In the history of Assamese literature, the fourth decade of the Twentieth century is very significant. In this era, Assamese literature separates itself from the earlier traditional way and leads to the growth of modern movement in poetry. In the last phase of the 1930s, the journal called ‘Jayanti’ (1938) edited by the reputed poet Raghunath Choudhury indirectly marked the beginning of modern Assamese poetry. In the 1940s, a group of young poets tried to change the trend of Assamese poetry. A lot of factors like the August Movement, Second World War, communal clashes, violence of the pre-independence era and excessive immigration greatly polluted the poetic environment. With the advent of World War in the year 1939, a tremendous change took place in the society like political instability, economic crises, lack of food and paper, the dilemma of the readers as well as the writer and others which hindered the growth of Assamese literature. Hearlding the main motive of the poetry of this critical juncture- “On one hand there is the widespread war whose waves engulfed our country, Assam which is situated in the eastern region, on the other hand the movement of 1942
The Second World War brought about a perilous sit to the social life of Assam. The exploitation of the downtrodden classes like the dalites classes by the Imperialist and Capitalist form of government created a kind of resentment in the poets minds which reflected in their works. In this regard critic, poet Bhabananda Dutta states thus: 

"The Second World War resulted in great calamity in our public life and moreover the catastrophe of the 1942 movement dismentaled the romantic world of the earlier poets. The brutalities of actual world caused great pain in the poet's sad heart, plight of the freedom movement brought about a pal of gloom in the poetry of the period. Even in this critical juncture there was hope of regeneration which was an illusion."

On the other hand Dr. Birendra Kr Bhattacharyya says: 

"After the World Wars, the mind of the poet rose in revolt against evils of the socialist and the capitalist system of government which led to excessive poverty and penury and exploitation of the common people. For the first time, a group of young poets realised that beauty, love, truth, humanity, patronage of Assamese language, liberty of the people, the relationship between men and woman and others had to be established with a wide outlook enclosing the whole universe for the overall development of humanity."

That is the reason why the poets took 'Jayanti' as the medium through which they propagated the message of equality, love, peace and harmony, progress etc. for the creation of a new world. Eulogising the firm step taken by 'Jayanti' for the uplift of Assamese literature noted critic Homen Borgohain says:
"The political movement for the freedom of India, the first experience of the brutality of war, the economic crunch resulting from the mass revolution etc shattered the ideal World and this has been beautifully reflected in the pages of Jayanti." (4)

The poetry of the 'Jayanti' Age in the true sense is the poetry of revolt and rebelliousness. The poems are flooded with a tinge of revolt. The poetry reveals a sense of social consciousness and sharp criticism of it. The poetry of the 'Jayanti' Age reveals a sense of newness which makes poet Mahendra Bora remark with a sense of ecstasy:

"The Age of 'Jayanti' can be often termed as the age of Sankranti, the people of this period reflects a lovely and new spirit." (5)

In the true sense, 'Jayanti' Age resulted from excessive materialism, but this holds a very prime position in the history of Assamese poetry. The poets of the 'Jayanti' Age left behind their romantic idealism and started a new trend of realism in Assamese poetry. Just like the modern Bengali poetry centred around the journal called 'Kalloi' (1923) similarly is the case with 'Jayanti'. On this regard Hem Baruah says:

"The Jayanti era in our literature is historically significant, it marked a protest and registered a departure from the traditional romantic ideals of the preceeding era. This poetry was critical, socially conscious and, as traditionalist would say, anarchic in technique and subject matter, but to be fair, it was the poetry of human values realised and expressed with a conscience." (6)

The gallant endeavour of 'Jayanti' for a classless and casteless society, has been wonderfully manifested in the poetry of the fourth decade. It also raised its voice against the prevailing superstition in the society and fights for equality to the
whole of mankind. This heroic step on the part of ‘Jayantī’ is handsomely supported by great personalities like Hem Baruah (1914-77), Amulya Baruah (1922-1946), Maheswar Neog (1918-1995) and Bhabananda Dutta (1919-69). It is during the same time, ‘Rāmḍhenu’ (1951-53) edited by Dr. Brendranath Bhattacharyya gets published which led to the rise of a new style in modern Assamese poetry. But the seeds of this new ideas was sown much earlier in Bengali poetry; as Maheswar Neog elaborately illustrates as: “the new trend which Assamese poetry is experiencing today, has come much earlier to its Bengali counter part. There is a growth of tremendous admiration for Bengali poets like Jibanananda Das, Buddhadeva Basu, Bishnu Dey etc. among the new poets of Assam.”

The fifth decade of the Twentieth century led to the dawn of the second and more powerful trend of the post war poetry. The new poetry which emerges from the debris of the old differ from its old versions in many aspects like subject matter, choice of words, use of rhyme scheme, imagery and also in composition and outlook. These new poets wants to creats a casteless society by bringing about a change in the present social system. These new poets who advocated this new style were strong supporters of communism and Marxism. Some of the noteworthy poets of this style are-- Hiren Gohain, Hiren Bhattacharyya, Amalendu Guha, Keshav Mahanta, Rabindra Sarkar, Bijanlal Choudhury, Hemanga Biswas and others. Even though they believed in new poetic structure but it was not their chief concern. They put emphasis, to find new structure which would suit the contemporary world, and their main aim is to compose their creations celebrating the ideals of socialism. They regard social consciousness an indespensable organ of poetic creations. Though there are other groups of poets who also
believed in socialism, but at the same time they did not deny the importance of subjectiveness in poetry. Poets like Nabakanta Baruah, Bhaben Baruah, Ajit Baruah, Hari Barkakoty, Nimalprava Bardoloi, Bireswar Baruah, Mahendra Bora, Hiren Dutta, Homen Borgohain, Mahendra Bora, Hiren Gohain etc. did not seem to defy the present norms of poetry and instead believed in their own individual style of writing poetry. The poets of this period composed poetry in almost all topics. They were influenced by both native and non native poets. In this regard noted scholar Satyendranath Sarmah states:

"They were influenced by great western poets like Maya Vosky, Mallarme, Rilke, Baudelaire, Eliot, Auden Spender etc. The influence of Freudian psychology, firm belief in socialism, sense of rootlessness, a dig at urbanished civilization use of myth both native and non-native excessive use of symbols and free verse, union of feelings and intellect, association of ideas by linking part by part in the subconscious level use of sexual imagery, loss of faith in the present social norms, a negative approach to words, the evil effects of mechanical civilization, use of innovative metaphors and similies, invocation of fictional female character, lack of coherence and obscurity are some of the traits of new poets". (8)

In the creation of modern Assamese poetry, the role of 'Jayanti', 'Pachoyā' (editor Hem Baruah) and 'Rāmdhenu' is very significant, Amulya Baruah, Hem Baruah and Nabakanta Baruah--these three poets with their tireless efforts forms the heart of Assamese modern poetry. Most of the people were unapprehensive of the success of modern poetic movement. The use of prose and obscure words by the poets of the preceding generation are lacking in the present form. Excessive use of symbols, allusions, quotations made the readers uncomfortable
and they expressed their hatred for it. But under these difficult conditions the poets were struggling to find a new path with the changing times the outlook of the readers also changed. In the present situation the modern Assamese poetry finds its own place both in the national as well as on the international level.

It is worth mentioning that Assamese modern poetry is a result of the tireless efforts on the part of its practitioners. Various poets contributed to it at various times for the growth of its development and made modern Assamese poetry possible.

The modern trends in Assamese poetry brought about by poets like Hem Baruah (1814-77), Amulya Baruah (1922-46), Maheswar Neog (1919-95) and Bhabananda Dutta (1919-69) which is already been mentioned earlier in this paper. From the historical point of view Hem Baruah, undoubtedly is the first poet who tried to change the course of Assamese poetry from antiquity to modernity. The role of Hem Baruah in the growth of modern Assamese poetry is inquestionable. In the true sense Hem Baruah is the father of modern Assamese poetry. In his poetry the use of intellect is intense but emotion is lacking. His two great anthologies entitled ‘Bālichandā’(1962) and ‘Manmayūrī’(1967) bears testimony to his genius. Hem Baruah in the initial stages of his career was a hardcore romantic who believed in the power of his soul force and became more melodious and conscious of the adverse effects of materialism. Word stock, rhyme, sound etc. of the modern Assamese poetry got perfection in the post Independence era in the poetry of Hem Baruah, He also revolted against the traditional use of imagery. In Assamese poetry Hem Baruah first uses new form of similies and metaphor. In most of the poetry published in ‘Manmayūrī’ rejected this trend.

Hem Baruah brought about a new style in modern Assamese poetry. His poetry imbibed a strong western influence. He was inspired by great English
poets like Louis Machnice, Sidney and others. Even in the Bengali poets this strain of western influence is very prominent in the poetry of Amiya Chakrabory Baruah’s poem ‘Āphrikā’ is known as a poem with a strong poetical ideas. This poem reflects the poets pain and distress at the sight of the pitiable condition of the native of the Dark continent and had traces of Rabindranath’s poem bearing the same name. However the poet tries to alienate himself from the Tagorian idea and states:

“प्रथिविर दुग्धाशिशु सुर्ययर ज्योति किराणत
dehar kṛṣṇabarna souṣṭhab samujjval haok.

Tamra rañi mor ei dehār antar-jovārat

Kṛṣṇanga Āphrikā, tumār avahelita svapna

sāgarar dhau haok.”(9)

Baruah seperated himself from the ideals of Romanticism and at the same time did not compose his poetry based on harsh reality. Instead he tried to portray which was happening in the real world. Sukanta Bhattacharyya(1926-1947)the youth poet from Bengal rebelled against the prevailing custom of celebration of beauty and described the beautiful moon from the realization of his later experiences:

“क्षुद्धर राज्ये पृथ्वी गद्यामय
pūnimar cād yen jhalsāno ruti.”(10)

[He Mahajiban]

Similarly, Hem Baruah writes:

“मुरत आिखन किया बारु बोगा ओराणी?
jontok sadāye mor

bidhabā bidhabā yen lāge.”(11)
In most of the poetry of 'Balichanda' there is a sense of strong hope, optimism and trace of struggle, but essence of true poetry is lacking. But in the later poems of 'Manmayuri' there is praising of the vital youthful vigour as the life giving source.

In this regard noted critics Hiren Gohain speaks:

"The most important aspect in the poetry of Hem Baruah is his free flowing language. His use of pure Assamese language in modern Assamese poetry is exceptionally rare. Unlike the poetry of Nabakanta Baruah whose art is a result of conscious effort, the poetry of Hem Baruah often results effortlessly and spontaneously and there is not a slight trace of manipulation. His strong point is his close association with the common human lives which circulates throughout his poetry." (12)

Commenting on the relevance of Hem Baruah on the contemporary Assamese poetry noted scholar Dr. Sailen Bharali says:

"Hem Baruah who started his career by writing in the ‘Jayanti’ contributed much to its development and its popularity." (13)

Hem Baruah is the first Assamese poet who tries to impart political outlook to the poetry of social consciousness reflected in the poetry of Hem Baruah. Homen Borgohain speaks:

"Hem Baruah is out and out a social poet. The crisis evolved out of modern civilization, fear of the age, the distortion in the social values and norms, complete paralysis of the social system all these themes haunts his poetry. In the true sense Hem Baruah can be termed as the founder of modern Assamese poetry." (14)

The congenial environment which Baruah created for the growth and development of modern Assamese poetry had far reaching effects on the poets of the succeeding generation. That is the reason why Hem Baruah has often been
considered as the Pioneer of new Assamese poetry.

The most significant poet of the 'Jayanti' Age is Amulya Baruah (1922-46). He was foremost among the rebel poets who gave a call to the younger generations for rebuilding the states as well as the society. His poetry resonates with the spirit of new humanism which carried the message of progressive Assamese poetry. Amulya Baruah in his poetry highlights his concern for the downtrodden and works for its progress and its liberty. He was influenced by liberal Marxism and worked for a tremendous social change with the application of this philosophy. Its very unfortunate and sad that this aspirant poet lived a very short life span causing irreparable loss to Assamese literature.

He was disillusioned and sad at the sight of the losing social values. In his poems infused with the idea of rebelliousness he sings for the creation of a new world:

"āmār āche mānuhar oparat biśvās;
āmār āche bhabiṣyatār sustha raṅgā sūryyar pine caku." (15)

The Maxists aspires for its future the burning red sun which is symbolical of the dawn of a new day enthused with vital energy and powers; and Amulya Baruah is no exception. His famous poem entitled 'Kukur' (Dog) was published in the journal 'Jayanti' (6th year, 12th issue, 1944). The class conflict was clearly delineated in this poem. He was shell shocked at the stunning incident where a group of destitutes were fighting with dogs in the street of Calcutta for piece of bread. Another notable contribution is his poem called 'Besyā'. In this poem he narrates the unbearable pain and suffering of a prostitute. She was preyed upon by the educated Autocrate class, who satisfied their hunger for sex through her. The degrading moral values among the aristocratic class gave rise to the
whorehouse in cities. The poet filled with admiration for the exploited class praised them and sang:

"kone kay tumi bārāṅganā?
tumi ye dhanik sampradāyar birudhe banuvār śrenī saṅgrāmar
atā saṅkat purna ‘strategic point’
tumi kuri satikār lagna sabhyatār
nirbhīk birāṅganā."(16)

The poet harboured strong faith in Marxist philosophy. The poet could not tolerate the discrimination among the people and wanted to change the total, social structure. His famous poem ‘Kaylā’ emerged out of the ill treatment meted out by the coal owners towards the coal miners. He feels intimately regarding the pain and rigours, the coal miners had to undergo inside the coal mine which is filled with smoke and heat. The poet on behalf of all these downtrodden people who had to work laboriously to meet their both ends, raise his voice against the very system of authority. It is worth mentioning that Baruah’s poetry linked ‘Besyā’, ‘Kukur’, ‘Kaylā’ etc sow the first seedling of modern Assamese poetry.

Another notable anti romantic poet of the ‘Jayanti’ Age is Bhabananda Dutta (1919-69). He created furore in the literary field assuming the Pseudonym of ‘Načiketā’ and wrote poems which acted as a propaganda for Marxism. He tried to portray a more realistic picture of the society. His poems like ‘Paudār’ and ‘Rājpath’ became very popular. Following the path of Amulya Barua in avoiding the conventional style of writing in poetic form Bhabananda Dutta too writes poetry in the prose form and enchanted the readers.

The contributions of Mohitlal Mazumdar, Jatindranath Sengupta and Nazrul Islam are significant in the growth and development of Bengali modern poetry.
Similarly in Assamese poetry this role was undertaken by these three poets—Hem Baruah, Amulya Baruah and Bhabananda Dutta. It is true that there may be many drawbacks in their poetry from the technical point of view even then historically they founded the base of modern poetry. This very fact is clearly stated in Satyendranath Sarma’s book entitled ‘Asamīyā Sāhityar Samikṣatmak Etibritya’ (p-395). He comments:

“Some of the progressive youth like Amulya Barua, Bhabananda Dutta and etc. through their writing in ‘Jyanti’ revolted against the imaginative and non-realistic poetry and instead wanted poetry to establish as the medium for the propagation of socialism. Though they evolved a new kind of poetry, their works are often vulnerable because of lack of aesthetic values. But their role as the pioneers of modern Assamese poetry is unquestionable.”

In the 1950s the two notable poets who brought poetry to the forefront were Nabakanta Baruah(1926-2002) and Ajit Baruah(b.1928). The founder of modern Assamese literature is Nabakanta Baruah. He is a poet, novelist as well as a writer of children’s literature. He is a devoted writer who developed definite style and placed Assamese literature on a high pedestal. Some of the notable works of poetry of Nabakanta Baruah are ‘He Aranya He Mahānagar’(1951), ‘Eti Duti Eghārati Tarā’(1957); ‘Yati Āru Ketāmān Sекч’(1961); ‘Mor Āru Pṛthivī’ (collection 1973); ‘Ratnākār Āru Anyānya kavita’(1986) and ‘Ekhan Svačcha mukhāre’(1990)

Nabakanta Baruah made his appearance in the ‘Jayanti Age’ and reached the pinnacle of success during ‘Pachoya’ and particularly in the ‘Rāmdhenu Age’

The urban setting of Kolkata played a very major role in his poetry. This is mainly because of the fact that he spent most of his students life at Kolkata. Baruah was
very much romantic in his use of poetic diction while in his themes he is anti
generic. His poetry bears traces of Rabindranath Tagore, Khalil Zibran, Maya
Vosky, Whitman, Eliot etc. His poetry highlights the problems like social
degradation, often fills his mind with fatigue and a sense of rootlessness but he is
not a separatist or a pessimists poet. He is an expert in his use of rhyme scheme,
romantic love, primitivism and a nostalgic yearing from the past are some of the
major themes of his poetry. His sense of science is very prominent. The critical
condition of the present times prompted him to look back to the historical past
which is visible in most of his poems. His poetry has also been influenced by the
politics of his times and philosophy. To understand his poems clearly a deep
study is required. A profound reading of Barua’s poems makes us aware of the
fact that in his presentation he often got inspiration from Rabindranath Tagore,
T.S. Eliot, Russian poet Maya Vosky and Lebanese poet Khalil Zibran. Even though
his poetry bear traces of many native and non native poets but one thing is clear
that his talent is genuine and authentic. His style as well as his choice of words is
varied and he uses both free verse in his poetry. In the true sense Nabakanta
Barua is a successful poet of the modern times.

Another notable poet who revolted against the domination of the Bourgeoisie
society was Ajit Baruah(b.1928). The poet believed that soon a new world would
be born where every misfortune and bad days of the labourer would come to an
end. The labourers worked labouriously in the factory of their owners for a very
meagre sum of money, increasing the wealth of their masters. The pain and
sufferings of these labourers made the poet cry in pain and he is totally shattered
In his well known poems like ‘Hāturī’ and ‘Tīkha’ this ideas are fully revealed. Ajit
Baruah fight for the rights of the labour class. Ajit Baruah wrote a few numbers of
poetry some of his notable works 'Kichumān Padya Āru Gān' (1982) and 'Brahmaputra Ityādi Padya' (1989). Inspite of his few numbers of poetry he holds a very strong position in modern Assamese poetry. He translated some of the French poems to Assamese language which is often considered an asset in Assamese literature.

Maheswar Neog (1915-96) first introduced the style of free verse in modern Assamese poetry and amazed all his contemporaries. His poem 'Antyajā' is an exponent of this style. Maheswar Neog started his career in the 1940s but his anthology of poetry entitled 'Muchāphirkhānā' and 'Saṅcarini Dīpsikhā' were published in the year 1974 and 1978 respectively. In all the 42 (Forty two) poems included in the volume called 'Muchāphirkhānā', they are characterised by a nostalgic yearning for the past life, realization of bitter reality, mixture of serious and trivial issues. His poetry also bears images of the urban life. Hence it can be said that Maheswar Neog would always be remembared as a great scholar and a distinguished critic.

In the history of Assamese literature, Hiren Bhattacharyya is one of the noted poet during the sixties. His poetry is often marked by the lyric quality.

In his inimitable style poet Bhattacharyya tries to bring out in his poetry the real essence of humans. His main interest in his poetry is not the subject matter of his poetry but his mode of presentation. His use of poetic diction is quit amazing. He has an extraordinary sense of perception and a deep sense of realization and that is why he can well transcend the narrow margins of life and advance towards an ethereal life. Most of his contemporaries follows the same path but they could well retain their own identity and style. These poets include - Nalinidhar Bhattacharyya, Hiren Gohain (b. 1939), Hirendranath Dutta (b. 1937),
Hari Borkakoty (b. 1929), Mahim Chandra Bora (b. 1929), Nirmalprava Bordoloi (1933-2003), Birendrakumar Bhattacharyya (1924-96), Ram Gogoi (b. 1934) Harekrishna Deka etc. who contributed greatly for the growth and development of Assamese poetry and put it on a high pedestal and attributed an all India status to it. It was during this period that Nilmani Phookan (b. 1933) made his entry into Assamese poetry with the publication of his first volume of poetry 'Sūryya Henu Nāmi Āhe Ei Nādiyed' (1963). His poetry often reveals the changing faces of the poet's life and is often introspective. He often amalgamates the modern mechanical life with the cultural heritage of its own soil and lends a new colour to it. When Nilmani Phookan and his contemporaries started writing poetry, the Assamese modern poetry was already holding a strong ground which even the poet himself admitted and said:

"The sixties is a very significant decade in the post world war era of Assamese poetry. The poetry of this era undergo a tremendous change in language, thought and form. Some of the new poets like Bhaben Baruah made their debut with new style and technique and an era begins with it. From my own experience I can say that even though I started in the 50s but the new decade provided me a new horizon."[17]

In this backdrop Nilmani Phookan retained his own identity and gradually acquired a significant place in the poetry of the present times with his talent.

Nilmani Phookan was born in Dergaon, at a rural place called Sakejal in 10th September 1933. His father was Kirtinath Phookan and mother's name was Borodabala Phookan. Kirtinath Phookan was a devoted disciple of Bagmibar Nilmani Phookan (1880-1977).

It was probably with the intention that he wanted his new born baby to be an
embodiment of his most admired person and had his son baptised as ‘Nilmani’

His wish was fulfilled. The role of his parents was immense in the life of Nilmani Phookan. It was probably the role of the rural environment which gave birth to his poetic career and prompted him to dedicate his life for the growth and development of Assamese literature. The poet comments.

"The words are very inspiring and enchanting. I always comes out of it with a grave and solitary mind. The mysterious sounds caused by the rain water falling from the leaves, the chirping noise made by the insects and birds, the playfull butterfly of multi colours follows me even today. This takes me back to the past. I can feel even today the sweet smells of the woods. .... Inside my heart a bird often sing melodiously. But I do not know whether it is cukoo or the Nightingal, dove or the golden oriole, it is the red parrot or the barbet or owl, it may be feshha or fehu, whether it is hykolior parghum or perhaps it may be deiul or destiny. What is the identity of these amazing birds. Sometimes...... the bird flies fearlessly into the open sky."(15)

After completing his matric examination from Dergaon High school in the year 1953 he took admission in Cotton College of Guwahati for higher education. The congenial cultural environment which he got from the college greatly inspired him. The first poetry of Nilmani Phookan appeared in the same year, the great poet Jibanananda Das died. A significant event in his life took place in the year 1954 inspired him to become a poet. The poet himself admits and says:

"The poem ‘Jharuvālir gān’ was composed while studying in the 1st year of B.A. There were some episodes attached to it—while doing my class in the new building of cotton college, I often watched the maid sweeper cleaning
the ground beneath the 'Devdaru' tree. In the winter season, she collects
the fallen leaves and makes a heap of it and adds fire to it. She sits near the
fire with her hands touching her forehead in a contemplative mood and
leaves the place only after the fire cease.’ [19]

This poem called ‘Jharuvāli gān’ got the first prize in the cultural meet of the
college. This marks the beginning of his poetic career and after this he never turns
back. He composed one after other great creations and carved out a niche for
himself. It is quite surprising that he entered the Assamese literary scene not as a
poet but as a writer who writes on issues relating to fine arts. The poet himself
comments:

‘I entered into Assamese literary scene with the writings entitled ‘Dergāonor
Siva Dal’ published in the ‘Ramdhenu’ edited by Maheswar Neog about 41 years
ago.’ [20]

Some of the anecdotes relating to his life and his opinion regarding
literature are included in the book ‘Sāgartalir Sānkhā’ (collected poems of Nilmani
Phookan, second edition 1997, Guwahati) edited by Hiren Gohain. In addition to
this in the journal called ‘Gariyasi’ (edited by Chandraprasad Saikia) 10th year,
10th issue July 2003, an article entitled ‘Pāti Soñarur Phul’ was published
episode wise which is based on the memories in the life by the poet. Towards the
last phase of the fifties the poetic career of Nilmani Phookan started. He is very
much conscious of the tradition and he himself admits his indebtedness to the past
poets and creates some extraordinary creations. Some of the impact of the
contemporary poets can often be found in his poems.

He was profoundly influenced by Nabakanta Barua and Jibanananda Das.
The poet himself admits this fact and says:
"The reading of Nabakanta and Jibananda brings out the poetic instinct inside me."

The poet has great admiration and respect towards the Bengali culture and tradition. He got introduced to the works of Gurudev Rabindranath Tagore much earlier he got acquainted with the contemporary modern Bengali poets. He developed the curiosity of reading the works of Rabindranath even from his very childhood. In an interview, the poet Nilmani Phookan narrates his first experience of reading Geetanjali in these words:

"Rabindranath’s Gitanjali introduced me first to Bengali literature. But that exposure was totally superficial, but in the inner consciousness it created a reverberation of joy and pain. It raised many unanswered questions which puzzled me. One day I saw in the hands of Jiten Dutta my school mate a copy of ‘Gītānjali’, and the next day I brought a new copy for myself from the Hazra’s shop situated at Jorhat. I could well remember that just for the sake of buying this book, I rode at least 32 miles on bicycle. Great social worker of Dergaon Narren Sarma lent me his book ‘Sañcayita’ for reading. If someone asks me today to choose the best masterpieces then definitely Rabindranath Tagore’s ‘Sañcayita’ would be one among them."

A good deal of national and international poets had a tremendous impact upon Nilmani Phookan but inspite of all these influences he was successful in retaining his own unique style. He is an extraordinary talented poet and this is manifested through his works. His works reflects the changing phase of poetic career and his introspection. His second and third volumes of poetry called ‘Nirjanatār Sabda’(1965) and ‘Āru ki Naisabda’ respectively started a new phase
in contemporary poetical world. He introduced the rural life, its culture, and use of colloquial words added a new life to it, just like Jibanananda Das did in case of Bengali poetry. With his volume entitled ‘Phuli Thakā Sūryamukhi phultor phāle’ (1972) he made a shift in his poetic style. Nilmani Phookan gives importance to humanism. He completely remained aloof from political issues and socialism and wrote in his poetry about the joy and pains of the common humanity. His poetry is full of symbols and miseries. One of the chief characteristic of Phookan’s poetry is the use of symbolic language. He uses several style and technique which led to the growth of present day of Assamese poetry. His poetry is often inspired by national and international influence but his unique style is very much present in it, led him to the height of success. His succeeding volumes of poetry which includes ‘kāint, Golāp Āru Kāint’ (1975), ‘Golāpi Jāmur Lagna’ (1977), ‘Kavītā’ (1981) and ‘Nytyaratā Prthīvi’ (1985) etc. brought him fame and established him as a great poet. He reached the zenith of his volume ‘Nytyaratā Prthīvi’. There is no doubt about the fact that in the present day of poetic world of Assamese literature, he is the most powerful poet.
NOTES & REFERENCES


4. "এগুলোকে কবিতায় আবর্ত হ’ল ময়লা বৃহত্তপ্তি, মালাম্বি, বিপুল, বোদলিম্বা, ইলিয়ট, ওড়েন, স্পেসেরা আদি বৃহদিন্তি
পাচাত্ত কবিরশীল। ফ্রেঞ্চ মনোবিজ্ঞানের প্রচলন, সমাজভৌমী চিত্রবিস্তার অবহেলিততা, স্থান বিশেষ ছিল মূরল মানবজাতীয় নগরকেন্দ্রি ব্যক্তিকে সজ্জিত অভিত্তিতে আত্মনীতি, নানা দেশে কাহা আকাকু পৌরানিক আধ্যাত্মিক উদ্দেশ, উদ্ভিদ আকাকু নতুন প্রতিক্ষায়ক
গ্রন্থ, প্রাচীন ছন্দসজ্জা পরিবর্ত্তন আকাকু মুক্তক্ষম, সংক্ষিপ্ত গদা আদিব বলন গ্রন্থ, শব্দ অধিবাসন অর্থ অতিরিক্ত
অভিধানমূল্য যাজ্ঞেনী, অনুসরণ আকাকু বৃহদিন্তিরত সময়, অবতারেন মনব অস্তল্য খণ্ডে-খণ্ডে অনুসরণ কুড়িবেলার বাধায় গ্রন্থ, প্রতীকী গ্রুপ গ্রন্থ প্রচলন আকাকু যৌনরামানব ইদিতাত্ত প্রকাশনভূক্ত একক, বোধকত আকাকু অস্তল্য-গ্রন্থ, চিন্তাচিন্তা
সামাজিক মূলায়ণে অগ্রহীনতা, উদ্দেশ্যপ্রাপ্ত, নাম্বভূক্ত সামাজিক প্রতি ক্রিয়া, পুরুষী কবি প্রশিক্ষ স্থান যুগপৎ কী
নন চিন্তকের সূত্র, নন উপমায় গ্রন্থ, কার্য্যকলানী প্রতি যত্নের আমান আকাকু সরাসরি, বন্ধবী দৃশ্য, আপাততুদিত
ভারব অস্তল্য আকাকু দুর্বলতা নতুন কবিলিঙ্গ কবিতায় বিশেষ্ট” — Sarma, Satyendranath: ‘Assamiyā
Sahityer Samikṣatmak Itibṛtta’, p—393.


12. “হেম বকবার কবিতায় সকলকে উল্লেখ বিশিষ্ট হ’ল তেজে ভাষায় সারলীনতা। এনে নিষ্ঠার আর নলাপা
অস্মীয় ভাষা আধুনিক কবিতায় বিকল্পন। নবকব বকবার ভাষায় মসংগত আকাকু লালিত অনুশীলনব ফল। কিন্তু হেল
বকবার সাথে কবিতায় বেন সচেতন শিক্ষাছাড়া উত্পাদন নহে। বেন জনকীর নোদে তেজে সচেতন
সমন্তে তাত সচেতন বিচে বস আকাকু গতি।” — Bora, Mahendra & Gohain, Hiren(ed) : ‘Hem Baruār
Kavitā’, p—Hi Go—8.

13. “জ্ঞানীয় পাত্ততে কাব্য জীবন অন্তর্হিত কবা হেম বকবার আধুনিক কবিতায় বিশ্ববিদ্যায়কায় আকাকু
জনকীর তাত বিশিষ্ট অবানন্দ

14. “হেম বকবার কেলানাইএ সামাজ সচেতন কবি। আধুনিক সজ্জিত সংক্ষেপ, যুগের প্রকৃতি, মানদেবী মূলায়নে বিকৃতি
আকাকু প্রকল্পচীত সমাজভূক্ত সমক্ষের উপলব্ধির ভাষাতে আম্য। প্রকল্পচীত হেম বকবারকার আধুনিক অস্মীয়
কবিতায় গুলিয়বল রূপ অবিশিষ্ট কবি পান।” — Bargohain, Homen: ‘Ādhunic Asamiyā Kavitā’ Composed


17. “প্রাতিকে দক্ষক্টা যুগের ভূমিতে অস্মীয় কবিতায় ইতিহাস বিশেষজ্ঞায়ে চিহ্নিত হ’ল যোগার। এই দক্ষতে ভাষা, চিহ্ন
আকাকু স্পাস ক্ষেত্রে অস্মীয় কবিতায় এটা নতুন আয়োন আকাকু স্বীকার করে। তবে বকবার গ্রন্থে রেজিমনানান নতুন
কবিতায় নতুন কায়বীর উল্লেখ বৃত্ত আকাকু প্রকল্প কবরে আকাকু লগতে কবিতায় নতুন মূল্যায়নব পরিবেশ এটাও সৃষ্টি হয়।

[39]
"Harivansh Aravind's 'Asam Sahitya' is a vast repository of Assamese literary works. The book contains an in-depth analysis of various aspects of Assamese literature, including its evolution, influence, and significance. The author, Phookan Nilmani, provides a comprehensive overview of the subject, making it a valuable resource for students and researchers alike." — Phookan Nilmani (ed), 'Kuri Satikar Asamiali Kavita', Preface, p-4.


22. "Bibhuti Bhattacharya's 'Bhishmak' is a novel that explores the complexities of family relationships and the impact of societal norms on individual lives. The author, Gogoi Hemanta, provides a detailed analysis of the novel and its significance, making it a must-read for anyone interested in Assamese literature." — Gogoi Hemanta (ed), 'Bhishmak', p-188.

23. "Jagadish Chandra Ghose's 'Sagartalir Sankha' is a significant work in Assamese literature. The book delves into the rich tradition of Assamese culture and its influence on contemporary society. The author, Gohain Hiren, has provided a detailed analysis of the work and its implications, making it a must-read for anyone interested in Assamese literature." — Gohain Hiren (ed), 'Sagartalir Sankha', p-166.
