CHAPTER III

(A) Influence of the Western Literature on the Rules of the Period;

(B) Influence of the Romantic Period on the succeeding Generation of Poets.
(a) **INFLUENCE OF THE WESTERN LITERATURE ON THE POETS OF THE PERIOD.**

To-day, we see the world in which we live, in the easiest reach for the fast-flying aeroplanes and we can meet anybody for our daily necessities or intellectual pursuits. Sky-labs are wandering to please us at our bids. The vast gulf of isolation is no more in a Port Blair of the gentlemen. So the countries of the minds are also in the closest touch every moment without cables connecting two places. TV sets are the most helpful media but our concern is the field of literature specially poetry. There are Beat poets, absurd dramas, blue films etc. to tell us of the inner minds in the West and the hippie cult is to be replaced by a NEW FEELING - the habits of the latest social cult and life-style in Britain and Europe after the Beatles: They seem to be the new Romantics now. Intellectually their ideas are Nietzschean. And with the society literary works go side by side to paint the true picture of the very society.

Romantic poets of the English literature were the ideals to our young learners in the same spirit the Lake Poets dreamed of their new land of creation. The waves of the new trend flowed up on the Brahmaputra to reinvigorate the dormant qualities for the literary pursuits or fine arts including all aspects of life. They had a live inspiration infused in the minds of our people then. We see C.K. Agarwala to be the vital force along with his group that included the multi-coloured
mind of Bezbarua in our literature. On the other hand, antinua-rian H.C. Goswami contributed much of the unknown object treasure of our literature. But the history of romantic literature is at best the history of the eternal search after the beauty it may be Ideal Beauty or human and natural too. The first group of our new romantics began to praise the human beauty as we see in the poems of Agarwala, Bezbarua and Goswami. They are Agarwala's Pratima, Kishori and Madhuri. Bezbarua has his Priyatama, Priyatamar Saunderyya and H.C. Goswami wrote his Priyatamar Chithi directly influenced by Shelley, Keats and Wordsworth. New form and content in this period had their origin in English poetry, though Agarwala had also the metaphysical symbols in his poetry or classical influence. According to Dr. E.K. Barua Assamese poetry entered into a romantic period of large and lofty dreams, of Utopias adoring hopes and Eldorados and sky-scraping aspirations and ambitions. The new poetry sang of freedom, freedom from an old stereotyped diction, freedom from political dependence, social injustices, religious bigotry and freedom for all assuring the dignity of the individual and the unity of the nation. It is really the influence of Transcendentalism in Europe starting from Rousseau to Hegel. In Binbaragi both by Agarwala and Bezbarua we see the humanism of Shelley and there is the rebel of Prometheus Unbound in Agarwala. His Mangy Bandana is another poem in that spirit. But to Bezbarua George Herley was live as his poem Priyatamar Saunderyya which is the rendering of
Darley's The Loveliness of Love, proves. As the forerunners of the romanticism in our poetry Agarwala and Goswami did their best but Agarwala is the only true follower of transcendentalism, pantheism, supernaturalism etc, of English literature of the romantic period as his poems clearly show that Goswami has no direct influence of any particular poet of the west though his sonnet Priyatamar Chithi is the first of its kind in our literature. Priyatamar Chithi is free and frank to tell all about the beauty of his beloved in the most deep suggestive expression. Agarwala has to his credit the very significant influence of Keats in his Madhuri, that of the Grecian Urn particularly; in his Bankunwari, Jalkunwari and Tejimala we see the supernatural element of Coleridge's Christabel; to mention a few. His other ideals were Tennyson's Ulysses, Shelley's Queen Mab, Goldsmith's Traveller. His philosophy is like that of Robert Browning. And Bezbarua also has in his Dhanbar-Ratani the touch of supernaturalism like Coleridge. Thus the first group of our romantic poets began to enlighten the new hand of young writers with all the possible novel ideals they had needed then. Agarwala's symbols, similes, musical touch and inspiration for the emancipation of the nation etc, are also the most striking features of his poems.

It is not necessary now to show in detail by citing all the relevant poems from each of the poets. Newness in images of the poetry of the period has already been dwelt upon in the
Chapter II (p) of our discourse. By nothing England was great in the period of their romanticism than by her poetry. So it was the extra-ordinary development in that faculty which is known as the Revival of Romance. It is in the same spirit the glory of the past, dignity of the simple folk like Tejimala or Dhanbar, mystery of the unattainable beauty of the beloved, the nature and its different aspects like the birds, flowers, acted as the source and inspiration to poetry. And our poets had the subtle fascination particularly for wonder, to emancipate us from the prison house of the actual life, leading us to a strange world from the real one. The vivid images of such sensibilities can be seen in Agarwala's Pratima, Vishori, Madhuri, Binbaragi, Manav Bandana, Tejimala, Bankunwari, and Jalkunwari to name a few. In Bezbarua we see Priyatamar Joun-daryya, Dhanbar-Ratani, Ratanir Bejar and Goswami has his Priyatamar Chithi. We have no Gothic isle or the radiance of Attic marble yet Bezbarua recollected the past in his Binbaragi only to invigorate the youths of his time as the Zeitgeist. These poets and their followers employed to establish the transcendental order with the vocabulary of romantic assertion. This includes value-words representing the concepts or feeling regarded as valuable universally, such as beauty, truth, liberty; words representative of the highest kind of bond between human beings, such as love, sympathy, harmony; words endowed by religious associations with a special sanctity, such as race and ministry or again words expressive of the greatest human
endeavour and aspiration, such as power, might, awful, sublime. These vocabulary was associated with what men most value; in their loftiest hopes and ambitions, the greatest achievements, were used by poets in connection with images of impression. This vocabulary provided as context of values for the images, which take a long-felt effect in Wordsworth's phrase, to make

The surface of the universal earth
With triumph, and delight, with hope and fear,
Work like a sea? (Prelude I)

This vocabulary as we have enlisted them in the previous chapter II helps to establish images in a "system of symbols", and the images fortify the value-words and give strength to them when, as frequently they emerge in passages of exclamation, images of impression such as these noted of light, the sun, and the moon are relatively static symbols offering little possibility of development as a structural basis for a longer substantial poem. The most important are the image of life as a journey in time, and the image of love between two individuals as a type of a higher union.

But romanticism lies in the imaginative venture into the unplumbed depths to the soul, in the almost disregard for external reality as such and concentration on the inner reality of the mind. Our second group of poets in this period are greatly interested in this venture as most of them are poets of love. They are P.N. Gohainbarua, P.N. Choudhuri, J.N. Duara, A.G. Raichoudhuri, N. Devi, R.K. Sarkakati, G. Gosoi, N.K. Sarua etc.
No direct influence of any English poet can be seen in the poems of Geh|&bama but he followed R.N. Tagore and N.M. Dutta of Bengali literature. In his Leela, we may trace the influence of Milton to some degree as he began it in that very style of the Paradise Lost to paint the theme of relton of human beings. And there is pantheism in his poem Milan Mahattva. In his descriptive poems like Prakritik Sambhar, Chandangiri, Prabhatputra, Guha etc. we see the influence of Wordsworth's Earnest Visited. But his love to Leela has been sublimated in the verse "Leela mor apuji kavita (my Leela herself is a poem). Though not of the purely romantic in his mode of love to his wife Argha as other poets of love speak of the same in their poems yet we see the loving husband in him.

It will be wrong to place R.N. Chowdhury in the same group of romantic poets influenced by Western literature in full spirit though his Karbala is a fine example of such verse. His poems may be classified in the purely romantic in tone but his originality can never be denied. His poems on birds and flowers can be compared with similar poems by Wordsworth, Shelley and Keats as the same tone is heard in our poet. Yet he is quite opposite in view to Shelley's To a Skylark, Wordsworth's To the Cuckoo. It may be Keats' To a Nightingale in different names like the Keteki, Dahikutara etc. But his love for Arabic and Persian words show the direct influence of western literature indeed. And his poem Golap
the Karbala have enough of the vocabulary to enrich our own with the foreign one. It is only for his love of the historical epic of the Muslims. Another influence in his poems in prose Navamallika in the line of Duara's Katha Kavita written after the great writer Ivan Turgenev of Russia, as the poems in Prose by Turgenev inspired Duara to do that for our literature.

Our Shelley Duara was influenced by western poets. His poem Tomalai (To-you) has the shadow of Shelley's Indian Serenade. According to many his poem Sapnonar Suraj is the implication of Shelley's Mutability and the Sakhar Sapon is inspired by the Spirit of Delight, then Sunyaparichai is like the Ode to the West Wind in some lines. On the other hand we see the influence of Keats and Tennyson for the dreamy scenes, despair and recollection of the past etc. In his Naoriya (e) we see the influence of Tennyson's Crossing the Bar where the symbol Poet is our Naoriya or boatman. Again in Chakulo we have the idea of Idle Tears of Tennyson. Keats has influenced Duara for his Herwa Sapon a tone with that of the La Belle Dame Sans Merci.

There are lines in his poem resembling the same idea of Wordsworth's Simon Lee, Robert Browning's The Last Ride together. In this way we may compare his poems only for the thought and content with that of some other poets of different language too. His Bi Bate Nahiba Dunai has the influence of R.L. Tagore's Parash Pathar. The technique and diction in Duara were influenced by the western literature. The most outstanding creations of
his pen are the **Omar Tirtha** a fine rendering of the R*

of Omar Khayyam as translated by Fitz-Gerald, and the **Kavita** (poems in Prose), just in the line of **Turgenev**'s **Svia** a collection of idiosyncratic creations from his aging body to see death soon. But for the Omartirtha we are indirectly to Duara though there is the pessimistic fervour only among the Sufism. So there is the vast region in the peak of fully acclimatised with European poetry and world classics. We are proud, such searching minds like Duara who had some thousand lines of the most important or memorable poets of different poems of the world as his sole companion. In his other work also we see the influence of the western literature.

**A.G. Raichoudhuri** could not acquire what others in Calcutta or elsewhere did for their new line of creative in the period under consideration. Yet he is a true child spirit as his **Tumi** is an original poem of love, speaks freely and frankly all about his true loving soul and his ideal beauty. Other work like **Benga** and **Amubhati** are also in the same though there are different attitudes in the last. Mysticism is the most significant feature of his Tumi as the type character to which mysticism is allied is passive, sensuous and passive, rather than independent, masculine and ethically vigorous. Yet we see the influence of R.N. Tagore in his poem **Adyantabhan Chumabhiyan** as he has mentioned of his **Rani**, the ideal beauty, the sweet-heart like Tagore's **Manas Sundari**, **Vichitrarupam** etc. In **Viswadolan** too the same word is seen; and it is a
influence of Tagore's Jhulan. To praise the thing of beauty and to invigorate the people with national spirit are also different aspects of romantic poet Rai Chowdhuri as his poems Sarha kari mok Jharudar and Mai achho mai achho tell us. In spirit he is like Khalil Zeban.

Another mystic poetess is U. Devi who was not educated in any modern school, yet her vast study of Sanskrit and Bangali poetry enriched her creations and her Keteki can be compared with Keats' Nightingale or any of the poems on birds by Shelley or Wordsworth. But we donot see any direct influence in her like Raichoudhuri or R.N. Choudhari though all of them wrote for the period, in the same true romantic spirit of the western origin.

R.K. Barkakati has direct influence of R.N. Tagore and the poem Kavindra Ravindra-darshan speak that. It is a natural thing for any of the poets of the period to imitate or follow a great poet of the world as Tagore was the unifying spirit of the East and the West. So we can unhesitatingly say that those who followed Tagore, were influenced also by the western literature no doubt. In Barkakati we see pantheism one of the striking features of romantic poets, as his poem Jarvarunat and Viswaharan express that. His Eligies Artha, Bhaiti, Swargiya Chandranath Sarma and the love for the ancient history and poetry are also the romantic influence. The poems Urmila, Sakuntala Vidai are such examples.
Then we come to G. Gogoi who is our Keats as he loved Fanny Brawne, so Keats to write the **Paparī** and **Swarakshira** the epics of his frustrated love and life, in the truest sense of a romantic poet. He worshipped the physical beauty of his beloved as a true poet of love well-acquainted to English literature and its romanticism as well.

Last of all is to name D.K. Barua for his poems depicting the primordial images of love, perennial perplexities of love, and its exhilaration too. He transmutes the quintessence of natural beauty and images into the language of poetry. His images are decorative and impressive for their arrangement. His novel contribution is his dramatic monologues like that of Robert Browning as the poem *Sagar Dekhishita* exhibits. His love for English poetry is seen in the quotations from poets as he did in his poem *Aprakash* beginning with "The petty done and undone vast" (Browning). In his poem we have all the characteristics of a love poet e.g. the praise of physical beauty, yearnings for union, the fear of separation and the pang of separation. Pre-Raphaelites also did that. He is interested in ancient myths as it is the case for a romantic poet to love the heritage or history. His poems *Urbasi Vidai, Devadasi* tell that. In technique also he is new as he introduced sprung verse in his poem.

It will not be possible to discuss in detail the diverse elements we may find in the poems of different poets under the
direct influence of western poetry and our very topic does not allow this, for the representative poets we have mentioned, with suffice to see the impact of western literature on our poetry. In the previous chapter there is also a reference to the form and content of our poetry of the period under review. Despite the foreign influence our modern age beginning in the Jonaki era has inherited a rich legacy from the ancient classics as discoverable in the poems of R.N. Chandhari, N. Devi to mention a few.

The most striking thing in our poetry is the lyrical note in most of the poets save a few. So we find besides love-lyrics, nature-lyrics the growth of mysticism in many. Actually the ideology of western romantic poetry had revivified mysticism already constituting the life-spring of our eastern spirituality. But all mystics are contradictory and for love in the spiritual romance, though virginial is gross physical passion unadulterated by any mystic romantic emotion. On the whole, from the point of technique and subject-matter, the western impact is the deepest specially in our poetry. Varied and rich in content, this was primarily achieved and accepted through the emergence feelings and innovation of form, and it was possible only for the loosened traditional bonds and the indigenous thinking was therefore possible too. So this renaissance is not de vivre.
Nature was to Wordsworth a living soul that reveals herself alike in the movements of the stars, the yearnings of the heart, the sleep of a great city, or the decay of a flower. The perfect truth of nature and his images of it with its creations a long and genial intimacy with the very spirit, which gives the physiognomy of the beauty of nature. Like a green field reflected in a calm and perfectly transparent lake, the image is distinguished from reality only by its greater and softness of lustre. There is no image so significant that it has not in some mood or other found the way into his heart, a sound that does not awaken the memory of other years. Yet poetry is the image of man and nature. There is no power to prevent Nature from putting on an aspect capable of satisfying the most intense cravings for tranquil, the lovely, the perfect, to which man, of her creatures, is the subject. In Nature all the Romantic poets found their initial inspiration. It was not everything to them, but they would have been nothing without it; for through it they found those exciting moments when they passed from sight to vision and blended, as they thought, to the secrets of the universe. For Wordsworth, imagination was subservient to the external world, Keats had a passionate love for the visible world than Blake and he felt himself transported to another world. Sight, touch and smell awake his imagination. His beauty was truth. Coleridge thought too much that the dead world might be brought to life by
by imagination, while Shelley in thought and feeling, in consciousness and spirit found reality and gave his answer to Prospero's nihilism, and believed that the task of imagination was to create shapes and by that reality could be attained, revealed. Not only the images from nature and its different aspects but man like Michael, girl like Lucy, the Solitary Reaper, Art like the Sight of a beautiful picture, the Cuckoo, Skylark, the Yarrow, Immortality etc. of various themes have got the imageries from Wordsworth alone. Others like the Bolian Harn, Kubla Khan Christabel, Dejection, Ancient Mariner by Coleridge, Prometheus, Darkness, Don Juan by Byron, Skylark, The Moon, Love's Philosophy by Shelley Nightingale, Melancholy, La Belle Dame Sans Mercy, Grecian Urn by Keats all tell us of the different imageries the romantic poets of the English literature that could influence our poets in the truest spirit of romanticism. Not only the English poets but a classic in Persian like the Rubaiyyats of Omar Khayyam, and its finest philosophical images, the pictorial rhythmical prose of the Poems in Prose by Ivan Turgenev of Russia and in the next generation of poets we see the influences of the modern poets in the world on the new trend beginning with T.S. Eliot to the very recent one like Stephen Spender or a Haiku of Japan. Drawing of images is now so essential in poetry that sometimes we forget the old world of simile and metaphor, figures of speech we had in the ancients. This is only for the new view of life and all our eyes turned towards the West
that was really inspired by R.N. Tagore with his words of praise or worship "Paschime aaj khuliachhe dwar (the door is open towards the west) and all eyes were open and wide only for that new ray of the light reflected by the western culture and civilisation soon.

(b) INFLUENCE OF ROMANTIC POETRY ON THE SUCCEEDING GENERATION OF POETS:

Introductory Remarks:

Modern Assamese poetry is the product of the post-World War II period. The War had its affects in different ways in the life of the Indians mostly on our people as it was a part of the battle-field. Thousands of soldiers from various parts of the world were seen on this land, exorbitant price of the essential commodities, moral degradation, inflation, atrocities by foreign forces, the non-cooperation movement for independence etc. caused much trouble and the normal life was at stake, for famine, economic crisis, uncertainty of the future. Through all these miseries came the modernity in life and literature. The forties of this century is so important for the growth of the new trend of literature that separated the new poets and writers from the romanticism and its poets. It established a new dignity too. It replaced the high imaginative world by the reality and the subject-matter and diction in poetry changed. New ideas, new experiences, real approaches to the humanity and the world we live in created the new literature. It is termed
as modern or contemporary for that.

The significant characteristics are (a) newness of the subject-matter, (b) New technique and diction. In the modern poetry we see the beginning of the new human values, influence of the Marxism, psychological study, scientists and their influence, expansion of industry and its reflection in literature, removal of the old myths and historical values, utter negligence to the romantic love, new intellectual consciousness, western influence, and many other aspects for a new social order. In the field of technique and diction we get the change in metre with its verse libre, sprung verse, and there was no attachment to the ancient poets and we see numerous quotations from various poets of the world. Even Haiku was followed by some. There is new imagery, symbol and least of supernatural objects, and superficial fancies. That could emancipate the new poets from the superfluous idiosyncrasies, choice of decorative words and the technique of the magical ornamentation. In this connection words of Dr. B.K. Barua may be mentioned here as he wrote:

"Their language has arrived at the esperanto stage. Like impressionist poets their poetry is full of symbols and images, sometimes so contrasted that it is difficult to discover their natural interlinks. Anything of any country or of any time or culture may come up suddenly and uneducated reader can never hope to find the full meaning, and references to history and geography are never without symbolism."¹ In the romantic period

¹ B.K. Barua: History of Assamese Literature, pp. 142-3.
of our literature we have the finest type of imageries in their poems for their best poems as we have a survey here. But the modern imageries are of different type only for their technique and numerous ways of creating them in the manner of the imagists and symbolists. The direct influence of Baudel- aire, Mallarme, Ezra Pound, T.S. Eliot etc. can be seen or therefore powerful new images are there in modern poetry, though there is no such group of imagists here. The nature of the new images are for the complexities of the modern world and its life, society. The torch-bearers in the modern poetry were Hem Barua, Amulya Barua, and Navakanta Barua - the three Baruas tried their best and the poets like Jayanti, Pachowa and Ramdhenu helped them as the media. K. Barua wrote about them: "In the poetry of Hemakanta, Navakanta one notices the adoption of images, symbols and music such as one meets with, in the poetry of Baudelair., Paul Valery, Stephene Mallarme and Rainer Maria Rilke..." Navakanta has been influenced more by Eliot, as he observed that poetry requires a language rich in suggestions both in sense and intellect. Baruas were all progressive in their attitude and many others in the group were following modernism, expressionism and imagism. But whatever they could do, being their idealism in foreign lands and poets to write new poetry of the same spirit, yet we see in their poetry the same perennial human values. Dr. B.K. Gokak wrote: "Again, it is

not necessary that a poet should reject sunsets and sunrises and peacocks and nightingales and direct himself to computers and caravells and neutrons and electrons. Computers, caravells, neutrons and electrons are, no doubt, the peculiar heritage of modern times and their use for purpose of poetic imagery is a part of modern sensibility. But we should not forget that sunsets and sunrises and peacocks and nightingales have persisted in their grandeur, beauty and melody even in the modern world and are as modern as computers. A writer may have his own predilection for modern imagery and his poetry will be more relevant to the modern world on that account. A poet who writes almost exclusively about sunsets, peacocks and nightingales, forgetting the great achievements of modern man, will naturally cease to be modern, lose his relevance to the modern world. But this does not mean that sunsets, peacocks and nightingales should be kept out of one's poetry. Every writer, even a modernistic writer, has to be aware of the totality of life. Modernity consists neither in being a modernist nor in being a modernicide. It consists in just being modern, aware of the problems and pressures of one's times—without forgetting to be human, that is, aware of the perennial values that persist through the ages.\textsuperscript{1}

We never live and feel outside the eternal subjects of a poem, painting etc. that include love, life and death. Yet in the most moderns we see the dispassionate attitude to depict the

\textsuperscript{1} V.K. Gokak: Modernity and Contemporary Indian Literature, p. 265.
world of a despair, distress, lethargy, wants and unhappiness etc. as the self-captivated Nathaniel Hawthornes. They are not escapists like Duara but frustrated for their knowledge, intellect. Pavindra Bora, Yadav Bardaloi, Dilip Barua etc. are in this group. Then the younger generation of poets with their consciousness for the society like Raichoudhuri in the romantic age. They are politically conscious and want an overall change in our land through revolution. Pablo Neruda, Nazrul Islam etc. are their ideals. Actually they are not like the common masses happy to see the failures of the post-independent government machinery, not serving the millions as promised by the election manifests. Nobody thinks for the poor and nowhere is there a government for the poor. Though the beginners in the romantic era, most of the poets now in this decade are drawing their imageries from the up-to-date society that is changing rapidly as it began in the post-War II, emancipating all the wishes and desires after the independence to create an everfree and everlasting something with the most vital activity of a freest man or woman. We see Amulya Barua, B. Rajkhowa, M. Bora, B. Barua, D. Goswami, Mrs. N. Dutta, V.L. Choudhuri, R. Gogoi and many others very close to the romantic faith in their youth not an exception as the young poets in most cases do write such poems on love or life in any clime of the world. But they changed their attitude with the west trend of thought and ideology the western poets could show in different countries.
Social, political, ideological, and the literary aspects of images totally changed for the true picture of the values of life and its various aspects being changed. In the opposite poles even Amulya Barua wrote his *Veshya, Kukur, Viplay* to depict a strikingly opposite view of life in the modern society. Most of the scenes and characters concern the city — life that is quite new to our literature as cities in the other parts of the country or the globe did awaken him. Till then we had no such city in our state for a true picture of city-harlot, a dog in the street resembling a poverty-stricken poor beggar etc. Hem Barua, N.K. Barua, Ajit Barua, H. Bargohain, B. Bhattacharya, Abdul Malik, K. Mahanta, A Guha, H. Biswas, Mahim Bora, P. Bhuyan, and many others followed then. Imagists like Prafulla Bhuyan, N. Bhattacharya, Miss N. Bardaloi, B. Bargohain; impressionist like N. Phukan (jr), Ajit Barua, B. Barua etc. may be mentioned as they depicted in their poems the images of the subconscious mind, embryo and its growth, libido and its technique, neurosis etc. influenced by Freudian psycho-analysis. Archetypes, myths and symbols of new type can be seen in their poems. The progressive group with Amulya Barua sowed the seeds of dark realities of life now depicted in the poems of the younger generation of socially conscious poets like Haripriya Barukial, Dilip Phukan, Putul Hazarika etc. It is not our concern here to show the new images of the younger generation.

Last of all we see that the particular significance of modern poetry is the imagery on which it rests. Beginning from
the forties of this century application of imagery in a befitting way and in the different techniques has enriched the new poetry in the craftsmanship and also in expressing thoughts in sweet way. Along with the images we see the suggestiveness too that has created the newest type of imagery which may be termed as the ultra-modern. So we get the simple yet more equilateral and full-bodied healthy or beautiful images in course of the decades upto this. Similarly the metrical sequences are now quite closer to the readers though the verse libre, sprung verse and the language like that of a prose were at the beginning not pleasing. Hem Barua's *Mamatar Chithi* is written just in the form of a letter which made critics to call it a pseudo prose. That style of Barua is not new now as Ezra Pound wanted a poem to be written like a prose and its language must be a fine language, departing in no way from speech save by a heightened intensity. It could be simple. Pattern of reality is there too.

## (G) INFLUENCE OF ROMANTIC POETRY ON THE SUCCEEDING GENERATION OF POETS:

It is a painful thing to look into the next generation of poets by which we mean of the forties and all others following the post-Jonaki era in our literature. We are to see the poetry of the Jayanti era and its new trend. Historically significant, literature of this period is the marked protest and registered departure from the traditional romantic ideals of the preceding era.
We can hardly expect the still sad music of romantics in the new poetry as J.N. Dara wrote most of his poems in tears rolling down his eyes. No sympathy to such wailings can be seen in the poems of Amulya Barua, Hem Barua, Navakanta Barua, Birendra Kumar Bhattacharya, M. Neog, M. Bora, B. Barua, H. Barkakati, D. Barua, Amalendu Guha etc. And there are many to follow them up to this date. It is because of the fact that ideology changes with the change of the society during the great War II and the freedom movement in India. Creative faculty can not be aloof of the crises, problems faced by the humanity at large. The great War created in the minds of men uncertainty, sadness, fear and despair even for the material world not to speak of the fine arts and absolute values of life. Life was at stake.

Our concern is not the aftermaths of Hiroshima and Nagachakl but the very influence the romantic poets could impose upon any of the abovementioned poets. Like C.K. Agarwala a group of poets wanted the freedom of the depressed section of mankind in their poems. They are mostly class-conscious highly educated poets like Amulya Barua, Bhabananda Datta, Chakreswar Bhattacharya, Hemanga Biswas, Hem Barua etc. to name a few. Not only his Binbarag, Agarwala’s ballad Tejimala has been used as the symbol by the follower of the new trend. Homen Bargohain used in his poem Rati (night) to symbolise Tejimala who was to undergo punishment in the hands of the
hypocrisies, incompassionate and inhuman world. Bargohain has in his words the revolting spirit "Mor chetanar ei andha vishal
nadir ghate ghate
phul hai phuli rowa Tejimala

(on every station on the bank of the blind and vast river of my consciousness, Tejimala transformed into a flowering plant
to bloom). There is the fierce rebel in our poet like Meursault (Le Estranger of Albert Camus) to fight against the traditional
bondage and prejudices of the old order. Navakanta Barua also used Tejimala in his poem Kramashah.

Anandeswar Sarma also used Tejimala in his Tejir Trishna. It may be the influence of Marxian dialectics as most of the poets are university-bred. And poetry of the progressive school was born. On the other hand there is a sphere of literature and other important thinkers in different field of knowledge. So images in their new poetry changed from the old order as we had such significant change in the poetry of romantic period. And this typical transition has been beautifully described by Syed Abdul Malik in his poem Amar Kavita Konowe nubuje-

Amar Kavita konowe nubjje, he kavi Navakanta
buddhir silat theka khai khai anubhuti hal klanta.
Hari Barkakati, Hem Barua, Mahen, Biren Bhattacharya
kavitat matho karchaji achhe nai chin kato satyar.
amar kavita konowe nubuje burhai kochari nak
parenthesis dekhi japiyai gajaliya dekajak
gabharuhatar kecha abhiyog rup-prem daliyai
ei kavidale policsar abuj arati gal

(0 poet Navakanta, none understand our poems, emotions in friction with intellect have been tired. Poems of Hari Barkakati, Hem Barua, Mahendra Bora, Biren Bhattacharya are full of
pinchings and have no truth. Our poems are not followed by anybody, old ones despise them, youths jump to see the parenthesis. Young girls directly oppose or object for the poets throwing out the beauty and love to sing the unintelligible hymns to politics.) So there is no emotion or passion for any beauty either of, nature or human as the new poems are the creations of intellectual pursuits. Love and its different aspects in romantic poetry were the palatable pieces for the young ones as is always the case for a worshipper of beauty and truth.

The contents of the poem cited above prove that the new generation of poets could not follow the old technique and ideology as that were not suitable for their trend and way of life.

Obscurity and unsympathetic attitude to the old ideology made the audience not interested in the new poetry but the untiring mind, untiring zeal and enduring view supported by many like Jyotiprasad Agarwala, Hem Barua, Navakanta Barua Jnanananda Sarma Pathak, Homen Bargohain, Mahendra Bora, Dilip Barua etc. left no stone unturned to make the readers understand what they wrote. J. Agarwala wrote two poems Ajir Kavita and Adhunik Kavita in support of the modern poems. On the other hand the Javanti, Ramdhenu and Awahan the contemporary periodicals did much in support of the modern poetry, specially the Ramdhenu contributed more. Though not their own journals for
the publication and publicity of their poems in the periodical Ramdhenu, that group of poets is more positive and expressive than that of the Jayanti group. So forties and fifties our literature had a socio-cum-political interest in the post-war period. They contributed in the new technique and popularized Verkarchi and sprung verse technique which could be further developed by the subsequent writers.

The new technique helped them to express their thoughts in a compressed or condensed way. It had compressed substance in the poem and the rhythm often can be found in one sentence or a line. The most striking feature is that these poets have the impression of being deficient in sensual or sensualistic exuberance like those poets of the romantic period. The romantic superfluity in their language yielded to the new technique. Sprung verse which is nearest to the rhythm of speech. This group lost its significance for its passionate fight in Gandhian like the Georgian poets in English literature. Fascination sometimes leads to surrealism but there is no real impact of the War like morbidity in our poetry. This can be seen in the technique of our poets, in the latter romantic poets, for their noumenal world.

Now let us consider the particular influence of romantic poets on the Jayanti-Pachnowa-Ramdhenu poets and later poets. Actually D.K. Barua as the last of the romantic poets.
began the new technique with youthful vigour or determination and it is an impulse to Navakanta Barua a decade later. In the poem of D.K. Barua also says in the same manner in his Aprakash supporting Robert Browning's words "The petty done and undone vast" that the infinite beauty is not expressible and all the ambitions cannot be made known to others for want of words. Ajit Barua wrote in his poem thus to speak out his mind

Mai yi dekhichhilo
apuni tak nedekhe
mai aji yi dekho
aponak tak dekhuwaba nowaro (You cannot see what I saw and what I saw today I cannot show that). There is the vast difference of a creator and the audience or the creative mind and its expressions not so pleasing even to the creator for its incomplete form. The inner-self of the imaginative mind is always in an unexplored region even to a poet though he wants to express all his imaginative beauty in full.

It will be appropriate to a considerable degree to say in the same tone of Mahendra Deka Phukan as he wrote his Purani Putala reminding us of the traditional mind to see the same old things in the new garbs :

Natun natun navin navin
tarun tarun sakale kai
mai dekho sei eke puranike
saj-par matho salani hai (All say new young but I see the same old one in the garb of new). And there is the eternal thing for the subject-matter of poetry or for any art like painting or music decorated in the new line or design. So
the new trend can depict the same traditional things of life, love and death in different type of imagery. Only for its form it is new to us. But there is the same appeal for the humanity either in love or distress. In M. Neog and Abdul Malik we see the same tone in the poems Kavita and Vauvan written by them respectively. But other poems from their pens speak of different tones; e.g. Antvaja and Bequin, depicting class-consciousness in true faith.

So the beginners of the modern poetry were not so keen in their poetry for the new view of life. Actually they had the same faith of their romantic poets and were happy to sing the same tune. But the human control on the very revolutionary change in the physical world let loose in every sphere of life and everybody felt a despair during the struggle for independence, the Japanese invasion and the fight against the Imperialism. Much troubled waters had to be crossed in course of time. Realities were in stake. But a zealous mind in Amulya Barua or Hem Barua could not keep quiet. It is always the same spirit to fight the evils in the garb of some indistinguishable hypocrite or artificiality as C.K. Agarwala did. And Amulya Barua wrote his Viplavi (rebel), Biren Bhatta composed song for the Janata (people) and many others contributed in their own poems the surrealistic appeal for a change, a new order of the society. Amulya Barua appealed in a different tone after Agarwala and there was J.P. Agarwala to for his patriotic poems in Luitar parar agnisur. Though in a different
Imagery Barua is in the same tone of Bezbarua who wanted a new enlightened world in his Binbari or C.K. Agarwala trying for a classless society.

Hem Barua had his despair in the poem *Poharatkal endhara bhal* (Darkness is better than the light) as he began with the tone of optimistic attitude:

```
Samayar balukarashit padasihna rakha
udmad vasana amar na. ami
buranjir silakhandar jiwantafossil. (We have no burning desire so lay foot-prints on sands of time. We are the live fossils of stone-piece in the history). Fossils remind us of a dead culture and heritage as they are the last remains of the living beings metamorphosed under the pressure of layers fallen upon them in course of time. But it is enduring time and its cruel hands as he says that the fossils are live. It always relates a history of one glorious past. The image is new but in the next stanza we see the same impression and faith in myths or ancient realm of world classics like the Sakuntala. There is also the recollection of old epics in the words like *Jarasandha* and *Rameswara setur bandha*, that reminds us of the Indian epics. So he was not free to avoid the tradition totally. The live images in the words Sakuntala, Dushmanta, Kalidasa, Khandavdaha, Pyramid etc. connect him with the romantic poets who never left them untouched in their poetry. It may be the direct influence of Indian cultural heritage no doubt. The poem has a fine scene of the contemporary political or national atmosphere as he tells
us of the far east in the grip of the imperialist world, the sky of Asia to turn Hiroshima and Nagasaki into a sea of ashes as the atom-bombs caused. Yet he is optimistic. For a new morning with all its brighter rays and the keen life in the hope of a change like Bezbarua. That inner spirit is beautifully depicted by Amiya Barua in his "Shami" as we find the words and phrases like justha rang? snryarpk chaku (to the healthy red sun is the look):

Natun mukali neela akashat howa aminodarya
ultraviolet rashmi,
pustisadhak annar
tripidayak bhara thal (the ultraviolet rays of the new sun dawning in the open blue sky, the full disc of the nutritious food). There is the faith of a brave new world destroying or removing all the evils of the unlighted moment that caused the hell for these invalids, to create a form the form of his own and of the society, that from civilization for the humanity, the new temple of culture. It is not isolated in this wide world and the association of the peoples, they deny any heaven, and they worship the materialism as the revolutionists. In the same path Agarwala too wrote and we can see the very influence of the romantic poets here. There is only the change of motive of the way of approaches in the new poet. The tragedy is that nowhere in the world we live in, is a happy home for the poorest of the poor and even in a socialist or communist state. There are the facts.
of the down-trodden classes all the world in the poems of Amulya Barua or Bhabananda Datta and we see our own lives on the Rajpath of Datta and in the Andharar Mahakar of Barua and in many other poems like Puja Kukur Vesya etc. in distinctly reflected face of the mirror held before us by many of poets in the modern period. We are not astonished to see our own face but there is no alternative but to face bravely the dark realities of life. Yet we have the same eternal emotion or passion as Hemkanta Barua wrote in his Mamatar Chithi (letter of Mamata), wailing for loss in her sweet heart following Ezra Pound. The technique is quite new but the content is of the same old order of the romantic poets. We cannot do away with our heart or the heart of hearts that feels for a fine face or the nearest or the dearest one. It is eternal. The scent and sweet smell of the Privatamar Chithi, by H.C. Goswami has been received by Barua after long 50 years or so, as if the tragedy to Mamata has marred the very fragrance of their union at the last stage and Priyatama of Goswami is fortunate with her son, the worldly bliss one can hope. Thus romantic beauty turned into a real one indeed. We may explain this very change as the very trend needs and the very technique, form in the new poem are also new. We lost the sonnet of Goswami for good and a letter has been received in the new form of Barua. Symbols in Goswami were the very letters of the sweet and soft hand of his beloved but here in Barua we get a candle, the window, the yellow moon in the cloudy sky, stars, Bhogdai Burna Luit, the fire of the
Meji at the Magahbhu. All are quite new though there are also references to the green-room, garden, breeze flowers in the spring etc. in Goswami, only to decorate the very fine atmosphere of the love-scene or the feeling in the receiver of the letter from his beloved. Barua is more optimistic like Shelley who said"... O Wind/If Winter comes, can Spring be far behind?" and our poet says thus:

Sitar antat akau ahiba nilaji
Kuli-ketekir ganar sarai. akau ahiba Dikahaut ban. Comrade, sanka kihar? ... Sonpahi hera, amar swapna amiye rachim ... (the shameless Phagun or March will again come at the end of the winter. Festive days. Kapauphul. The offerings of the music of the Cuckoo and Ketaki. The Dikhau will then be flooded again. Comrade, what is the fear? ... 0 Sonpahi, we will nurse our own dreams). There is the high sense of a dreamer for the brave new world he wants. And it was the same spirit in Bezbarua too in his Binbaragi.

Mahendra Bora wrote his Kereni shelir chithi to tell us about the inquisitive mind of a busy man in an office of our day, waiting for the letter from the nearest one, the true picture of a love-smitten heart in a new way of painting the memorable moments to the clerk. He got letters carrying different news but not the cherished one for long. As is the case for many idly-busy men to keep late at night for nothing and yet even a cold December night seems too short for him to accomplish the tasks at hand and so he then says in this way
"Hi December ratibor kiya i'man chuti? Beya lagi yai." And there is the same tone of A.G. Raichoudhuri or other poets of love like J.N. Duara, R.K. Barkakati and also N. Devi, R.N. Choudhari. In his Beena Raichoudhuri wanted his beloved to meet in the temple of his heart and was waiting for her in great anxiety for long. In his Prabasuar chitti Bezbarua also expressed the same anxiety. Even in the same breath of Krishna touching the feet of Radha to pacify her temporary apathy Raichodhuri too wanted his sweet heart to be pleased in the same way. Duara told in his Sesh Minati to fill the empty cup of love only to die the death of a low, insignificant and unknown life. Barkakati wrote in his Kijani nahai bhul about the flower of life to be born, a hope against hope indeed. N. Devi has in her poem Besh bhikha the same appeal to see the last resort for her life in the feet of the Almighty or the nearest one to her and in many of her poems the same tone of longing for totality can be heard. Even R.N. Choudhari had such tone to see the most cherished desire in the form of a flower or a bird as he wrote in his Keteki charai, Girimallika, Dahikatara, Golap etc.

Biren Bhatta's Bishnu Rabha etiya kiman rati is a timely inquisitive quest for the new world the young poets wanted as if a darkness prevailed in our land and just at the dawn of a new bright morning they will feel the rays of a change as desired. In most of the young poets we see same appeal for a change that was in the mind of optimistic Bezbarua.
The same live tone of romantic poets can be seen in Navakanta Barua's *Naunat barenna Arundhati* (Do you remember, Arundhati?) as he says about his memorable romantic Arundhati in various pleasing scenes and sights. The epithets of the beginning of it may be Kalidasa or *Chandrini*, remembering the sweet heart at the very opportune moment. Nature so sympathetic to rekindle the eternal urge of satisfaction of love. It is the first ray of springtime and the summer is a pleasing season to meet the loved one. Barua writes: "Barishar rati tomar kavi kanti prane na... Arundhati? (Do you remember your summer night, my Arundhati?). The pleasing scene of pearls on the durva grasses as the dew-drops fell on them, fine fingers in the midst of dark hair, with the oil like marks etc. are like images we had in the romantic period, but the epithets are quite national. We have 'Semaka pohar (dim light), Kamarup-paikiai (street, nest), bird). But the words Jonake Daware, Karame vishe, to dare checha parash, kecha topani, Barishar rati etc. are the old order. The live image of the romantic poet is in his *svanimentita* (self-invited) as he had a desire for peace for the soul to rest for a while on the inlets of the turbulent Brahmaputra which is inhabited by the trees and brains but we can enjoy the most pleasing scene of the beloved standing amidst the blooming mustard's emitting the lower portion of her legs in the soft sun. The one view in *pi* is the most pleasing image of the romantic landscape.
sends: "Haito nahai bandhu, sachakaiye achhe,
mai jano santir akani eti dvip-yat achhe
bat chailehat vasanta sachi tomarpreyasii,
yi amrit amar niswahe bin kari tola nai-tar
aswas dibar babe." (May be my friend, I know it
for certain that there is an islet for rest or peace, where
your beloved is waiting for you with all her spring or youth,
the sap of which is not poisoned by our exhaling and only to
offer that for your taste.) In most of the love poems of the
romantic poets love-scenes are depicted in full and the natural
beauty of the fine blooming mustards narrated by C... Agarwala,
R.N. Choudhuri etc. have the same sense of beauty we see in our
Barua here. In another poem Palas he tells us of the change of
season and also of the human-season or generation to be born
at times from the fossils of ancestors and read the stories
of the metempsychosis as the wild onions will grow from the
lungs of the late grand-mother and it will make them laugh to
see the memory of the past life in us. We live in the lane of
blind dreams on which the future of the grand children rests.
Chandradhar Barua mentioned of the sands on the Yamuna unfor-
gettable for the eternal love in his poem Sariti, Jailalhar
Rajkhowa wrote about the sands on the Monas in his poem Pashan-
Pratima and D. Neog also wrote about the sands of the Brahmaputra
in his poem Sapmukta thus: "Luitar subhrai rupali balit
patile madan-pichhala sayma, (on the silvery sands of the
Brahmaputra spread the bed for lusty enjoyment), but we have
the same idea of Barua to read about his peaceful islet or the
historical events like the invasion of the Burmese as is
mentioned in the second poem. We have also the fine example of myth in *Arundhati*. So Barua was also not free from the influence of the romantic poets and their image.

It is true that some of the poets like Biren Bhatta, Abdul Malik were dissatisfied with the existing conditions of life and under modern conditions a poet cannot be an autist to wail in his own way. So they are more vocal and in any sense are not confined to his own world of self-imposed limitations. Apart from that modern poetry is not for the art only, it may be a communication, is not a record, it is for the sake of life. It is concerned with the psychological and subconscious aspects also.

The appeal of the modern poetry is not to the ear alone, it is to the eye and mind too. So it has some music, image or picture and the emotional appeal. The most mentionable thing of the modern poetry is the influence of the foreign trend of thought and the blow on the society and culture in our land. As in the progressive poets like A. Barua, H. Barua and F.K. Barua now we see the innumerable references of the poets in various literatures of the world that is at the easy reach now. Now it is not only for the progressive outlook but also a poem of protest, doubt, revolt, lethargy, inquisitiveness, the eternal appeals of the life too. A modern poet is also a man and so he cannot leave the eternal subjects of poetry—life, love and death at all. We are to see the very recent period 1960 to this date. From the forties the application of imagery
in its appropriate craftsmanship the new poetry has been enriched in its artistic excellence and the lucidity of expression. There can be found some new techniques of the formation of images. Here is the pictorial quality and the suggestiveness in the close-neat form to create the newest type of image. In the poetry of the fifties the images have got the influence of symbolism or imagism. But we have no such important group of imagists among our poets. However the images now are in the analysed and synthetic process in its application in the hands of N.K. Barua, M. Bora, N. Phukan (jr), N. Bardaloi, N. Dutta, H. Bhattacharya, N. Dutta, B. Barua, K. Mahanta, N. Thakur, P. Barua and many others.

The technique to create new images is to expand the simile, to expand the metaphor, expansion of the auditory imagination, exercise of the minute magic in use of words, objective co-relative and the use of metre in a novel way. Simile is as essential as the metaphor for an image but the image can be of more fine expression for the sentiment and excellent meaning. We may cite an example here from a poem of the period by M. Bora:

"Mai ki bhabichhö jana jontor katha
jonto kijani rupere taiyari
saru eta jhun jhuni
alasate achhe eneye olami
kanpi kanpi baje batahe jokari gale
sandhya tetiya lahe lahe ahe nami."
— Andha Upama

Here the expansion the simile is - Akasate achhe eneye olami (it is hanging on the sky) and the Jhun Jhuni (an ornament like
the moon in shape both seem of the same sight but the poet extends the meaning to the more real sense. The meaning of the lines— "I think that the moon is made of silver, a small jhunjhuni hanging on the sky, it sounds when the air stirs it dwindling on it and the dusk falls then—" leads the poet to think of the same fate or position. The very ornament and the moon seem to be of little difference in sight, or feeling. Thus we can cite Megh of Nitya Dutta for metaphor expanded for its image as the new technique. He writes:

"Jagarkhan akasat olami achil
yowa rati tukura tukur hai
bhagi paril. Pani vuwalitejak
thekalir kojahale manat pelai
dile eta dighat batar katha
eta bat- eta bhaga pular mohanat
bih metekar oparat japiyai para
kichhuman darikana Machh.

(The sea was hanging in the sky, last night it broke into pieces. On the stream a swarm of frogs crying reminded me of the long path— a path- and the fries leaping over the water-hyacinths at the mouth of stream under a broken bridge.) The image here is of an expert hand. The metaphor in the first part becomes complex in the second part only for its depth and firm construction. It is not an unnatural thing to see the image of the ocean or sea in the clouds and we see at some points in the distant horizon to touch the sky by a blue ocean. So the clouds heavy with the rain-particles can be compared with an ocean. But those fries under the broken bridge are none but the distressed and poor. So it is really a sharp
visual perception of the poet here. It is like Hilda Doolittle's image in the following lines:

Whirl up sea-
Whirl your pointed pines,
Splash your great pines
On your rocks.
Hurl your green over us-
Cover us with yours.

Auditory imagination is another technique of creating image. In his *Use of poetry and use of criticism*, T.S. Eliot said that what he called the auditory imagination was the feeling for syllable and words penetrating below the conscious level of thought and feeling, invigorating every word.

And objective co-relative has been practised by K.K. Barua in his poem *Saranivas Sandhya* (the dusk at the Saraniva hill).

But it is clear that the newest images are not the direct influence of the romantic poets of our period or that of the English literature corresponding such an age. They are connected with the other spheres of the images as can be seen in the case of the images drawn from nature, political situation, social structure and its institutions or conventions etc. Those images of nature in the poems of R.N. Choudhari cannot be avoided by many of the moderns. So we see such image of nature with all its concentration in the poems of N. Dutta, Vijnalal Choudhuri, Hiren Dutta etc.

That an image has its picturesqueness, pictorial beauty, the hieroglyphic quality only to please the audience, is not
true. Its influence is more than that. It can express the deepest anger and revolt, despair, self-abasement, dispassion, protest, demands etc as the modern way of life in the most complex society cause one today to do that. It is evident in the images of those poets. In the poem Shavavatra (funeral procession) by Dinesh Goswami we see the agonies caused by the modern civilisation to think of this world as the cremation ground and nothing more than that. The way of life to the human world is also like a funeral procession. Great despair lies there. Like Pablo Neruda he says so. Despair, worries and agonies, anguish, soul-wringer pains are also the characteristics of a poet of love in the romantic period but the modern poets are not longer of the same spirit to cry for what is not like Shelley or our Duara. So those images of despair and anger etc are ultra-modern though the same feeling of a dispassion is there in Duara and Goswami here. That is a mental image to show the purely mental state in the description. On the other hand it is a picture of the complex world and mind of this age.