Although research pursuits in the sphere of literature have made encouraging headway in India, the same cannot always be said to be true of Assamese literature, particularly poetry. In fact, there are diverse sources and aspects of this genre of Assamese literature that demand a comprehensive study. The present endeavor, therefore, springs from the belief that there is ample room for a work to unfurl the latent treasure of Nirmalprabha Bordoloi, a leading figure of modern Assamese poetry who despite her seminal contribution to the growth of Assamese poetry, is yet to receive the kind of treatment she rightfully deserves. Like many other poets of genius, her talent also has not been explored and exploited the way it should have been. This calls for persistent undertakings in comparative and contrastive study of the various aspects of her poetry with many of her western counterparts. As a humble attempt in this direction, this pursuit underscores her poetic quest and contour with that of her American counterpart Emily Dickinson with prima-facie focus on the treatment of nature as reflected through different parameters such as Death, Love and Life. Both the poets represent two different socio-cultural set ups with an age-gap of hundred years. It is quite natural to have dichotomy of their mental makeup as they locate in diverse cultural matrices. It is also quite a coincidence that these poets, despite few apparent contrastive basics, share some shades of affinities throughout their poetic outputs.

The introductory chapter aspires at an overview of nature as a source of solace and spiritual ecstasy in Assamese and American poetry which comprises three parts. The first part deals with the syntax and evolution of the concept of nature. The second part deals with the representation of the nature orientation in Assamese poetry revealing the nature philosophy of the poets from pre-Vaishnavite era through Romantic period to the emergence of Nirmalprabha Bordoloi. In the third part, emphasis on a historical survey of American poetry with prima facie focus on nature orientation has been laid since colonial period to the appearance of Emily Dickinson. In the first chapter, attempt has been made
to study on the evolution of themes and techniques in the poems of representative Assamese and American poets. The first part of this chapter highlights on different themes of the major Assamese women poets right from the Vaishnavite age to the modern period. The second part partake a general view on evolution of themes and techniques in the major American women poets from colonial period to the coming of Emily Dickinson. The main object of the second chapter is to underscore a symptomatic study of nature as treated by the leading Assamese and American Romantic and modern women poets. The objective of the first part of the third chapter has been to deal only with nature- a general overview of the theme; the other favourite themes like Death, Love, Life, and Pain and Anguish, as in the case of the both poets, intertwine; and they have, however, been examined comprehensively on the points of convergence and divergence in the next part. The fourth chapter has assessed some selected poems of Nirmalprabha and Dickinson from eco-critical perspectives. This pursuit makes an effort to evince the fact that these poets not only glorify nature through a mystic mode but mediate between human and non-human worlds pitched against an ethical measure. In the concluding chapter, a comparative appraisal of nature orientation of the North-East Indian poets is made with a view to give rise an idea about similarities and differences exist in their ways of thinking with that of Nirmalprabha Bordoloi and Emily Dickinson.

I had to give effort translating a number of poems of Nirmalprabha Bordoloi from its Assamese origin into English, which had claimed a great deal in the entire course of this research. It is true that translation, though, well intended and carefully done, cannot do justice to the original. However, I have adopted all precaution and care to maintain the force of vitality and sublimity of the originals as well. For any failure and limitation in them, of course, the translator is entirely responsible.

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