলা	Now ^{beyond "Point-of-no-Return"} , let there be festival of life unconscious
10	তারের বীণা ভাঙল, হৃদয়- বীণায় গাহি রে	Physicality ^{তারের বীণা ভাঙল} is destroyed, so using heart-lute for singing ^{hearty melody without} knowing the content

	Song Pointers	As Understood
	দেখেছিলেম	Saw yesterday ^{phase one to three in} unconscious state
	চোখের আলোয়	Eyesight
	আলোক নাহি রে	It means "চোখে অন্ধকার দেখা" as we come out from our psycho-social dwelling and

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		the creation (physiology) is ruined. At this juncture, we don't see any exit from this condition.
	আজ	Today <small>Day of remorse or Day 2 of unconsciousness</small>
	ধরা	Earth, Realized
	এখন	Now - beyond "Point-of-no-Return". It's the period following 2nd living.
	খেলার ঘরেতে	In playhouse <small>illusion</small>
	প্রলয় বাড়েতে	The cataclysmic storm commences during Phase three, causing widespread destruction in its path. The ensuing devastation marks the onset of an irreversible darkness known as the "Point-of-no-Return."
	বীণা	The Indian lute (an instrument of the guitar kind, supposed to have been invented by নারদ (Nārada) q.v., usually having seven wires or strings raised upon nineteen frets or supports fixed on a long-rounded board , towards the ends of

		which are two large gourds; its compass is said to be two octaves, but it has many varieties according to the number of strings etc.)
	তারের বীণা	A synonym for human physiology
	হৃদয়-বীণায়	Unknowingly embracing a heartfelt acknowledgment, accompanied by a delightful melody (unconsciousness), despite being unfamiliar with the lyrics.

5.63 আকাশ জুড়ে শনিু ওই বাজে

Song	63
Parjaay	Puja
Upa-Parjaay	Bishwa
Written On	1919
Collection	Swarabitan

Summary	<p>The essence or pride of the “Unconscious I” exists within the stars in the physical sky until it is awakened by the awareness of the “Conscious SELF.” It is within this realization that her destiny was shaped by her thoughts in the unconscious state. As this awareness dawns, it erases all the suffering, and a profound sense of shame engulfs the “Unconscious I.”</p> <p>Today day of consciousness marks a profound connection between the mind and the serene night sky adorned with countless stars, each representing a unique direction in our psychological unconscious landscape. In the same way, the “Conscious SELF” aspires to illuminate the heart with the name of the “Unconscious I,” becoming the only guiding beacon from the realization that the darkness within the “Realized Self” results from the victory of the light desire-darkness of the “Unconscious I.”</p> <p>Let this profound truth reside deep within my everyday actions and experiences.</p>
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Verse	Bangla Lyrics	As Understood
1	আকাশ জুড়ে শুনিওই বাজে	I ^{conscious SELF} hear the drum- beat ^{sound} covering the whole sky ^{physical}
2	তোমারি নাম সকল তারার মাঝে ॥	Announcing your ^{unconscious I} name ^{identity/achievements} amidst all the stars ^{physical creation}
3	সে নামখানি নেমে এল ভূঁয়ে,	That name ^{mere identity} came down to earth
4	কখন আমার ললাট দিল ছুঁয়ে,	Didn't know when it touched my ^{conscious SELF} fate ^{forehead}
5	শান্তিধারায় বেদন গেল ধুয়ে- -	Pain washed away by the “stream of peace”
6	আপন আমার আপনি মরে লাজে ॥	O my ^{conscious SELF} dear - you ^{unconscious I} die of shame
7	মন মিলে যায় আজ ওই নীরব রাতে	Today ^{day of consciousness} , mind aligns with that silent night
8	তারায়-ভরা ওই গগনের সাথে।	Filled with stars ^{countless directions} in that nightly sky ^{psychological} dark sky
9	অমনি করে আমার এ হৃদয়	Likewise, let my ^{conscious SELF} this heart
10	তোমার নামে হোক-না নামময়,	Be painted throughout with your ^{unconscious I} name as the guiding beacon
11	অঁধারে মোর তোমার আলোয় জয়	My ^{realized SELF} darkness is the winning of your ^{unconscious I} light

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12	গভীর হয়ে থাক জীবনের কাজে ॥	Be deep within the works for living
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	Song Pointers	As Understood
	আমার / আমি / আমরা	Conscious SELF
	তোমার / তব / তুমি / তোমায় / তার	Unconscious I
	মোর	“Realized SELF” – The concept of the “Realized SELF” refers to the feminine aspect wherein the transformation from the “Unconscious I” to the “Realized SELF” takes place, marked by the disintegration of psycho-physiology and leading to perpetual suffering beyond the “Point-of-no-Return”
	আকাশ	Physical Sky – for everyone to see
	বাজে	Drum-beat
	নাম	Name / Identity / Personal achievements
	কখন	Don't know when
	ললাট	Forehead / Fate
	ছুঁয়ে	Realization of “Unconscious I” or identity within my forehead for me to see

Aditi Aadia

	আজি	Today day of consciousness / realization
	গগন	Psychological dark sky
	নামময়	Name spread throughout or painted with your name or the guiding beacon.

5.64 আমার বেলা যে যায় সাঁঝ-বেলাতে

Song	64
Parjaay	Puja
Upa-Parjaay	
Written On	1919
Collection	Kabyageeti

Summary	<p>Melody represents the realm of the “Unconscious I,” and it is through this realm that one sings, oblivious to the song's lyrics. When the “Conscious SELF” aligns with the “Unconscious I,” the day of unconscious living comes to an end as evening approaches, giving way to the night ^{great} psychological darkness. It is during this phase that pain becomes the sole companion, and the physical strings ^{physiology} on which the melody of unconsciousness plays can no longer bear the burden. In this perpetual game of existence, the “Conscious SELF” always succumbs to the power of the “Unconscious I,” repeating this pattern in every birth.</p> <p>In the distance beyond creation, he ^{unconscious I} skillfully plays the flute, while simultaneously, the melody of destruction resonates close by. Not everyone grasps the profound essence or so-called sacredness hidden within these tunes. The musical arrangements of the songs, serving as an allegory for</p>
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	rage, obstruct the revelation of their true meaning from the lyrics, hindering the journey back to the heart ^{the realm of creation} from the psychological worlds.
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Verse	Bangla Lyric	As Understood
1	আমার বেলা যে যায় সাঁঝ-বেলাতে	My ^{conscious SELF} day-light ^{to see} the creation outside / End of both livings ends at the evening-time
2	তোমার সুরে সুরে সুর মেলাতে,	As I ^{conscious SELF} recalls ^{align} sing in the same tone ^{with your} unconscious I ^{melody} ^{unconsciousness}
3	একতারাটির একটি তারে	One string of the “one string drone” ^{physiology}
4	গানের বেদন বহিতে নারে,	Can not bear the pain from songs ^{un-understood lyrics}
5	তোমার সাথে বারে বারে	With you ^{unconscious I} - time and again ^{multiple births}
6	হার মেনেছি এই খেলাতে,	I have lost ^{conscious SELF (recalls)} in this game ^{forgetting SELF and} aligning with you
7	এ তার বাঁধা কাছের সুরে	This string is tied with the melody ^{unconscious acts} played near
8	ঐ বাঁশি যে বাজে দূরে,	That flute is played far away beyond creation
9	আমার এ তার বাঁধা কাছের সুরে	This string ^{physicality} of Mine ^{conscious SELF} tied with melody played near

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10	ঐ বাঁশি যে বাজে দূরে,	That flute is played far away beyond creation
11	গানের লীলার সে কিনারে	On that bank of song's divine-play ^{sacredness} while being in darkness
12	যোগ দিতে কি সবাই পারে,	Can everyone join ^{understand}
13	বিশ্বহৃদয় পারাবারে রাগরাগিণীর জাল ফেলাতে,	From psychological worlds to heart ^{creation} - the cross- over ^{journey home} , overcoming traps ^{fishing net (allegory)} as musical formations ^{rage}

	Song Pointers	As Understood
	আমার	Conscious SELF
	তোমার	Unconscious I
	বেলা	Day light ^{End of both livings}
	সাঁঝ-বেলাতে	Evening time – start of great darkness beyond the “Point- of-no-Return”
	সুর মেলাতে	Sing in the same tone
	একতারা	One string drone used in religious singing. Allegory of a single tone ^{melody} arising from two players “Unconscious I” and “Conscious SELF”

	বারে বারে	Time and again ^{multiple births} . Each birth has two livings in unconscious state.
	খেলা	Game ^{forgetting SELF and aligning with unconscious I}
	বাঁশি	Flute ^{which plays the destruction within}
	লীলা	Devine play ^{assumed sacredness while being in darkness}
	কিনারে	Riverbank - it's the end of Phase two where we cross (পারাবার) the river to phase three.
	যোগ	To align, to understand
	বিশ্বহৃদয়	From psychological worlds to heart ^{SELF/creation}
	পারাবার	To cross a river again. Journey back home.
	রাগরাগিণী	Musical formations or rage for superiority
	জাল	Fishing net or trap

5.65 আমার হৃদয় তোমার আপন হাতের দোলে

Song	65
Parjaay	Puja
Upa-Parjaay	Bondhu
Written On	1921
Collection	

Summary	<p>“Unconscious I” stealthily manipulates and confuses the essence of “Conscious SELF,” only to be realized later. Society, comprised of unaware individuals, traps “Conscious SELF” within a labyrinth of meaningless words. But, with the “call of flute” representing the awakening from one’s deteriorated psycho-physiology, the individual regains clarity and implores “Unconscious I” to release the restraints binding her ^{conscious SELF} heart.</p> <p>She recalls being his companion for countless days and nights. Today marks a significant moment of realization and liberation (Day 2), as she implores him to confront his impending destiny amidst the present painful situation. Additionally, she implores him to aid her in retrieving the ripples caused by his unconscious actions, deeply embedded within her heart.</p>
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Verse	Bangla Lyrics	As Understood
1	আমার হৃদয়	My ^{conscious SELF} heart

2	তোমার আপন হাতের দোলে	Rocks in your ^{unconscious I} own hand
3	দোলাও, দোলাও, দোলাও আমার হৃদয়	You ^{unconscious I} rock, rock, rock my ^{conscious SELF} heart
4	কে আমারে কী যে বলে	Who says whatever to me ^{conscious SELF (recalls)}
5	ভোলাও, ভোলাও, ভোলাও আমার হৃদয়,	You ^{unconscious I} deceit, deceit, deceit my ^{conscious SELF} heart
6	ওরা কেবল	They ^{unconscious individuals} only
7	কথার পাকে নিত্য আমায় বেঁধে রাখে,	Keep me ^{conscious SELF} shackled always with maze of words
8	বাঁশির ডাকে সকল বাঁধন	With the call of the flute ^{once realized - all shackles}
9	খোলাও, খোলাও, খোলাও আমার হৃদয়,	You ^{unconscious I} open ^{shackle} , open, open my ^{conscious SELF} heart
10	মনে পড়ে, কত-না দিন রাত	Now that I ^{conscious SELF} remember, for many days and night
11	আমি ছিলাম তোমার খেলার সাথী,	I ^{conscious SELF} was your ^{unconscious I} play mate
12	আজকে তুমি	You ^{unconscious I} today ^{Day 2 of consciousness / Day of liberation}
13	তেমনি করে সামনে তোমার রাখো ধরে,	Keep holding your ^{unconscious I} upcoming fate as the outcome for me to see what's coming
14	আমার প্রাণে খেলার সে চেউ	That wave ^{outcome} from our play in my life ^{unconscious}

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15	তেলাও, তোলাও, তোলাও আমার হৃদয়,	You ^{unconscious I} make-it- recollect ^{visualize} , make-it- recollect, make-it-recollect in my ^{conscious SELF} heart
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	Song Pointers	As Understood
	আমার / আমি / আমারে	Conscious SELF
	তোমার / তব / তুমি / তোমায়	Unconscious I
	ভোলাও	Deceit
	ওরা	They ^{unconscious individuals}
	কথার পাকে	Maze of words
	বাঁশির ডাকে	The call of the flute when realized has a profound impact on one's psycho-physiology. When a person listens and understands it's call, they are brought back to their senses.
	আজ	Today ^{Day 2 / day of realization / day of liberation}
	প্রাণে	In life ^{unconscious}
	তেলাও	Make-it-recollect ^{awaken}

5.66 আমার শেষ পারানির কড়ি কণ্ঠে নিলেম

Song	66
Parjaay	Puja
Upa-Parjaay	Gaan
Written On	1924
Collection	

Summary	<p>In transitioning from Phase two to Phase three, the overpowering force of 'Unconscious I' takes control over the 'Conscious SELF.' During this critical juncture, the focus shifts away from comprehending the song's lyrics or message, the last hope for cross-over, and instead, 'Conscious SELF' begins singing in an attempt to persuade 'Unconscious I' to return to their true home (রৌদ্র).</p> <p>Regrettably, 'Unconscious I' remains indifferent to the idea of crossing over and is drawn more to the distant calls ^{superiority} of the wind. Despite reassuring other unconscious individuals about the confirmed journey back home, all efforts are in vain as the home-door ^{physiology} shatters, and the “Point-of-no-Return” is crossed. Consequently, the realization of the true home becomes an elusive aspiration.</p>
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Verse	Bangla Lyric	As Understood
1	আমার শেষ পারানির কড়ি কণ্ঠে নিলেম, গান - কণ্ঠে নিলেম	Song lyrics, the message, my conscious SELF “last change” for cross- over ^{return home} , I started to sing not realizing the message
2	একলা ঘাটে রইব না গো পড়ি ॥	I conscious SELF won't be left alone on this ^{phase three} bank of the river
3	আমার সুরের রসিক নেয়ে	My conscious SELF (recalls) melody admirer unconscious I - the rower of the boat
4	তারে ভোলাব গান গেয়ে,	Will convince him unconscious I by singing
5	পারের খেয়ায় সেই ভরসায় চড়ি ॥	With that hope I get on that boat to cross over ^{return home}
6	পার হব কি নাই হব তার খবর কে রাখে--	Unfortunately, whether to cross ^{to return} or not to cross, who unconscious I cares
7	দূরের হাওয়ায় ডাক দিল এই সুরের পাগলাকে।	Far-away wind calls this melody unconsciousness crazy entity unconscious I
8	ওগো তোমরা মিছে ভাব',	O you unconscious I all in disire- darkness, you worry for no reason
9	আমি যাবই যাবই যাব--	I conscious SELF (recalls) will go, will go, go
10	ভাঙল দুয়ার, কাটল দড়াদড়ি ॥	Then the home-door ^{of physiology} was shattered, and the

		negotiation ^{rope} was cut ^{move} beyond “Point-of-no-Return”
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	Song Pointers	As Understood
	আমার	Conscious SELF
	তোমার / তব	Unconscious I
	তারে	Unconscious I in Phase three
	শেষ	Last
	পারানির কড়ি	“Change” to cross the river to return home
	রসিক	Admirer
	নেয়ে	Boat rower
	খবর	To care
	মিছে	No reason
	ভাব	Worry
	ওগো	O you ^{unconscious I} all in desire-darkness,
	ভাঙল	Shattered
	দুয়ার	Home Door - Physiology
	দড়াদড়ি	Negotiation with “Unconscious I” or the rope that ties
	কাটল	To cut - move beyond “Point-of-no-Return”

5.67 সকাতরে ওই কাঁদছে সকলে, শোনো শোনো পিতা

Song	67
Parjaay	Puja O Prarthana
Upa-Parjaay	
Written On	1883
Collection	

Summary	<p>The Father, represented as the “Unconscious I”, gives rise to all entities within through his unconscious endeavors. The “Conscious SELF” acknowledges the truth within and the “Unconscious I” spreads the blessed message through songs. Living without self-realization is akin to traversing a desert, where nothing sticks and contentment remains elusive, always requiring more. As Phase three concludes, the mind is left unsettled, gripped by fear, and devoid of inner peace. To find an exit, one must surrender the “Unconscious I” and fulfill the expectation to liberate SELF that have always resided within.</p>
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Verse	Bangla Lyrics	As Understood
1	সকাতরে ওই কাঁদছে সকলে, শোনো শোনো পিতা	Father ^{unconscious I} - can you listen the crying of all unconscious individuals from pain
2	কহো কানে কানে, শুনাও প্রাণে প্রাণে মঙ্গলবারত	Say to your ^{Conscious SELF} ears silently, sing ^{unconscious I} to others

		unconscious I life unconscious - the Blessed Message
3	ক্ষুদ্র আশা নিয়ে রয়েছে বাঁচিয়ে, সদাই ভাবনা	Living - always stressed with small expectations
4	যা-কিছু পায় হারায় যায়, না মানে সান্ত্বনা	Mind always restless - whatever gained is lost ^{need} more
5	সুখ-আশে দিশে দিশে বেড়ায় কাতরে	Happiness is sought wondering and roaming with sadness
6	মরীচিকা ধরিতে চায় এ মরুপ্রান্তরে	Eager to touch mirage water/living in this endless-desert
7	ফুরায় বেলা, ফুরায় খেলা, সন্ধ্যা হয়ে আসে	End of daylight ^{close to "Point-of-} no-Return", end of play ^{in vanity} , darkness is about to cover.
8	কাঁদে তখন আকুল-মন, কাঁপে তরাসে	Then unsettled mind cries, shakes in fear
9	কী হবে গতি, বিশ্বপতি, শান্তি কোথা আছে	Where is the exit, Owner unconscious I of the Universe psychological world, where is the peace
10	তোমারে দাও, আশা পূরাও, তুমি এসো কাছে	Sacrifice you unconscious I, fulfill the expectation ^{hope} , you unconscious I reveal yourself.

	Song Pointers	As Understood
	পিতা / তোমারে / তুমি	Unconscious I - who give raise to all entities within

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	কহো	Say ^{decipher the truth} to your ear as you understand the song
	শোনো	Listen
	শুনাও	Sing to others (Unconscious I)
	তরাসে	Fear
	বিশ্ব	The Universe - Psychological worlds of all individuals
	মরীচিকা	Mirage ^{water/living}
	মরুপ্রান্তরে	Endless desert

5.68 আমরা সবাই রাজা আমাদের এই

Song	68
Parjaay	Swadesh
Upa-Parjaay	
Written On	1905
Collection	Raaja

Summary	<p>Within the depths of our unconscious reality lies the reign of “Unconscious I” – the ruler of individual superiority present in every human being. While we believe that we ourselves make decisions independently, we inadvertently serve this dominant force residing within us. He bestows his superiority upon us, and in turn, receives it back. We are like slaves to this potent force. Whatever choices our unconscious mind leads us to make, we, the Realized SELVES মোরা, inevitably find ourselves following the path set forth by the “Unconscious I” while mistakenly assuming immunity from this painful cyclic journey.</p>
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Verse	Bangla Lyrics	As Understood
1	আমরা সবাই রাজা আমাদের এই রাজার রাজত্বে--	We conscious SELF (recalls) are all kings in our own kingdom
2	নইলে মোদের রাজার সনে মিলব কী স্বত্বে?	Otherwise, how else would we realized SELF meet the King

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		superiority / grudge in what realization?
3	আমরা যা খুশি তাই করি, তবু তাঁর খুশিতেই চরি,	We do whatever we please, yet we graze at his ^{unconscious I -} the king pleasure
4	আমরা নই বাঁধা নই দাসের রাজার ত্রাসের দাসত্বে--	We think, we are not tied to the feared slavery of the king who owns "unconscious I" as slaves
5	রাজা সব্বারে দেন মান, সে মান আপনি ফিরে পান,	This king awards superiority to all, and that superiority is returned back to him ^{unconscious} I / He is second to none
6	মোদের খাটো ক'রে রাখে নি কেউ কোনো অসত্যে--	We think, no one kept us realized SELF inferior in any fabrication
7	আমরা চলব আপন মতে, শেষে মিলব তাঁর পথে,	We ^{conscious SELF (recalls)} travel in our own opinion, at the end all to align in his ^{unconscious I in} phase three path
8	মোরা মরব না কেউ বিফলতার বিষম আবর্তে--	We think, none of us ^{realized} SELF will die in failed painful circular path

	Song Pointers	As Understood
	আমরা / আমাদের	We ^{conscious SELF} recognizes
	মোদের	We – realized selves
	রাজা	King

	এই রাজা	This King - superiority/kingship of “Unconscious I”
	রাজস্বে	Kingdom
	তঁর	“Unconscious I” in phase three
	চর	Graze
	মান	Superiority
	পথ	Way of unconscious I
	খাটো	Inferiority
	বিষম	Painful, Throw back
	আবর্তে	Circular path

ABOUT THE AUTHOR

The term "Aditi Aadia" comprises of two words, signifying "Incomparable" and "Primal" correspondingly. When combined, they symbolize a transition from being "second to none" to embracing "the origin" or "the sunshine". This is not just an identification but a representation of a change in one's state. The content of this book diverges so distinctly that no human-crafted education or qualification could lay claim to its authorship. And the author does not lay any claim to divinity or superiority because of it. Instead, it encapsulates a state in which we all should "reside" consciously, unassisted by anyone. Its comprehension doesn't necessitate formal education, while simultaneously, no formal education can ready someone for it. Encrypted within each of us, we individually script this journey. Our task is to acknowledge and rekindle this awareness.

I am one individual among billions currently traversing the Earth. Much like the majority, I am united in marriage with a wonderful woman, raising children, engaged in employment to meet financial obligations, tending to aging parents, nurturing friendships, and engaging with neighbors, all to cultivate cherished memories. Likewise, I partake in sports and pursue hobbies akin to millions of others. Preferring anonymity, I relish my present existence. This allows me to savor the unparalleled freedom and autonomy granted to those in the realm of the "unrecognized." It's an immense treasure or realization that often evades notice. Regrettably, the desire to attain prominence pervades society. Yet, the ultimate liberation lies in obscurity, enabling the complete embrace of life's richness. This pursuit mirrors the ambitions of kings, always elusive even to them.

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