CHAPTER — V

THE SIMILARITIES AND DIFFERENCES BETWEEN THE POETICAL WORKS OF

JIBANANANDA DAS AND NILMANI PHOOKAN

5.1 Prologue: Jibanananda Das is a legendary figure in modern Bengali literature. Nilmani Phookari is one of the renowned poet of Assam even in his life time. What is Jibanananda Das to Bengali literature, Nilmani Phookan is also the same to the Assamese literary world and he is one of the noted poets of the post world wars. Similarly Jibanananda is the trendsetter poet of post Rabindranath era. He is the first poet of the post Rabindranath era who could deliver in poetry a unique tone and rhythm. His poetry bears witness to the fact that even an insignificant idea can be a source of excellent poetry. He holds a special place in Bengali poetry for his exploration of the rural and pastoral background, its culture and tradition, its myths and fables and his sense of history. This can also be said regarding the Assamese poet Nilmani Phookan. The structure of his poetry is also centred round the rural background. Jibanananda Das explores the various rituals and rites of the pastoral life of Bengal and captures it in a golden frame. In the poetry of Nilmani Phookan the flora and fauna plays an important role, the
captivating sight of its hills and valleys, the appealing look of its tea gardens even the mighty Bahmaputra adds charm to his poetry. His poetry revolves round simple themes like nature which includes its flora and fauna, and even insignificant creatures like insects, folk-culture, folk-dance, folk-song etc finds place in his poetry with its various manifestations. Just as Jibanananda Das to Bengali poetry similarly Nilmani Phookan plays the same role in Assamese poetry. No other poet in Assamese poetry is so intimately and closely connected with Assamese rural life. A lot of similarities is to be found in these two poets regarding their personal life and their talent. Jibanananda Das was born in a very peaceful place called Barishal (now in Bangladesh). In the later years of his life in a bid to earn his livelihood he stayed in a rented place in Calcutta. Since in Calcutta he started discovering his inclination towards literature by getting involved with the literary circles and so he did not want to return back to his birth place. Nilmani Phookan was born in a small village in the district Dergaon. He grew up in an environment which was saturated with natural beauty, Nilmani Phookan is now permanently settled in 'Bezbaruah Nagar' in Guwahati Jibanananda Das completed his B.A. in English from Presidency College Calcutta in 1919 and did his M.A. in English from Calcutta University in the year 1921. While Nilmani Phookan completed his B.A. in history from Cotton College in the year 1957 and M.A. from Gauhati University in 1960. Jibanananda Das after his M.A. worked as lecturer in various colleges. But Nilmani Phookan joined Arya Vidyapeeth College in Guwahati as a lecturer in History in 1964 and retired from the same in 1992. Jibanananda Das was not that fortunate because he met with an accident and was seriously wounded which resulted in his death on 22nd October, 1954. The year Jibanananda Das died corresponds with the year in which Nilmani Phookan started his career as a
poet. Nilmani Phookan published his first poem entitled 'Jharuvalir gan' while he was doing his I.A. in Cotton College. He had a strong inclination towards poetry even from his school days. Three of his articles which he had send to the journal Ramdhenu edited by Dr. Maheswar Neog (1918-95) were published. His poetry took shape from the sources which he gathered from the rural life and got exposed during his college years. The poet himself narrates in the book called 'Mor Kavitā:Nepathyar Kathā' in these words:

"when I first stepped into Cotton College the environment was saturated with poetic flavour. The year was 1953. A number of students were involved in writing poetry. I gradually inclined towards the same. I started reading the contemporary modern Assamese and Bengali Poetry during this period I got hold of Jibanananda's 'Banalatā Sen' (First Signet Edition), 'Kavitā' edited by Buddhadeva Basu, translated version of Japanese and Chinese poetry and Oxford Book of verse edited by Yeats. And I also started writing 'Burañji' and 'Tumār Prem' (Sūryya Henu Nāmi Āhe..... edition)". (1)

From that time onwards his poetic career begins. In the growth and development of his poetic career even he was tremendously influenced by his predecessor. Regarding this influence the poet had said in one of his interviews:

"Influences can be of many types, Valmiki's influence over Kalidasa, Eliot's influence over Sephoris Pozzos, influences of Yeats, Keats and Edgar Alan poe on Jibanananda, Rabindranath's influence over Nabakanta Baruah etc. For me, Chandrakumar is the epitome of Assamese prose tradition similarly Nabakanta Baruah etc. represents the modern elements. But a critic would not find a single trace of their works in my poetry. Both of them inspired me in an indirect way. Both contributed enormously and adds a
new vigour to the Assamese poetry by enriching it with traditional elements. They gave a new colour to the elements of tradition in their own way and hence enriched it. I also tried to do the same. Each of them did their works according to their own creativity, experience and poetic vision. The difference lies there, as well as their influence. No successful poet is devoid of the experience of their predecessors poets and is always bonded with tradition.” (2)

Nilmani Phookan became successful within a very short span of time because of his consciousness of tradition and his individual talent. He enriched his poetry by taking inspiration from Nabakanta Baruah of Assamese literature and Jibanananda Das of Bengali literature. Paying tributes to the great poets he says:

“Reading the works of Jibanananda and Nabakanta my poetic mind got ignited. I started taking a keen interest in the life style of Nabakanta and Jibanananda” (3)

The sense of respect and adoration for these poets reflects his broad mindedness. The poet follows a deep respect and love for Bengali literature particularly for Rabindranath and Jibanananda Das. He respects Rabindranath and he has a curiosity to know Jibanananda Das. He has a strong attraction towards Jibanananda’s poetry and he also considers his influence as indispensable. Accepting this the poet says:

“No other poet of Bengali literature could influence me as much as Jibanananda Das. During the fifties I read the poetry of Jibananada Das, Sudindranath Dutta, Ameo Chakraborty, Buddhadeva Basu, Samar Sen and Bishnu Dey. Reading the anthology ‘Adhunik Bāṅgla Kabita’ I got an
idea about modern sensibility. During that time I came across few Chinese & Japanese poetry and slowly the relation with Bengali Poetry diminished. Still then Rabindranath and Jibanananda were always their with me.”

That is why he develops a kind of admiration for Buddhadeva Basu. Reading the volume ‘Kavita’ edited by Buddhadeva Basu he got acquainted with world literature. He construct the frame work of his poetry by reading Buddhadeva Basu’s poetry. Admitting this the poet says:

“My interest and mental setup was influenced from reading the journal ‘Kavita’ of Buddhadeva Basu. The Bengali translation of the continental poems acquainted me with the varied nature of poetry. I have realized that any insignificant topic can be a subject matter of poetry and the poet is connected with any and every object. This is my first interaction with the poetic world. Reading some of the reviews published in ‘Kavita’ I became familiar with the poetic diction, simile, symbolic imagery etc.”

Every poet at the beginning of his career idolizes a well known poet. He created his own style taking inspiration from his ideal poet. Nilmani Phookan also follows the same tradition and his first inspiration was Jibanananda Das. He got enthralled reciting his poetry. He learnt a lot from Jibanananda Das and hence enriched himself. His favourite poet was Jibanananda Das. In an interview he reveals this view:

“Jibanananda Das is my favourite modern Bengali poet. The pictorial property of Jibanananda’s poetry which reveals his fatalistic attitude towards life inclined me towards spiritualism which gives me relief from all kinds of wordly agonies and this makes me achieve a peaceful mind set as he wants to become one with object of nature.”
But his likeness for Jibanananda Das happened a long time before he experienced all these. In the year 1973 in the journal called “Samlap” in an article entitled ‘Mor Kavî: Nepathyar Kathā’ he reveals his overall influence of Jibanananda Das in his poetry.

He accepted Jibanananda Das’s conclusion that poetry is a metaphor. He could realise the soul of poetry. Poetry has physical structure as well as a soul. He became conscious of this fact from Jibanananda Das’s poetry. As a result of this the first phase of Phookan’s poetry shows Jibanananda Das’s influence quite apparently especially in his poem “Svapnabasabduttā”.

This poem marks the beginning of his poetic career. He had gathered his resources from various poetic works but had retained his own identity. The number of good poems from the volume “Sūryya Heno Nāmi Āhe Ei Nadīedi” is not much but his poetic genius could not be underestimated. Instead he became conscious of his draw backs and reformed himself to write more authentic poems. Speaking about this phase of Nilmani Phookan’s career noted critic Dhani Bora says:

"From the few poems published during his college days, no one could deny his creative faculty. On the other hand it is most significant that during this time he got acquainted with Jibanananda Das’s poetry. In his early poems the theme of loneliness and nothingness of life was ingrained and this was why he was more attracted, towards Jibanananda Das’s poetry. This relationship which he established with Jibanananda Das’s poetry helped him formulate his poetic outlook." (7)

During the first phase of his poetic career, Jibanananda Das was tremendously influenced by his predecessor poets like Satyendranath Dutta,
Jatindranath Sengupta, Mohitlal Mazumdar, Nazrul Islam and Rabindranath Tagore. Later in his poetic career he was successful in creating his own style and he got rid of all the characteristic traits of his predecessors. The same thing can be said about Nilmani Phookan. In the later phase of his poetic career the poems which did not reflect his true inner feelings were rejected which includes his well known poem like 'Svapnasabaddhata'. It is clear that those rejected poems of both these poets have got tremendous importance even today.

Both the poets have been able to create a wide range of poetry. Jibanananda Das enriched his poetry with the uses of five senses. Readers often tend to get mesmerised by his extraordinary use of metaphors, imageries, poetic diction etc. In the same way Nilmani Phookan has also brought about a new trend in the use of symbols and metaphors. There are so much of similarities between the two poets that it surprises the readers. While making a comparison between these two poets noted critic and poet Rabindra Sarkar remarks:

“Both the poets share the same lyrical beauty in their poetry. They are quite apt in using the sense in poetry. They are quite efficient in granting tactility to pictorial beauty”

Not only that they have got similar poetic perception. Some of the common themes in their poetry are love of nature, love of beauty, sense of history, realization of death and love for folk culture and its heritage. In the poetry of Jibanananda Das, nature is represented as independent and also it has got a living soul and this is similar with Nilmoni Phookan. Just as Jibanananda Das is known as poet of nature and tranquility, the can be said about Nilmani Phookan.

Both of them had to face severe criticism at the beginning of their poetic career. Jibanananda Das was severely criticised by the editor Sajanikanta Das of
the journal “Sanibārer cithi” and again Nilmani Phookan was often been criticized for being a plagiarist. Buddhadeva Basu is the person who protested against the allegation inflected on Jibanananda Das similarly Dr. Satyendranath Sarma, poet and critic, Bhaben Baruah and his friend Hiren Gohain helped Nilmani Phookan out in overcoming this false allegations. They are well established and they hold the same position in their respective literatures. Regarding these two poets, the thing which is most important for us is the evolution of their poetic minds.

While discussion these two renowned poets, the most important aspect of our subject matter will be the evolution of their poetic minds. Their awareness of nature, love, history, death, folk tradition and culture forms the basis of our discussion. All these we had been able to say because of the clue given by these two poets while they discussed their own literary works. Jibanananda Das in the preface to his volume of poetry called ‘Sreṣṭha Kavitā’ says:

“Readers define my poetry in various ways. Some says that it is based on nature, while the other comments that it deals with history and social themes. There is also a section on people who refers to it as symbolic dealing with sub-consciousness and surrealist themes. To an extent it is true because my poetry deals with all these aspects but this cannot be said of all my poetry.”

While on the other hand Nilmani Phookan speaks about his poetry and its style in different times in different journals.

It has often been said that a good poet may not be a good critic but a critic poet when he reveals his views on his own poetry, those views are the best reviews of his poems. Taking this into account we have found that the main objective of this paper is to bring about a comparison of these two poets.
5.2 Love of Nature: Nature is infinite. It includes the sky, rivers, mountains, its flora and fauna and also the entire universe. Poems have been composed on all aspects of nature in world literature. Nature at times becomes the background and sometimes itself becomes the subject matter. Attitude towards nature keeps changing, Nature has got its own life force which adds beauty, peace and tremendous inspiration.

Both Jibanananda Das and Nilmani Phookan have treated nature as an independent entity. Jibanananda Das's upbringing was among natural surroundings which adds spontaneity to his poetry Jibanananda Das's boyhood and his youth was spent in his native town which was full of natural vigour. Revealing about his childhood days, his sister says:

"The bower was filled with thick green grasses which are often filled with petals of Krsncura tree and it looked as it someone has drawn ‘alpana’ on it. In the bright sunlights the bright and colouring butterflies flying among the plants look very beautiful. The bower was filled with all kinds of flowers and fruits and the atmosphere was filled with their fragrance" (10)

It was the perfect environment and setting for the growth of a poet. It was his mother who acquainted him at a very early age to the world of nature which he recollected in his later years, and made him a lover of nature. The world of of nature of his birth place remained in his memory forever because he was no ordinary child. He was always emerged in nature and this did not make him want any company. So he studied nature very intimately and intensely.

Nilmani Phookan's birthplace is Dergaon in Assam. His childhood as well as his youth was spent in this place among nature. Even today he can well
recollect their enchanting days. Reminiscing the golden years of his childhood days which is still fresh in his memory he says:

"My home lies in the midst of a dense forest which was filled with all kinds of fruits and flowers which any young boy would love. Full sunlight cannot penetrate through the dense forest, only fragments of sunlight penetrates which create a net like structure. I have not spent a single day without entering this forest and I always leave this forest with a melancholy mood. The sounds of the forest during the rainy season haunts me till now and I keep remembering those days and the smell of the forest is still fresh in my memory." (11)

This sensibility towards nature helped him greatly in becoming a poet. In Phookan's poetry we find a perfect description of the natural scenery of Assam, the mighty Brahmaputra, the tea gardens of Upper Assam all finds a place in his poems. His descriptions of the tea garden are bewitching. In one of his interview he speaks almost his own personal experience in the tea gardens:

"The moment I open my door, the forest aroma of the raw tea leaves catches my nose. The golden flowers catches my eyesight and the greenness of the valley becomes blue which touches the far off blue mountains." (12)

Nilmani Phookan gives a poetic expression to this personal experience. His life was captivated by the beauties of nature and he reveals about this in one of his comments:

"There is no doubt that nature has a major role to play in my poetry I am one with nature and this intensifies my emotions and passions. My heart leaps up with joy at the change of seasons. Readers are well aware that my metaphors and similes are all drawn from nature." (13)
Both the poets had failed to perceive nature fully during the first phase of their career, it was gradually that they were able to do so.

Inspite of Jibanananda Das close association with nature in his first volume of poems, 'Jharāpālak, nature is absent in the sense that all the later poem are preoccupied with nature. No doubt his poetry is filled with the nothingness of life, disappointments in love pessimism sense of resentment but inspite of all these there is a deep urge to evolve his own poetic style.

Nilmani Phookan also failed to represent nature fully in his first volume of poem 'Sūryya Henū Nāmi Āhe Ei Nadiyedi'. His earlier poems bear traces of Jibanananda Das, Nabakanta Baruah and Raghunath Choudhury and his own style was not well formed. In his second volume of poem 'Nirjanatār Sabda' (1965) shows the signs of his growing intimate relation with nature. His sense of nature emerges out in ‘Dhāār Samay’ and ‘Godhūli Likhā’. ‘Dhāār Samay’ is a significant incident, the poet experience his oneness with nature:

"sarāpāt pot yāy
hrdayat
marā jilir kholāt
radar raṅg" [Dhāār Samay, Sūrya Henū Nāmi Āhe Ei Nadiyedi]

While describing the beautiful, picture of sunlight he experience the life of nature:

"bāhar āgat
dhōvāi āre
nirjanatā
kuvalit khahi pare
In his poem 'Godhuli Likhā' the same experience is narrated:

'kātir niyare kāmuri dharile
gadhūlir māt
nadīr pānīt jāke jāke
sīśu āru ghārīāl
mṛtajānār melā mukhat-
seyā anantar gondh'

['Godhuli Likhā',ibid]

In the years between the publication of Jibanananda Das's two books 'Jharāpālak', and 'Dhusar Pāndulipi' he tried his best to establish himself as a poet. He left the urban life and came forward to embrace rural rustic life. This call may be the call of his soul. The depair and chaos of urban life made him resent it and retreat back to his origins. He formed a kind of union with nature during this time:

"bār- bār sei sab kolā hali samāroha rīti rakta- klānti lāge yen;
tāhārā anek jāne-ei dūr māthe āmi khūjī nāko jībaner māne
sudhu ei māth-rāt-amāre dekeche,āha,balechi, 'yāb nā ār' kena"

[unpublished poems , 'Dhusar Pandulipi']

In the intense and silent surroundings of nature the poet tries to find his own existence. He was impressed and charmed by the rural and rustic life of Bengal. That is why he wanted to return back to this peaceful rural life with the intention of finding the real meaning of life, he pierces deep into nature and enjoys the pictorial beauties of nature:

"cārī dike nuye pa'de phaleche phasal,
His love for nature is again intensified in the following poem:

“dekhechi sabuj pāta aghrāner andhakāre hayeche halud,
hijler jānālāy ālo ār bulbuli Kariyāche khelā,
ēdur siter rāte resāmer mato rōme mākhīyāche khud,
cāler dhūsar gandhe tarańgera rūp haye jharache du’belā
nirjan mācher cokhe, pukurer pāde ās sandhyār ādhare
peyeche ghuner ghrān mayeli hāter spārsā laye geche tāre ;”

[Mṛtyur Āge, Ibid ]

This form and structure adds a definite structure to his poetry, He first treated the theme of love in ‘Dhūsar Pāndulipi’. Nature acted as the setting of this poem. ‘Rupasi Bangla’ establishes his uniqueness as a poet. The halo which emerges out in the rural life of Bengal emerges out from his poetry. The way he describes the natural surrounding of rural Bengal lends it an universal appeal. His pure emotions, passions and feelings which he holds in nature, beautifully reflects in his poetry. The poet himself admits this :

“bāṅglar mukh āmi dekhiyāchi,
tāi āmi prithivir rūp
khūjiteyāi nā ār,”

[ Sonnet-3, ‘Rūpasī Bāṅglā’]
He derives emotions by creating and recreating the object of nature which includes land, sky, water and even the flora and fauna of Bengal. His poetry also reflects some historical events and figures like Ballal Sen, Chand Saudagar, Sitaram, Ramnath Ray etc. They immortalize and make alive those historical figures and legends. This fact is well reflected in 'Rūpasī Bānglā':

1. “tūmarā yekhāne sādh cale yāo- āmi ei bānglār pāre
raye yābo; dekhiba kāthal pātā jhariteche bhorer bātāse
dekhiba khayeri dānā śāliker sandhyāy him haye āse”
[Sonnet 2]

2. “āmi ye basite cāi bānglār ghāse;
prthivīr pathe ghure bahudin anek bedanā prāne saye
Dhānsiditr sāthe Bānglār śmasāner dikey jābo baye,
yalākhāne alocule rāmprasāder sei śyāma ajo āse,”
[Sonnet 4]

3. “ei prthivīte ek sthān āche- sabcaye sundar karun:
sekhāne sabuj bhāṅgā bhore āce madhukūpi ghāse abiral;
sekhāne gācher nām: kāthal aśvatha, bat jārul hijal ;
sekhāne bhorer meghe nātārraṅger mato jāgiche arun;”
[Sonnet 27]

4. “gol pātā chaunir buk cume nil dhoyā sakāle sandhyāy
aśvatther sandhyār hāoya yakhān legeche nil Bānglār bane
bhije haye āse meghe dupur cil ekā nadītir pāse.”
[Sonnet 21]

5. “ābār āsiba phire dhāṅ sirītir tīre - ei Bānglāy
hayta māṇuṣ nay, hayta bā sānkhači śāliker bēse;
He started looking at nature, as it is from very childhood he was trained to look at nature in this way. Now he just had to give shape and form to his crude thoughts. No earlier poet could interpret nature as Jibanananda Das did. Jibanananda Das's way of looking at nature is completely different from Nilmani Phookan's, who only derives pleasure from nature. Commenting on this quality of Jibanananda Das's poetry, Buddhadeva Basu narrates:

"All poets in a sense, are poets of nature, but Jibanananda Das is so in a rather special sense; he is absorbed in nature, physical nature, and certain aspects of it. A nature worshipper, but by no means a Platonist or Pantheist, he is rather a pagan who loves the things of nature sensuously, not as tokens or symbols, or as pattern of perfection, but simply because they are what they are." (14)

Chidananda Das Gupta added a new adjective 'rustic' to Jibanananda Das's poetry which Buddhadeva Basu consciously avoided. Jibanananda Das while experiencing the rural life of Bengal produced poetry on it, always tried to retain it sensuousness and thereby attributing a mystic outlook to it.

In third volume of Nilmani Phookan's poetry called "Āru ki Naishabda" his love for nature gradually emerges out. 'Drśya', 'Gṛīṣmyar Keitamān Kṣudra kāi drīśya' and 'Brahmaputrat sūryāśta' etc. In his next volume of poetry 'Phuli Thakā
Sūrya Mukhi Phultor Phāle’ (1973) his view of nature widens. Every human being is aware that nature is a living being but it takes a definite form and shape in his poetry. In his poem ‘Drisya’ he visualizes this aspect of nature:

"nīthar gasar pāt, pānīr opra
tūmīta nisvan
nisuk bīnār tārat
bākār nakhar āghāt."

["Dṛṣya", ‘Phuli Thakā Sūryya Mukhi Phultor Phale’]

The poet experienced this same feeling in the heat of the sun. He expresses about it in his poem ‘Grismār Ketamān Kṣudra kai Dṛṣya’. He is hypnotized by the fiery sunray which brings all earthly activities to a halt:

"batahe meli dichil
gachar sāmālimā
dūr-digantar ārcit
dhuvali r‘d
* * *
luitat bīh-metekār
calamān dvi
dūr-digantar ārcit
bikīma prahar."

["Grismār keitamān Kṣudra kai Dṛṣya", Ibid]

‘Brahmaputrat Suryāsta’ is not only an excellent poem in that volume but also in the entire corpus of his poetry. This type of poem is rare in Assamese poetry.

In the poem ‘Phuli Thakā Sūryya Mukhi Phultor Phāle’ the poet is
conscious of his own art, culture and tradition. The main setting of his poetry is rural setting. He always had a liking for rural life. The main reason for this may be that while he was translating Garthea Larka’s poetry into Assamese, he came to know about the close association with modernity and tradition. Moreover, he gets influenced by Jibanananda Das’s volume of poetry ‘Rūpāśī Bāṅglā’.

Besides, Nilmani Phookan has a close relation with rural life and he was brought up among the natural environment of rural life. Lamenting about those lost childhood days he says:

“ukha ukha ajār gachar chāt
mūrccha gai pari āche
mor sāisāb
mor sāisāb
uri yuva ajāk dhanes‘carāi
pari yuwa tar cha…”

["Ukha Ukha Ajār Gachar Chāt", Ibid]

He takes delight in the sights of rural beauty. The poet is haunted by the memories of a rural woman walking down the narrow path with her dumb child:

“naikhanar pārere bāttu
ādha‘put gai pari thakā
sāp atār dare bāttore
culi meli ghūri āhil
egarāki tiratā
* * *
āru pice pice
In his lyric No. 9 he explores the natural scenery of rural Assam. He tries to visualize an extraordinary picture of rural life. He says:

"dīghal krame dīghal hai ahā pāhārtur āndhāre
dhāki dhārīchil naikhan
dhār nichīgā stabdhātār eti dhār
naikhanar oprat jilmīlāi uthichil jonakībor
sīhātar uthi phūrā poharat
godhūlīr ānat mukh."

Again in another poem he was annoyed at the remembrance of a particular moment when the mystic quality of nature coalesced with folk tradition:

"śīl āru nijārāre ei upyakāṭ yetiyā yetiyā bāṛṣuṇ hay
pathār seuja karā jalātak āndhārat opañgī uthe
dīnilaike dub yovā kamal kuvarīr mukh."

[lyric no. 3, Śīl Āru Nijārāre Bharā, Ibid]

Even a small matter of nature holds great significance for the poet. The tree which breaks open the hard mountainous terrain and comes out is a symbol of the life force of nature which is a source of inspiration and stimulation for the poet. He says:

"tumi kon nāri gach hai sipavā
śīlar bukut —
māti pānī jui teje seyā māte mok »
This same realization can be found in Jibanananda Das's poetry also. He also want to become one with nature:

"ei ghāser sārīr chānī- cokhe cokh  ghāṣi
ghāser pākhnāī āmār pālak,
ghāser bhītār ghās haye jānmai kono ek nibid ghās- mātār
śaṅrer susvād andhakār theke neme."

[Ghās, Banalatā Sen]

Even though geographical location, climate as well as the natural scenery of both Assam and Bengal are more or less same but the natural environment is different, Bengal is a place full of rivers which in turn is associated with fertility. Assam is a land of forests, hills, mountains and valleys. The beautiful sights of the tea gardens catches the eyes of the onlookers. The natural settings of both this lands affects even the cultural scenario. Taking the local customs, greenery, settings etc they derive metaphors and similes from it resulting in the enhancement of their poetry, Jibanananda Das's sensitiveness to nature makes him portray the natural scenery of Bengal in a very varied way. He gives an independent treatment to the natural scenery of Bengal as he has been associated with it very closely and emotionally:

"bāṅglār mukh āmi dekhīyāchi, tāi āmi prthivīr rūp
 khūjite yāi nā ār : andhākāre jege uthe dumurer gāche
ceye dekhi chātār matan bada pālātir nice base āche
bhorer doyel pākhi- cāri dike ceye dekhi pallaiber stūp
jām-bot- kāthaler- hijaler- aśather kare ācha cup."
These are the day to day experiences of the poets' life. All these experiences come alive in his poetry:

"naram dhāner gandha— kalīr ghrān,
haśer pālak, ṣār, pukurer jāl, cādā sarpūtider
mṛdu ghraṇ, kisōrīr chāl- dhoyā bhige hāt- sīt hātkhān
kisōrer pāye- dalā muthāghāśā lāl lāl bater phaler
byathīta gandher klānta nīrabatā—erī māje Bāṅglār prāṇ.

The poet wants to stay in this rural place for the rest of his life. He experienced the beauty of this pastoral life from the core of heart:

"āmi ei Bāṅglār padagāye bāḍhiāci ghar;
sandhāy ye dādkāk ude yāi tāl bone— mukhe duto khād
niye yāi,— sakāle ye nimpākhi ure āse kātar ābege
nil tētuler bane— temani karunā ek buke āche lege:
bāichir bane āmi jonākir rūp dekhe hayehi kātar."

Each and every aspect of nature in the village life of Bengal can not escape the eyes of the poet. He keeps one exploring the minute details of nature:

"... .ānāras ban
ghās āmi dekhiyāci; dekechi sajane phul cupe cupe paditeche jhare
mṛdu ghāse; sāntī pāy; dekechi halud pākhi bohukshan thāke chup kore
nīrjan āmer dāle yā— dule yāy-bātāser sāthe bahukshan!"
He could feel the beauty of rural Bengal in his veins, life after life he aspires to be born out here and worship the beauty of his birthplace.

“ābār āsba āmi bāṅglār nādi mātṛkṣet bhālobese
jalāṅgir deuye bhejā, Bāṅglār e sabuj karuṇ daṅgāy.”

[Ābār Āsiba Phire Dhān Siritir Tīre, Ibid]

Considering all his works his attitude towards nature beautifully emerges out.

Just as we find the description of the natural scenery of Bengal in Jibanananda Das’s poetry in the same way we find the description of the natural scenery of Assam in Nilmani Phookan’s poetry. When we read Nilmani Phookan’s poetry the whole natural scenery of Assam can be visualized. The river Brahmaputra flows through the dense forests and it is a very common scene in any part of Assam:

“kramāt hāuli āhe pāhārtu
gach gachani
pāthar
tapat hai āhe uśāh
buku bhāṅgi kakbakāi bai āhe
ańeruā ekhan nādi

[lyric No. 10, Kavita]

This river is the main source of communication for the people of this region. Narrating the experience of his journey through this river the poet says:

“jui jvali thakā arānyar kāṣedī āmi duyo
nāvēre gai āchilū. Rūvalīr dare dhōyār sāgarat
śāturi śāturi carāibor jāke jāke uri gaichil,
The main natural attraction in Assam are the hills and the mountains. From anywhere in Assam one can view the beautiful mountain. These mountains exert a lot of influences on the people of this region. We find significant references to these hills and mountains in Nilmani Phookan’s poetry which is not there in Jibanananda Das’s poetry. Actually Jibanananada Das’s has not experienced such scenic beauties of hills and mountains and so he never ever tried to portray the same in his poetry. Nilmani Phookan’s intimate connection with nature particularly the hills and mountains whose view remained in front of him all through the day. He writes his experience of viewing the mountain in the evening:

"dīghal krame dīghal hai aḥā pāhārtur āndhāre
U tīr dhākī dharichil naikhan
dhār nichiga stabdhatār eti dhār
naikhanar uprat jilmilāi uthichil jonakibor
sihatar uri phurā poharat
godhūlar ānat mukh."

[Lyric No. 9, Phuli Thaka Sūrya Mukhi Phultor Phāle]

On an eventful day the poet witnesses the dynamic nature of the mountains. Revealing his views the poet says:

"durair jui kurā jetia kāṣ capi āhe
pāhārtu jetia dhīre dhīre dūralai yāy
kēturi jetia gundhāy kēcumatot jīātu jvale
bāhanikhanar mājere mai pēpā bajāi yāo."

[Lyric 9, Kavita]
Nature has an intimate connection to human existence from time immemorial. The importance of nature is visible in life as well as life after death. According to the poet he once came across an individual standing near a mountain which is filled with white castor flowers. The white flowers makes the poet aware of his death and his sense of beauty reveals in these fine words:

(1) "bhulate tumāk bichanā khanat
khepiyāi phurichilū
 tumi ye parbattur
nāmanit hai
hālijāli phuli ācha."

[Tumi Ye Til Phul Hai, Sūryya Henu Nāmi Āhe Ei Nadīyedi]

(2) "pāhārat jui jvalilei
tōmāk sābāṭi labar man yāy
ākou janma lovā, ākoi janma lovā
tōmār citār til phul
etiāō marahā nāi."

[Lyric no. 26, Kāint, Gulāp Āru Kāint]

The enchanting landscape of Assam prompts the poet's heart to leap with joy and he writes:

"bātar morat
thamaki royā
šāri šāri segun gach.
yen jārar gonākat
tirbirai uthā
Phookan's poetry is often preoccupied with the beauties of nature and his poems are also overflowing with their descriptions. The soul of Assam lies in the river Brahmaputra which is also called Luhit. Moreover his poetry also includes names of the various tributaries of this mighty river. Jibanananda Das also mentions names of major rivers like Padma, Meghna and Ganga along with its tributaries. One of the significant aspect of this two poet is their attachment with a specific river of their places. Jibanananda Das's favourite river was 'Dhansidi' which he mentioned in several of his poems:

(1) 
"prthivī pathe ghure bahu din anek bedanā prāne saye dhānsidītīr sāthe Bāṅglār śmasāner dike yāb baye."

[Yaṭḍin Bēce Āchī Ākās Caliyā Geche Kothāy Ākāsē, Rūpasī Bāṅglā]

(2) 
"ābār āsiba phire dhānsidītīr tīre – ei Bāṅglāy. hayta mānuṣ nay, hayto bā śāṅkhacil śālikher beše;

hayto bhorer kāk haye ei kārtiker nabānner deše."

[Ābār Āsiba Phire, Rūpasī Bāṅglā]

(3) 
"hāy cil, sonāli dānār cil, ei bhije megher dupure
tumi ār kādo nāko ude ude dhānsidī nadītīr pāse."

[Hāy Cil, 'Banalata Sen]

(4) 
"megher dupur bhāse – sonāli ciler buk hay unman megher dupure, āhā, dhānsidī nadītīr pāse;

sekhāne ākāsē keu nei ār, nei ār prthivīr ghāse."

[Singdhusāras, Mahā Prthivī]
Dhansidi again appears in Nilmani Phookan’s poetry and it gets mentioned in several of his:

(1) “dhansidī pār halei pathār
āru kibā etā
jīā māch ne.
jīyā gachar gondha.”

[Dhanśirī Pār Halei Pathār, Kāint, Golāp Āru Kāint]

(2) “natunkai povā puvā etā dhansidīrt dhuvā
raṇat herovā mor ghōrā kadamāt.”

[Ekhan Snigdha Udyān Pār hai Ā hilu Yen, kavitā]

(3) “dhanśiri jāpiyāi
sapon phutuki
sipārat kun.”

[Aṅgulibor Meli Diyā, Kavitā]

Though both Jibanananda Das and Nilmani Phookan used in their poetry the name of river Dhansidi but the difference lies in their spelling. This makes one wonder with awe that whether Jibanananda Das ever visited the natural scenery of Assam. Naresh Guhu a famous critic offers us with the information that:

“once Jibananada Das had come to Assam for the sake of travelling. During his visit to the forest reserve of Assam he himself witnessed the skin of tigers, horns of deer hanging in the walls for the sake of mere
decoration. These images further had profound impact on the innocent mind of the poet and which inversely affects his poetry and reflects one hidden aspect of Jibanananda Das’s poetry” (15)

Sunil Gangopadhya in his article “Dhānsidi nādir sandhāne” says:

“Jibanananda Das certainly did not talk about river Dhansidi of Assam on the other hand he speaks about a local river. There is nothing unusual about the fact that there can be more than one river with the same name. It is very often that a similar river can be known in various places by different names” (16)

Sunil Gangopadhya gets upset failing to find the river Dhansidi in the district of Barishal and: “This river is now no longer fearsome as it used to be because of soil erosion. Part of the river gets blocked and the other part was protected by putting large embarkments. The river is still flowing but it was not big as it was before. Now only a few boats sails on it. There is no paddy field an either side of the rivers. A village on one side and a few houses and trees.” (17)

The fact that how come both the poets uses the name of the same river increases our curiosity. Both the poets express the mysteriousness of nature in their poems. Just as Jibananada Das in his poems uses extensively the intricases of nature, similarly Nilmani Phookan makes the subject matter of his poetry with the insignificant objects of nature. In his book ‘Ekti Nakṣetra Āse’, Amu Basu encloses a long list of all the objects Jibanananda Das uses in his poetry. Regarding the exploration of the minute details of nature, both the poet share the similar characteristics.

In the history of Bengali poetry Jibanananda Das adds a new life to modern poetry which was missing in the earlier poems. Earlier nature’s role was
very limited and no poet prior to Jibananada Das could penetrate so deeply into
the mystifying world of nature. Animals become a primary subject matter in
Jibanananda Das’s poetry. In the hands of Jibananada Das poetry receives a
new jolt as emphasis seems to be shifted from subject matter to its expressions.
Jibananada Das’s poetry encompasses the entire cosmos:

(1) “dhu-dhu māth, dhāṅkṣet, kāśphul- bunoḥāsh - balukārca

baker chānār mato yen mor buker upar

elomelo dānā mele mor sāthe calīl nāciyā!

——mājhpathe theme gela tārā sab,

śākuner mato sūnya pākhā bithāriyā
dūre, — dūre — āro- dūre, ārō dūre chalilām ude.”

[Saidin E Dharanir, Jharapālak]

(2) “dike- dike, — caduyer bhaṅga bāsā

śīśāra giyeche bhije, — pather upor

pākhir dimer kholā, thāndā — kad kad !

śasāphul, du-ekta naṣṭa sādā sāsā —

mākader chērā jāl, -sukano mākadsā

latāy — pātay; —

phut phute jyotsnarāte path cenā yāy.”

[Māther Galpē,Dhūsar Pānduliṇi]

(3) “gaṅgā phadiṅger nīd, kācphokā, prajāpati, sūmāpoka dher

hijaler klānta pātā — bater ajasra phal jhare bāre bāre

tāhāder sīyām buke; pādāgar kisörerā yekhan kāntāre

beter naram phal, nātāpha khetē āse, dhundhul bīj

khoj kare ghāse ghāse.”
“cāridike jhāu ām nim nāgēsvār
hemanta āsiyā geche; - ciler sonāli dānā hayeche khayeri:
ghughur pālak yen jhare geche – sālīker nai ār deri.
halud kathir thyāṅg uchu kare ghumābe se sisirer jale.
jhariche mariche sab eikhāne – bidāy niteche byāpta niyamer phale

[Dujan, Banalata Sen]

“rakta kled basā theke raudre pher ude yāy māči:
sonāli roder dheuye udanta kīter khelā kat dekhiyāchi.”

[Āt Bachar Āger Ekdin, Mahāprthivi]

“ekdin kono ek āṇjir gācher dāle sakāler roder bhītar
sonāli sabuj ek dorākātā rākṣuse mākade āmi
ekti mihin suto diye dule nirjan bātāse
dekhechi svarger theke pṛthivīr dike ela nema.
pṛthivīr theke krame cale gela naraker pānē”
hayto se umānbbhe nay.
agastyer mato nānā āyur sandhāne
coke tār lege chil braṃhar bismay.”

[Itibṛṭṭta, Uttarsuri, Paus 1364(Bangla)]

We find this enchanting wilderness world even in ‘Nilmani’;s poetry. Nilmani Phookan has also written numerous poems on the life of the forest found in the wilderness of Assam:

(1) “karabāt dekhichilō
eikhani mukh
yen duparar diparbilar
danipihā carāir māt-
nirmegh ākāś.

[Ekhani Mukh, Surya Heno Nāmi Āhe Ei Nadīyedi']

(2) "kātir niyare kāmuri dharile
godhūlir māt
nadīr panīt jāke jāke
sīsū āru gharīyāl."

[Godhūli Likhā, Nirjanatār Sabda]

(3) "kuruvāto āhile uri
ejāk sonāli phichār māch
kār cakulot mare puri."

[iyārparā Kimān Dūr, Phuli Thakā Suryya Mukhī Phultor Phāle]

(4) "gāokhan tetiyā ejāk
dhōrā kāuri hai uri gal
kukuhā hai dhānbor
pakā dālimar gutir dare mātbor."

[Lyric No:40, Kavita]

(5) "harṇhadhavani sūnichō
rāti puyāiche ne rāti haiche
hātar aṅgulit mor
dhēkiyābor gajiche."

[Lyric No : 24, Kavita]

(6) "ejāk batāh talalai nāmi āhichil
pāhāriyā bāttore nāmi āhichil etā bāgh."
There are significant similarities in the poetry of both Jibanananda Das and Nilmani Phookan with that of the novel called 'Āraṇyak' of Bibhutibhusan Bandopadhyaya (1894-1950) in the description of the natural resources. In that novel also nature has been attributed to high order. Both Jibanananda and Bibhutibhusan enjoys the nature which is filled with mystery. The natural scenery of Assam, Bengal and Bihar is almost similar which is beautifully reflected in the literary works of these regions. This is very well illustrated in the novel of Bibhutibhusan and in the poetry of Jibananada Das and Nilmani Phookan. For these writers there is no difference between art and nature and the freshness of nature can bring to life the discarded pages of a book.

Jibanananda Das and Nilmani Phookan started a new chapter in their respective literary circles by inculcating nature in their poetry. But in this regard the role of Nilmani Phookan is worth mentioning. But the sense of nature is not overt in his poem, it is more or less inert. Incase of Jibanananda Das, nature is a way of life and he feels that like the changing seasons of nature, human life is also full of changes, sorrow is often followed by happiness and whenever someone is
overshadowed by distress he should draw solace from his past experiences. His sense of natural consciousness as well as his sense of time makes him sense of perceptions very keen and alert. The poet is greatly inspired by the nature's ability to tolerate and feels that it has taught him to understand life better. Hemanta is his favourite season because it is a season which is associated with maturation. This season is also symbolical of the ripeness because the crops gets matured during this season and it is the season of harvest. After the harvest is over the fields puts on a barren look and it suggests a sense of loss. This barren picture of nature makes the poet strong enough to fight his loneliness and this desolate look of the fields provides him with a sense of hope which indicates the arrival of better days in the near future. It is mainly because of this attachment with nature that makes him a unique Bengali Poet.

Jibanananda Das's close relation with nature is very much unique to him and this quality is lacking in other poets including Nilmani Phookan. That is why he is often considered to be the founder of modern Bengali Poetry. Nilmani Phookan is greatly inspired by Jibanananda Das's in his imagery, selection of subject matter, pictorial description, use of various figure of speech etc. It can be considered that Nilmani Phookan is immensely influenced by Jibanananda Das but in a passive way and not in an overt way. It is without doubt that Nilmani Phookan has harboured deep love and reverence for nature but it is mainly confined to the external nature and it has nothing to do with his inner feelings and passions. But Jibanananda differs in this respect as he upholds the traditions of the past and this results in the composition of some remarkable poems which is included in 'Rūpasī Bāṅglā'.
5.3 CONCEPT OF LOVE:

Jibanananda Das deals in subjects like nature, history, death, society and in addition to this, concept of love is another theme employed in his poems. He is well known both as a nature poet as well as a poet of love. Love is an universal human emotion. The two main subjects of Jibanananda Das's poetry is nature and love. The entire corpus of Jibanananda Das's poetry is overflowing with the theme of love.

Jibanananda Das's anthology, 'Jharapālak' is overflowing with the theme of physical love. This is the common theme during the 'Kallol' period which is noticeable in the works of other poets:

"peyālāy – peyālāy sei niśi hayni utalā,
-nil nicoler kole nāce nāi ākāśer talā !
natīrā ghumiechil pure pure, - ghume rājbadhū,
curi kare piyechinu kritadāsi bālikār yaubaner madhu !
samrājñīr nirdyār ākhīr darpa brindup bhuliā
kṛṣṇā tithi – cādinīr tale āmi șorsīr ūru paraśiyā
labhechinu ullās – utroḷ !"

[Astacād, Jharapālak]

The theme of physical love is very much present in his anthology 'Dhusar Pandulipi'. Jibanananda Das presented love in a new term. He deviates from the poetry of Rabindranath personifying love. He did not treat love as an abstract thing. He alleviates physical love to a very high order which is called the cosmic love.

"Prthivīr pathe āte āte
katadin rātri geche kete !"
“kata deh ela, - gela, - hāt chūye chūye
diyechi phirāye sab; samudrer jale deh dhuye
nakṣatrer tale
base āchi, - samudrer jale
deh dhuye niyā
tumi ki āsibe kāche priyā !”

[ 1333, Dhusar Pāndulipi]

He presented the degrading value of love in the following line :

“deha jhare, tār āge āmāder jhareyāy man!”

The poet wanted to love women in the real sense, but was dishearten :

“āmāre se bhālobāsiyāche,
āsiyāche kāche
upekṣā se kareche āmāre,
ghṛnā kare cale geche – yakhān dekechi bāre bāre
bhālobese tare;”

[Bodh, Dhusar Pāndulipi]

Jibanananda Das is a poet who always sees the brighter side of life. To him love is a force which provides momentum to life. It is the very energy which is essential for life. Speaking about the ethereal nature of love he comments :

“premer pāyer sābda tabuo ākāśe bēce āche !
sakal bhuler mājhe yāy nāi keo bhule – cuke
he prem tomāre ! mṛtera ābār jāgiyāche !
ye byathā muchite ese pṛthivī mānuṣer mukhe
āro byathā – bhībalatā tumi ase diye gele tāre –
ogo prem, - sei sab bhule giye ke ghumāte pāre !”

[Prem, Ibid]
The love life of the poet was not an easy one. The poet is very much aware of the working of human heart. He ignited the spark of love in the heart of his beloved which he himself reveals in these lines:

"kono ek māṇuṣir tare
yei prem jvālāyechi purohit haye tār buker upar!
āmi sei purohit – sei purohit!"

[Nirjan Svaksar, Ibid]

The poet is very much conscious of death but trying to undermine it and opens his heart in front of his beloved:

"āmi jhare yāb, tabu jīban agādh
tomāre rākhibe dhare seidin pṛthivir pare –
āmār sakal gān tabuo tomāre lākṣya kare !"

[Ibid]

The theme of universal love which he tries to project in his poems, finds a new form in his later poems, particularly in his anthology, 'Banalatā Sen'. His search of true love ends with the union of his soul with his beloved. Jibanananda Das firmly believed that love is motivating factor in man's life and this is clearly reflected in his poem. Women has got a profound influence in his poetry. He gives equal status to the power of nature and the power of women and called the latter as the 'Saṅjeevini Sudhā'. He never considered women as an object of love and feels that they play an important role in the life of men by sharing joys and sorrows together. Just as nature has been bestowed with the power of procreation, so women is also bestowed with the same power and that is why men cannot do without women. The poet holds a very modern view about women, which makes him give her a high status and dignity. He tries to add a new dimension for
viewing women and this makes him present women in a new form.

This trend of presenting women in a new way starts with the publication of ‘Jharāpālak’. His artistic quality reached the zenith of perfection with his anthology ‘Banalatā Sen’. In his search for true love he had to wait for ages but he did not succeed:

“hājār bachar dhare āmi path hātitechi pṛthivī pathe.
sinhal samudra theke niśther andhakāre mālay sāgare
anek ghurechi āmi;”

[Banalatā Sen, ‘Banalatā Sen’]

The poet searches in vain for his beloved and ultimately finds solace in the arms of a simple rustic girl:

“āmi klānta prāṇ ṇ ek, cāridike jībaner samudra saphen,
āmāre dudanda śānti diyechil nātoter banalatā sen !”

[Ibid]

The image of Banalata Sen is symbolical of the poet’s profound sense of love. He did not present her as a princess from a fairy tale but as someone who could be his life partner. He excluded the angelic qualities from Banalata Sen and presented her as an ordinary human being. Describing her beauty he says :

“cūl tār kābekār andhakār bīdiśār niśā.
mukh tar śrābastī kārkārya; atidūr samudrer par
hāl bhenge ye nābīk hārayeche diśā
subuj ghāser des’ yakhan se cokhe dekhe cārucini dviper bhitar
temani dekhechi tāre andhakāre baleche se. ‘atadīn kothāy chilen?
pākhir nīrer mato cokh tule Nātoter Banalatā sen.”

[Ibid]
He was very careful in delineating the character of Banalata Sen. He takes the imaginary from ordinary life but tried to make it extra ordinary. This poem is filled with profound love. Bengali literature is overflowing with love poems but a poem like 'Banalatā Sen' which is intense, with the theme of love can be rarely found. In this regard even Kabiguru Rabindranath Tagore is lagging far behind 'Banalata Sen' is a note worthy romantic poem in the entire corpus of Indian literature.

In his anthology of poetry 'Banalatā Sen' he displays his talent as a love poet. He experiences deep love in every aspect of his life which is revealed in his poem 'Nagna Nirjan Hat'. He is an advocate of ideal love and that is why he has fallen in love with a lady whom he never met or seen but he can feel her in his nerves:

"ye āmāke ciradin bhālobeseche
athaca yār mu h āmi konodin dekhini
sei narīr mato."

[Nagna Nirjan Hāt, Banalatā Sen]

He wants to experience love in a mystical way. This unknown, strange, mysterious woman has created a passionate wave in the heart of the poet and he expresses his experience in the following lines:

"kāntarer path chere sandhyār ādhāre
se ke ek narī ese dākil āmāre
balil, tomāre cāi : ......"

[Saṅkhamālā, Ibid]

This unknown, mysterious woman's silent presence makes the poet remember a woman whom he met in his rural town:
“মানে পদে কাবেকার পার্বত্য অরুণিমা সঞ্যালা মুখ”

[রুহো হস, ইবিদ.]

He compares his lady love to different aspects of nature:

“হিরের প্রদিপ ইঁকেল সেফালিকা বোসে য়েন হাসে
হিজাল দালে পিচে আগান বানার অকাসে,-”

[হরিনেরা, ‘বানালত্তা সেন’]

He finds true love in the midst of nature and experiences love and nature together:

“আই যে ওখানে পায়রা একা দাখে জামির বানে
মানে হয় তুমি যেন আই পাখি - তুমি চারা সাময়ার এ-উড়চাবানে
আমার তেন কাচে - আস্বিনের এতে বাড়া অকুল অকাসে
আর কাছে পাবে এই সহাজ গাবির অনুয়াসে-“

[তুমি, ইবিদ.]

The treatment of love and nature adds a new dimension to Jibanananda’s Poetry.

During the phase of ‘বানালত্তা সেন’, the poet’s physical attraction towards women changed into love and having filtered this love, he created ‘সুরাণ্যানার’

The next stage of ‘সুরাণ্যানার’ is ‘সুজেতনার’. ‘সুজেতনার’ is the future love of the poet. He brought his everlasting love ‘সুরাণ্যানার’ into this modern world in his poem ‘আকাশলিনা’ from the anthology ‘সাত্তি তারার তিমির’

“সুরাণ্যানার, এইখানে যায়নাকো তুমি,
বলনাকো কথাই যুক্তের সাথে;
ফিরে এসো সুরাণ্যানার;
নক্ষত্রের রুপালী অগুন্ধরার রাতে”

[আকাশলিনা, ‘সাত্তি তারার তিমির’]
'Suranjana', 'Sudarshan', 'Suchetana', 'Banalata', 'Sabit', 'Syamali', 'Saikhamala' are all the poet's different symbols of love. In this romantic world of various symbols, and ideas, the poet sometimes gave surname ('Sen', 'Sanyal', 'Ghosal', 'Bose') to these names and sometimes he mentioned the place ('Netor') they belong to. All these gave the poems a feeling of faith, trust and reality.

The central theme that emanates from Jibanananda Das's poetry is the love for his beloved. He never considers women as objects of lust and desire instead to him they are objects of goodwill and goodluck. In this regard noted critic Pradyumna Mitra commented that in the entire corpus of Jibanananda Das's poetry which includes famous works like 'Suranjana', 'Sudarshan', 'Suchetana', 'Banalata', 'Sabit', 'Syamali', 'Saikhamala', he did not portray women as a lump of flesh and blood but represented her as an epitome of beauty, love and devotion. The poet gives a very high status to women and in his sense of worship towards them is beautifully manifested in his anthology 'Belā Abelā Kālbelā'. The poet feels the universal beauty of women and says:

"tabuo tomay jenechi, nari, itihāser
sēše ese, mānab pratibhār
rūdhata o niṣphalatār adham andhakāre
mānabke nay, nārī, śudu tomāke bālobese
bujhechi nikhil biś ki rakam madhur hate pāre !"

[ Tomāke, Belā Ābelā Kālbelā]

His opinion of woman is very elevated and he feels that she is the source of light who is very much successful in keeping herself untouched by the decadence of the society. This idea is reflected in his poem 'Anek Nadīr Jal':

"Ye nārī dekheni keu –
The poet is of the opinion that in the midst of despair and frustration, she stands as a symbol of hope and life. This deep sense of reverence towards womanhood was lacking in his contemporaries. In this world of decadence where more priority is given to extravagance materialism, Jibanananda Das’s firm believe in the purity and serenity of love is an apt message of love for the future generation.

Some of the prominent themes of Nilmani Phookan’s poetry are love for history, folk literature, his sense of death and romantic love. In the first phase of his poetry he was quite successful in expressing his concept of love with the help of his imagination:

"hemanta – nirjan ei jāpāni recamar rāti
mai mari yovā hale
tomār hāhir dare, jonākīr bicchurit ei
ālokar kṣanik nīlāte!
tumio mari yovā hole
ei nirjan niyārate
yuthikā mukular dare mor ei cumār
cumāte" (19)

[Eksatesi, Sūryya Heno Nāmi Āhe Ei Nadīyedi]
Regarding Nilmani Phookan's concept of love, noted critic Karabi Deka Hazarika said(20) that even through Nilmani Phookan in the earlier stages of his career, was attracted towards romantic love but later on he tuned into a staunch symbolist. That is why though his poetry is overflowing with symbols, the romantic tinge is very much present. His love for Japanese poetry can not be overlooked

Nilmani Phookan in his initial stages of his career gets influenced by Nabakanta Baruah and Jibanananda Das. He used to follow these two great poets with heart and soul as he had great curiosity for them and this information he had already given us. Nilmani Phookan not only imitated Jibanananda Das's poetry in its structure but also in its internal form and this he confirms when he says:

"'Banalatā Sen' 'Sabuj ghāser des' yakhan se cokhe dekhe dārucini dviper bhitar....' 'Pākhīr nīder mota cokh tule ...' after reading these two lines I understood the meaning of modern poetry. From Jibanananda Das's poetry I found the use of simple form, the intimation of folk and rural language in the poetic sense. Specially his poems made my conscious mind sharp and more sensitive. I then started believing that poetry is symbolistic"(21) This experience had made Nilmani Phookan imitate Jibanananda Das's 'Banalatā Sen' and create 'Svapnabāsabduttā' In this poem the poet's primitive instincts takes shape. Knowledge, weariness, love, aspirations always lies dormant in every individual and keeping aside the sum of life, sometimes this dormant dreams do come true:

"sapanat kovā kathā sacā, bāsabdattā !
janmar āji ākāś raṅgā, meghālīr phāke phāke pūrbīr sur
rātir araṇya juri bobā bedanār seyā nibid nimagnatā
akaṇ āśray diyā mok, bāsabdattā,
akaṇ tomār āśray –
bhāratar prāśāntar ārabar baṅgar, sāgarar pāre pāre
bicāri bicāri bhāgari pālo, tomar kat ghar, kat sei
tomār culir rātir ākās, phul āru mau asōk banar!

[Svapnabāsabdattā, Sūryya Heno Nāmi Āhe Ei Nadiyedi]}

In Nilmani Phookan's poem Jibanananda Das's poetry's resources imagery feelings can be found. Jibanananda Das's 'Banalata Sen' is one of the greatest love poem and whatever theme and expressions he had used, Nilmani Phookan had quite liberally used them in his poem. This we come to know clearly after reading 'Banalatā Sen':

"hājār bachar dhare āmi path hātitechi prthivīr pathe,
sīnhaḥ samudra theke nisither andhakāre mālay – sāgare
anek ghurechi āmi, bimbisār aśoker dhūsar jagate
sekhane chilām āmi, āro dūr andhakāre bidarbha nagare;
āmi klānta prāṇ ek, cāridike jibaner samudra saphen,
āmāre du-danda śānti diyechil Nātorer Banalatā Sen.

cul tār kabekār andhakār bidisār nisā,
mukh tār Śrābastī kārukārya; atidūr samudrer' par
hāl bheṅge ye nābik hārayeche disā
sabuj ghāser des' yakhan se cokhe dekhe dārucini dīper bhitar
temani dekhechi tāre andhakāre, baleche se; ‘atadin kothāy chilen ?’
pākhir nīrer mati cokh tule Nātorer Banalatā Sen,

samasta diner sēṣe sīśirer sābder matan
sandhyā āse, dānār raundrer gandha muche phele cil;
prthivīr sab raṅg nibhe gele pāndulipi kare āyojan
Though the direct influence of Jibanananda Das can be found in the poem 'Svapnabāsabdūtā' but Nilmani Phookan's individual desires and feelings can also be traced. In this regard noted critic Karabi Deka Hazarika says: "In the poem 'Svapnabāsabdūtā' the inner self of the person fights to emerge out. In every person there lies a secret dream which consists of knowledge and love. Not taking into account the gains and loss of his life, he just wants to immense deep into the darkness of desire which is actually an echo of Jibanananda Das's poetry". (23)

Though there is no doubt that Nilmani Phookan's individual idea of love had developed after this period. Infact in the former part of his anthology 'Sūryya Heno Nāmi Āhe Ei Nādiyedi', the influence of Jibanananda Das can be more or less found. Just as Jibanananda Das manages to find peace and solace in the arms of 'Banalatā Sen', similarly Nilmani Phookan also searches for a shelter in 'Svapnabāsabdūtā'. Moreover Jibanananda Das's woman is an embodiment of flesh and blood, whereas Nilmani Phookan's concept of woman resides in his imagination. He however changes his out look in his next poem in which he narrates about his unsuccessful love affair in his youth. The desires and longings for his lady love often haunts him at times, which he expresses in the following lines:

"tumi śui āchilā,
tomār rihār sei raṅga āchāl
āru bharir nīlā nīlā šīrbor
atiyāo mor manta pare."
Nilmani Phookan harbours a deep sense of respect and reverence towards woman. Another notable poem ‘Ekhani Mukh’ expresses the poet’s endless search for his true love in the Pavements of the metropolis as well as the narrow lanes of the countryside. His strong desire for his lady love turns into a metaphor which he expresses in the following lines:

“eikhani mukh
mukhto nahay
āmār carār gāmlār
jāpāni pāmar komal
eti pāt.”

[Eikhani Mukh, Ibid]

The influence of Chinese and Japanese art forms is very much present in his poetry. In fact the beauty of the face is compared to a view seen by the Chinese and Japanese painter of the elegance and sensuality of nature. Though when the poet describes the beauty of the face we are reminded of Jibanananda Das’s ‘Muktār Śrābrastir Kārūkārya.’ Anyway in his anthology ‘Sūrya Heno Nāmi Āhe Ei Nadiyedi’ his sense of love is felt. From this stage onwards the foundation regarding his concept of love was laid. In his anthology ‘Āru ki Naisābda’ one of his remarkable contribution is ‘Maithun Sangeet’. In this poem, the man’s primitive desire for physical union which the poet could see in the various forms in nature. He finds a lot of similarities between the action of physical union in humans as well as in nature:

“padumani pukhurī mandrit batāh
dehat tomār dehar bhitarat
etiā epāh raṅgā phul”
This poem of Nilmani Phookan resembles Jibanananda Das’s poem ‘Kyāmpe’. ‘Kyāmpe’ is a magnificent creation of Jibanananda Das in which he describes his condition when he sets up his camp in a primitive forest. His strong urge for sexual gratification led him to hear the voice of a deer which bears a strong resemblance to Nilmani Phookan’s poem called ‘Sareṅg Carair Māt’:

“ekhāne baner kāche kyāmp āmi pheliyāchi
sārārāt dakhinā bātāse
ākhāsēr cāder āllo
ek ghāīhariṇīr dāk sūni,
kāhārē se dāke.”

[Kyāmp, Dhusar Pāndulipi]

In other way Nilmani Phookan says:

“arāṇyat, arāṇyar bhitarat
sareṅg carārīr māt
meḷi diya ḍuti bāhu
mār yak thūpitarā bāh
tomār culīr gondhat.”

[Maithun Saṅgīt, Āru ki Naśābdai]

The joy and pleasure of physical union emerges out to be subject matter of these two poems. Nevertheless Nilmani Phookan’s beautiful experience of love finds expression in his poem ‘Maithun Saṅgīt’.
It is quite surprising that Nilmani Phookan's earlier poems reveal a different attitude towards love. His poetry of this phase often seems to glorify youthful love which is revealed in the poem 'Tomār Bāhu Pāsat Muhurmuhurṭ Śīharita'. Each and every stanza of this poem expresses the dynamism of youth. The exuberance and vigour of youth creates an intense urge for the fulfillment of his wants:

"tomār bāhupāṣat muhurmuhurṭ śīharit
mai āndhāro nahay, poharo nahay
tej hai barparā mai āndolit griṣma
krodhar bharat do kāiparā yauban
* * *
tej hai babparā mai praṭjvalit bhābanā."

[Tomār Bāhupāṣat Muhurmuhurṭ Śīharit,
Phuli Thaka Sūryamukhī Phultor Phāle]

Through the help of sexual energy he shows the path of fulfillment in the life of man. This same feeling is also presented in the poems viz, 'Ei Etā Mātra Śabda – Seuji' and 'Hātat kholā Taroyāl Lai Āhibā'. His deep sense of frustration at becoming older and his fight for everlasting youth is revealed in his poem 'Kāint, Golāp āru Kāint':

"āhā, āmi ṛtumati narīr bābei baraṇ karo basantak."

[Gachpātbor Mohāriloī Tej Olāi, Kāint, Golāp āru Kāint]

The poet is enlivened by the thought of everlasting youth. This blooming of hope invade poet's heart and creates ripple in his mind. Even the very insignificant action of nature holds many symbolical meanings. He takes inspiration from
nature and he could hear the call of his life force which rejuvenates his life:

"tumi kon nari gach hai sipoya
śīlar būkut –
māti pāni jui teje seyā māte mok."

[Jīrna Sei Smiti Āji Juye Porā Māti, Ibid]

The poem 'Kāint, Golāp Āru Kāint' is an expression of the poet's personal love. According to him love is the greatest gift of god to manking. The feeling of love excites his senses. He reminiscenes about the love which he had experienced in his youth in his poem 'Naṅghā Hai Thakā Tomāk Mai Dekichō':

"nāṅgha hai thakā tomāk mai dekhichō
cakudutā mudi mai tomāk cumā khāo-
āru bur yāo tal yāo...

*   *   *

tomāte mai marō mai ji uthō
sakalo heruyār pichato mai tomāk
heruyā nāi."

[Naṅghā Hai Thakā Tomāk Mai Dekichō, Ibid]

Poet's love is not only a physical one but an ethereal one. Love, nature and women are the three forms which the poet realized like Jibanananda Das. :

"gachpāt borar mājere āhi seujiyāt jilmilāy
tumi mor dāvarar mukhar rad
pratyekjāk baraṣuṇāt tomāk mai tītī ahā dekhō
tej sīci korabāt tumī yen bhūrui ahā
tomār cāvanire uri āhe ekhan rāmdhenu."

[Gachpātborar Mājere Āhi Seujiyāt Jilmilāy, Ibid]
The idea of womanhood in this regard is similar to that of Jibanananda Das's

"tomār nibir kālo culer bhiltare
kabekār samudrer nun;
tomār mukher rekhā ājo
mṛt kato pauttalik kṛṣṭan sindhur
andhakār theke ase nab sūrye jāgār matan
kato kāche – tabu kato dūr!"

[Sabītā, Banalatā Sen]

The faculty of nature inspires both the poets. The source of this force is love. Both of them visualizes love in the world of nature and mankind.

One of his famous poem 'īyār Parāi Pāni', included in his anthology 'Nṛtaratā Pṛthivi' (1985), he expresses a profound sense of love. This poem has got an universal appeal:

"īyār parāi pāni
iṭar sipar namani
tumi hāt melilei kalāpātkhan
lare ki care
culi melilei barāṣuṇ jāke
gāṭ āhi pare."

[īyār Parāi Pāni, Nṛtaratā Pṛthivi]

Love is the basis of human existence. Taking help of the Assamese fairy tales he visualizes his beloved in his imagination. His intense desire for his lady love makes him cry in agony. Through this intense physical desire he could feel the vitality of love.

The poet is so overpowered by love that he is totally indifferent to earthly
matters like pain, hunger and even death:

"kato yen etiyā kono marā nāī
kono śīśū
kono bṛddha."

[Ibid]

He manages to solve the problems of this mysterious world by trying to unite himself with nature:

"iyār parāi beli
bur yovā deki
iyār parāi jon olovā dekhi."

[Ibid]

He tries to relate his own love with the various activities. The passionate love which he harbours for his beloved creates an urge for his to love nature:

"dvār melilai dekhi
nitya ābartit
ekhan premar prthivi."

[Ibid]

His way of expressing love is where he tries to encompass the whole universe is a rare phenomenon in Assamese poetry.

There are lot of similarities between Jibanananda Das and Nilmani Phookan’s poetry. Both these poets are preoccupied with the concept of women, and their deep respect and reverence for the latter. Taking women as the centre of their poetry, they extend their periphery of the poetry to nature. In this regard, however one can very well see that the cumulative graph of Jibanananda Das’s concept of love is more strong than that of Nilmani Phookan’s poetry.
5.4 The Awareness of Death:

Jibanananda Das and Nilmani Phookan both are optimistic poets and they celebrate human life. Through their poetry they attempt to solve the deep mystery of life. On the other side their attitude towards death is revealed in their works. Their concept, awareness, and personal opinion are reflected in their poetry. But the first poet to deal with this new concept of death is Rabindranath Tagore. Rabindranath's concept of death in his poetry has shown a new light of life and opened a completely new door for us, where we find death as our salvation:

(1) 
“maran re

tuhū mama syāmsāmān
mēghbarāṇa tujh, meghajatā jūtā
rakta kamalkar, rakta adhar put,
ṭāpbumocan karun Kor tab
mṛtyu amṛta kare tān!
tuḥū mama syāmasāmān.” (24)

[Maraṇ, Bhāṇusīṅgha Tāgorer Padābali]

(2) 
“mṛtyur prabhāte

sei acenār mukh heribi ābār
muhūrte cēnār mato. ājīban āmār
mto balobāsi bale hayeche prayay,
mṛtura amani balobāsib niścay.” (25)

[Mṛtyu, Naibedya]

(3) 
“dhūsar godhūlilagne sahasā dekhinu ekdin
mṛtyur dakṣin bāhu ājībaner kanthe bijarit

Maraṇ, Bhanusinha Tagorer Padabali
During the First and the Second World War there were chaos and anarchy everywhere as a consequence of which people had lost their belief in human values and simultaneously the theme of death became the most important subject matter of poetry and its face became cruel – it was hard, pathetic but cold. In addition to this Sigmund Freud’s psychological doctrines penetrated the literary scene of Europe which gradually percolated into Indian literature also so it can be concluded that both the impact of the world wars and Freud changed the texture of poetry. Among the contemporary poets, Jibanananda Das seemed to have been tremendously influenced by it. The theme of death is variedly treated by both Jibanananda Das and Nilmani Phookan. Sometimes they expresses death as simple purity of life, sometimes it acts as a tool of reminiscence of old memories and sometimes it is engrossed with love for womanhood. Death is again sometimes symbolically expressed like harvest, cold in winter, like ‘til phul’ (castorflower), darkness and sometimes like the unending fogs in the evening. So it can be said that both these poets have treated death in their own different way. Jibanananda felt a deep sense of pain in the awareness of death and an emptiness in the poetic world and with this feeling he had awakened the human sense for the first time in the Bengali literature.
We discovered a new Jibanananda who established himself and awakened the people on the sense of death. He in fact gave us the new concept that death and life are the two sides of the same coin.

To trace the origin of his feelings on the sense of death one has to retreat to his childhood days spend in a place called Barishal, now in Bangladesh. During his stay there he had happened to visit a morgue and the pungent smell and horrible scenes that he witnessed during the world wars and the Partition of Bengal very much reflects in his poetry. As a result of which his poetry is preoccupied with the concept of death. His concept of death has changed repeatedly at different times. The poet Jibanananda had enjoyed life as well as death at different forms in different times.

The theme of death appears first in his poetry in the anthology ‘Jharapālāk’. A large number of poetry in this anthology relates with the theme of death. The tone of death is very much present in his poem, ‘Ek Din Khujēchini Yāre’:

"mṛtyur sumeru sindhu andhakāre bārbār uthiteche kādi!

marmar kēde othe jhārapātābharā bhorāter paban,

adhō ādhārer dēśē
bārbār āse bhesē

kār sur!

kon sudūrēr tare ķhdayer pretpure dākinīr mato mor kēde mare man 27

[Ekdin khujēchīnu Yāre, Jharāpālāk]

The poet is so preoccupied with death that even in his youth he is haunted by it:

"mohmay youbaner sādh

ātapa kariyā tole stabirer tuhin-adhar!"
Our life ends at the cremation ground. The messenger of death comes secretly snatches away the life from us. Is death the end of life? Jibanananda questions:

“mrtyu, - se ki seser katha? - seś ki sabādhār?
sabāi ki go dhālāi habe citār kālir chāče!“

Death is not the end of life, rather it completes the life. The poet gradually developed this concept specially during the composition of his anthology, ‘Dhūsar Pāndulipi’. As such the poems written during this period not only have the flavours of life but also the pains of death:

“Yakhan jhariyā yāb hemanter jhade
Pather pāṭār mato tumio takhan
Āmār buker pare suye rabe?
Anek ghumer ghole bharibe ki man
Sedin tomar!”

This concept of death penetrates the poet’s love poems also and thus develops a relation between love and death. Wherever he talks about the agony of love, the pathetic tone of death infiltrates into his poems. The poet also feels that people who has gone through the pangs of unrequited love wants to embrace
death. While speaking of love the poet shows death in different colours which touches our heart:

(1) "ye muhūrta cale geche, jībaner yei dinguli phurāye giyeche sab, - ekbār āse tārā phire tomār pāyer cāpe tāder karecha tumī dhūli! tomār āghāt diye tader giyech tumī chīde!"

[Anek Ākāś Dhūsar Pāndulipi]

(2) "tabu cāi sabuj śārīre e byathār sukhr! * * * ābār pāb ki āmi phire ei deh! e māṭir niḥsār śiśire raktter tāp dhele āmi āsib ki nāmi!"

[Pipāsār Gān, Ibid]

(3) "premere mṛtyur cakhe seikhāne dekhiyāchi sēṣe! tomār cokher pare tāhār mukhere bhālobese ekhāne esechi āmi, ār ekbār kēpe uthe enek icchār bege, śāntir matan absēṣe sab dheu bheṅge niye phenār phuler mato phute, ghumāb bālir pare; - jībaner dike ār yāb nāko chute!"

[Jīban, Sankhyā – 29, Ibid]

It is only possible for a poet like Jibanananda Das to see death in the midst of love. He says:

"mṛtyure dhekechi āmi priyer anek nām dhare."

[Jīban, Sankhyā – 26, Ibid]
But the real picture of death is portrayed in Jibanananda Das's poem 'Mrtyure Āge'. This poem is a beautiful example where he delineates death as something which is an integral part of life. He is conscious of death but that does not prompt him to give up hope in life. The duality of life and death is portrayed through the picturisation of rural life of Bengal:

"āmarā hētechi yārā nirjan khader māthe paus sandhyāy,
dekhechi māther pāre naram nadīr nāri chadāteche phul
kuyāsār; kabekār pādāgār meyeder mato yen hāy
tārā sab; āmarā dekechi yārā andhakāre ākanda dhundul
jonākite bhare geche; ye māthe phasal nāi tāhār śiyare
cupe dādāyueche cād – kono sādh nāi phasaler tare;"

[Mṛtyur Āge, Dhūsar Pāndulipi]

He feels the presence of death in every aspects of nature like the barren fields, the moon covered in fog, the moonlight in the horizon in all these thoughts the presence of death is felt but he also had the desire to live life to the fullest and this desire does not diminish:

"śīśur mukher gandha, ghās, rod, mācharāṅga, nakṣatra, ākās
āmarā peyechi yārā ghure-phire ihādher cinha bāro-mās."

[Ibid]

Or,

"beter latār nice caduyer dim yen sāktta haye āche,
naram jaler gandha diye nadi bār bār tīrtire mākhe"

[Ibid]

The poet sees the changing phenomenon of nature and also senses the
various sights and smells of the seasons and in all these he discovers the real meaning of life but these things also makes him aware of the impending death. Through his use of extraordinary imagery he describes death in the following lines:

"āmarā dekechi yārā śūpārir sāri beye sandhyā āse roj
prtidin bhor āse dhāner guccher mato sabuj sahaj."

[Ibid]

The poet compares life and earth with the twilight hours of a winter evening and says that the person who had once seen this beauty would be fascinated by it and won't be afraid of death anymore because death is also like this cold winter evening seen in the twilight hours. The poet also feels that this isolated evening the indistinct light which is visible is like the light of death:

"ārao ek ālo āche; dehe tār bikalbelār dhūsarātā;
cokher – dekhar hāt chede diye sei ālo haye āche sthir."

[Ibid]

On seeing this mysterious form of death the poet comprehended that death is not unfamiliar to him:

"sab rāṅga kāmanār śiyare ye deyāler mata ase jāge
dhūsar mṛtyur mukk"

[Ibid]

Death is to the poet a mystery which he had solved and thus he could hear its footsteps in the twilight hours of a winter evening as well as in the twittering of birds in the evening. But in these mysterious symbols of death, the poet had noticed the seed of life and thus the optimistic poet even after feeling and comprehending all the negative sides of death says that death provides momentum to life:
In this poem the poet has used his five senses to give death a physical form. Through his description death becomes the mirror image of the 'Hemanta' season. It is to be noticed that in this poem, the poet has perceived death.

His anthologies, 'Dhusar Pândulipi' and its contemporary 'Rupasi Bangla' published after his death, emphasizes the feeling of death in a sharp and more realistic way. In all the poems of these two anthologies the feeling of death is very much evident. The fairy tales, nature and history are mixed together and a perfect picture of Bengal’s past is projected, where the degradation of human values is clearly found.

The poet is enchanted with the beauty of rural Bengal and though he is enamoured by its beauty; he had always felt in nature, the presence of death.

"āmi cale yāb bale
caītā phul ki ār bhijibe nā śīśirer jale
naram gandher dheuye ?
lakṣiptecā gān gābe nāki tār Lakṣitir tare ?
sonār svapner sādh prthivīte kabe ār jhare !"

[Seidin Ei Mēth Stabdha Habe Nāko Jāni,
Rūpasī Bāṅgālā]

He wants to enjoy this ever lasting beauty in nature all throughout his life, but he is also aware of his limitation:

"yedin sariya yāb tomāder kāch theke dūr kuyāsāy
cale yāb, sadin maran ase andhkāre āmār sārīr"
bhikṣa kare laye yābe; sedin du-dandha ei Bāṅglā tīr
ei nīl Bāṅglā tīre sūye ekā ekā ki bhābīb, ḥāy :-
sedin rabe nā kon kṣobh mane.

[Sedin Sariyā Yāb Tomāder Kāch Theke,
Rūpasī Bāṅgla]

The death conscious poet surrenders himself to faith ultimately and expresses his wishful desire to take his last breath in the bosom of his own motherland:

"kakhan maran āse ke bā ājāne – kaiḍahe kakhan ye jhad
kamaler lāl bāṅgī -chīre phele gāṅcī sālikher prān
jāni nāko ; -tabu yen mari āmi eĩ māthe ghāter bhitar
kṛṣṇa- yamunāy nay- yen eĩ gāṅger dheuyer āghrān
lege thāke coke mukhe – Rūpasī Bāṅgla yen buker upar
jege thāke; tāri nice suye thāki yen āmi ardhanārīsvar."

[Tomār Buker Theke Ekdin, Cale Yābe Tomār Santān, Ibid]

The poet was quite aware that death will snatch him away in his youth. We feel that he always thought about his death in his subconscious mind and thus he could speak about it in an unattached way:

"ghumāye parib āmi ekdin tomāder nakṣatrer rāte;
takhano youban prāne lege āche hayto ba – āmār tarun din
takhno hayni sēś – sei bhālo – ghum āse –Bāṅgār tṛṇa
āmār buker nice cokh buje –Bāṅgār āmer pātāte
kāc pokā ghumāyeche – āmio ghumāye rabo tāhāder sāthe
ghumāb prāner sādhe ei māthe – ei ghāse"

[Ghumāye Parib Āmi Ekdin Tomāder Nakṣatrer Rāte, Ibid]
Though the poet's life ends in youth, he however wants to see the bountiful beauty of nature in Bengal for ages and also feel it with his five senses. The poet's attraction and expectation towards life is so much that he wants to take birth again. He actually embraces death with the hope and desire for a another life in Bengal amongst his fellowmen:

"ābār āsib phire dhānsiditir īre – ei Bāṅglāy
hayto mānuṣ nay – hayto bāśāṅghchācīl śālikher beśe;
hayto bhorer kāk haye ei kārtīker nabānner Deśe."

[Ābār Āsib Phire Dhānsiditir Īre – Ei Bāṅglāy, Ibid]

This idea entered his poetry even before the 'Banalatā Sen' phase:

"ekbār yakhen deha theke bār haye yāb
ābār kiphire āsba nā āmi pṛthivīte?
ābār yen phire āsi
kono ek śīter rāte."

[ Kamalālebu, Banalatā Sen]

He wants to lie in peace in the enchanting beauty which abounds in nature:

"dhānsidi nādir kināre āmi śuye thākba-dhīre dhīre pauser rāte
konodin jāgba nā jene –
konodin jāgba nā āmi-konodin ār!"

[ Andhakār, Ibid]

Jibanananda Das is at his best in his poem 'Andhkar'. Here he is quite unconventional in the sense that he wishes for the night sky which indirectly reveals his destination for the sun. He can hear the cry and agony of the suffering of humanity which makes him quite indifferent to the blazing sun which terminates all his happiness. The materialistic civilization indicates a new
meaning to his idea of death and death to him, now is something which gives him peace and tranquility:

"Jībaner ceye sustha mānuṣer nibhṛta maraṇ!

[ Jīban, Sankhya-16, Dhūsar Pānduliṣṭ]

The poet speaks of a condition where he imagines to be in a state of life, which is far more painful than real death. This experience is the poet’s feelings which has afflicted him with everlasting pain from which he was unable to escape lifelong. The age in which the poet was alive had given him immense pain and this pain is reflected by the persona of his poem “Āt Bachar Āger Ekdin” in his anthology ‘Mahāprthivī’, to commit suicide. Like the character of his poem, the poet too was deeply tired in his life but he did not support this action as he firmly believed that death cannot provide permanent solutions to problems and the poet who is always engrossed with death speaks about the immortality of life:

“tabuo to pēcā jāge;  
galit stabir byāṅg āro dui muhūrter bhikṣā māge  
ārekti prabhāṭer isārāy – anumey uṣṇa anurāge.”

[At Bachar Āger Ekdin, Mahāprthivī]

Or

He pragādh pitāmahī, ājo camatkār?  
Āmio tomar mato buho habo – budi cāḍtāre āmi  
Kare debo kālīdahe benojala pār;  
Āmarā dujane mile sūnya kare cale yābo jībaner pracur bhādār.”

[Ibid]

Jibanananda Das’s sense of death is quite extraordinary. On one hand he harbours some kind of hatred towards life because of its uncertainties while on
the other he develops a passionate urge towards life. The poetry of this phase also reveals his consciousness of history; the condition after the second World War, reveals the horror with which human kind is closely related. This is the theme which the poet handles in his anthologies, viz, 'Sātti Tārār Timir' and 'Belā Abelā Kālbelā'.

The poet's idea of death, beautifully expresses the hidden tone which is emerging from death and that makes him understand the intricacies of life better. Jibanananda Das is the poet who is very successful in providing a proper direction to his fellow human beings and makes them realize that life and death are the two sides of the same coin. Just like Jibanananda Das, Nilmani Phookan's poetry seems to be saturated with the theme of death. One interesting fact which is derived out of Nilmani Phookan's poetry is that his concept of death keeps on changing with the changing trends of society. One notable example in this regard is his poem, "Tumiye Tīlphul Hai", which is included in his anthology 'Sūryya Heno Nāmi Āhe Ei Nādiyedi'. In this poetry of six lines the matured thought of death is found:

"bhulate tomāke bichanākhanat
khepiyāi phurichilo
tumi ye parbattor
nāmaṇij
tilphul hai
hālijāli phuli āchā."(30)

[Tumi Ye Tīlphul Hai, Sūryya Heno Nāmi Āhe Ei Nādiyedi]

The poet here illustrates the intensity of his love for his beloved who is not present with him, resulting in great pain and sorrow. His beloved is dead now
which has been symbolically represented by the 'Tilphul'.

'Nirjanatār Sabda' is full of references to death. He feels that death is like an ornament to life which one cannot escape. Inspite of this he is hopeful of life and try to live life to the fullest:

"kātir niyare kāmuri dharile
godhūlir māt
nadīr pānīt jāke jāke
śīśū āru ghariyāl
mṛtajanar melā mukhat –
seyā anantar gondh" (31)

[Godhūli Likhā, Nirjanatār Sabda]

The same theme is echoed in his poem "Tomār Sūnyatāt Āmār Dukh Bhār" in the anthology of 'Āru Ki Naisābda'. He asserts that death is inevitable but that does not imply that one should give up hope in life. The poet himself is optimistic and thus feels the rhythm of life even in the tears of a dead person:

"niśā duparat kṣantekala phula phular dare
tomār astivta
mṛtajanar melā cakuyedi bai āhā
atupi lotak." (32)

[Tomār Sūnyatāt Āmār Dukh Bhār, Āru Ki Naisābda]

His anthology 'Phuli Thakā Sūryya Mukhī Phultor Phāle' includes a poem entitled. "Thar Hai Teō Āmār Mukhalai Cāi Āche", which indicates that his knowledge of death is mainly resulted from his experiences in life and it is not an imagination of his mind. This poem reveals his personal sorrow at the death of his mother but the soul of his poem lies in its universal appeal. The poet feels that the
lifeless and motionless dead is trying to convey something to us. He tries to create some kind of communication with the dead and expresses:

"thar hai teō āmār mukhalai cāi āche. hātdukhan yen
uri yovā bagalītor phāle meli dibalai bichāriche
phuli thakā sūryamukhi phultor phāle"

[Thar Hai Teō Āmār Mukhalai Cāi Āche, Phuli Thakā Sūryamukhi phultor phāle]

Asserting the traditional customs and rituals associated with Indian as well as Assamese life, he paid his homage to the departing soul of his mother and says:

"larālarikai āgali Kalāpāt ekhanar oparat
egachi sālitā jvalāi dilō, teōr mukhar oparat
tari dilō ekhan bagā candratāp, svacha, ujjval subhratā."

[Ibid]

The mysteries and horrors of death appears again and again in Nilmani Phookan’s poetry particularly in his poem, "Harit Prāntarat Hathāt Bāji Uthil Etā Ghantā", which expresses his inner feeling that death is always ready to strike its victim:

"harit prāntarat hathāt bāji uthil eta ghantā
jui nunumuvā cītār uparat etiyā sandhyā."

[Harit Prāntarat Hathāt Bāji Uthil Etā Ghantā, Ibid]

The echo of the poem “Thar Hai Teō Āmār Mukhalai Cāi Āche” from his anthology ‘Phuli Thakā Sūryamukhi Phultor Phāle” is found in the poem “Ākāś Khane Dhap Dhapāy Cākito Kheplyāō” from his anthology ‘Kāint, Golāp Āru Kāint’. Even today the memory of his mother succumbing to cancer gives the poet
immense pain. In life's journey, the various pain, agonies and horror makes the sensitive poet's heart conscious of the futility of life and in the darkness of night the poet sees the shadow of his mother:

"ākāśkhane dhapdhapāy cākito khepiyād
hathāt sō sāri dekhon
mā." [Ākāśkhane Dhapdhapāy Cākito khepiyād, ‘Kāint, Golāp Āru Kāint’]

This poem although full of love and affection but at the same time reveals the agonies and sufferings of life. The playfulness of death is seen in the various activities of nature:

"covā covā gachbore kenekai
ālīṅgan kare sūryak
pratīto muhūrtai edhoṅga tej
pratīto muhūrtai epāci sendūriyā kal."

[Hatāt Sei Ārtanād Āhi Got Māri, Ibid]

The poet believes in life after death. The memories of the dead who were ones close to him is still fresh in his mind. Addressing those departed soul he says:

"pāhārat jui jvalilei
tomāk sābati labar man yāy
ākau janma lovā ākau janma lovā
tomār citār tilphul
etiyāo marhā nāi."

[Pāhārat Jui Jalilei, Ibid]
The loss of his near and dear ones gives him strength to face the difficulties of life in the right way:

"Tomār mṛtyur juye sāni thai gal mor mukhat
Pradīpta ki kathinatā
Dhumūhār mukut pīndhi thiya hai ralo
Deolagā ei prācin pāhārat."

[Tomār Mṛtyur Juye Sāni Thai Gal Mor Mukhat, Ibid]

This inner feelings of the poet towards life made his view of life in the future more deep and strong.

'Kavitā' and 'Nṛtyaratā Pṛthivi' are often considered his greatest creation.

"Lyric No. 11" included in the anthology 'Kavitā' reveals the mysteries of death. He derives pleasure out of his youth but simultaneously his awareness of death greatly diminishes his joy, this realization is revealed in these lines:

"mṛta kon sei nārī
biskanyā sāji
subhra eti śīlar pātrat yāce
stan bṛntar rakta
āṭpta mānuhar
ananta yauvanar bābe."

[Śankhar Ninād..., Kavitā]

The poet being an optimist is always hopeful of life but at the same time he does not leave any opportunity to glorify death:

"ei sarbnaśār mājato raksā karō seuji soṇālī
etā dhārābāhikatā
bahu janmar pichat mānab janmar sei ādim byākulatā."
He prays for successful and long life, of mankind:

"jīvanar moraṇar sipārato tumī
mor kavi
mānukhak kavitāk diya paramāyu."

He firmly believes that death is something which is divine and t purifies life, with this faith. He says:

"a' mor saponar sūyyar manuh
caku meli cā
caku mudi cā
mṛtyur dāpoṇat cā tok."

This consciousness of death in Nilmani Phookan’s poetry is another facet of the latter’s idea of humanism.
5.5: SENSE OF HISTORY:

In both Jibanananda Das and Nilmani Phookan's poetry, the idea of history is another remarkable theme like Nature, Love and Death. Both these poets made an attempt by incorporating materials from history and tried to give a new dimension to their poetry. By mere introducing character or incidents from the past does not imply the poet's consciousness of history. Noted critic Ambuj Basu in this regard comments that every poem which had traces of history cannot be considered that consciousness of history is present there. He feels that history is not always opposed to the present. It very much influences the present and it exists in the future in the embryonic form. This clear and complete idea of history suggests consciousness of history. The true job of any poet is to understand the milieu. Both Jibanananda Das and Nilmani Phookan are great poets who successfully deals with the idea of history in their poetry.

In the history of Bengali poetry, Jibanananda Das is the first poet to tackle the subject of history. It enriched the poetic quality of Jibanananda Das and adds a new feature to his poetry. From the beginning of his career he was influenced by the sense of history which he narrated in his book 'Kavitār Kathā'. He says:

"The poets must understand society, the poetry's soul must be the consciousness of history and the pulse should be in the sense of time." 

The sense of history plays an important role in his poems from the very beginning of his career as a poet. In this regard Jibanananda Das says:

"The universal sense of time is like the truth which come naturally in my works. I understood it and have accepted it in my works." 

From his very first book 'Jharāpālak' till his last composition one can feel that his poetry is saturated with the theme of time and history. Taking society
within its circle,. Jibanananda Das's poetry enhanced its quality with regard to conciousness of history and it is expressed in his anthology, 'Sātti Tārār Timir'. Pradumyan Mitra in this regard speaks:

"In this point of view (sense of history), the poem "Pyramid" from his first anthology (Jharpalak) and his poem "Maker Samkrantir Rat" from the anthology (Sātti Tārār Tmır) published in the poet's lifetime are regarded as the landmark of his sense of history."(36)

It has to be kept in mind that the idea of history is not merely confined to its geographical or historical aspects but it surpasses these barriers and penetrates deeper into the working of one's conciousness. The poet in a letter(37) to Prabhakar Sen said that inspite of his best efforts to create an ideal world he could not succeed in fulfilling his dreams.

After knowing his views of history one can clearly conclude that his sense of history is not confide to the time frame but it is something which tries to trace the origin of human civilization.

His poems like, "Pyramid", "Aståcåde", "Miśar", "Nābik", "Sindhu" etc. are included in the anthology 'Jharpalak' provides us glimpses of his conciousness of history. The poem "Pyramid" deals with the subject of the ancient civilization of Egypt in which pyramid is suggestive of its past glory. The poet remembering his own past says:

"he nirbāk pirāmid, - aẗīter stabdha pret prāṅ
abical sṁṛtir mandir !
ākāser pane ceye ājao tumi base acho sthir." (38)

[ Pirāmid, Jharāpālak]
The pyramid keeps the memories of the dead untouched for ages and is not even ware of the various changes taking place in the present history. The poet thus with resentment says:

" eke eke dube yāy deś, jāti, saṁsār, saṁāj
kār lāgi he samādhi, tumi ekā base ācho āj
kī ek bikṣuddha pretkāyār matan !" (39)

[Ibid]

The poet feels that the tradition of preserving dead bodies as mummies will be protested by the tradition itself:

" khule yābe kabe ruddha māyār duyār !
mukharit prāñer saṅcār
dhvanit haibe kabe kalhīn nīlār belāy –
biccheder nī ś jege ājao tāi base āche
pirāmid hāy !" (40)

From the poet's point of view we come to know that he is thinking that the dead bodies lying in the pyramids could come alive and be resurrected. This same feelings are expressed in the poem "Miśār":

" śītal pirāmider māthā – 'gījer' murati
āṅkabihīn yugsamādhir mūk mamatā mathi
ābār yen tākāy adūr udaygirir pāne !
'memner' ai kanthe bhare cāraṇ- bīnār gāne !" (41)

Similarly his poem 'Nābik' and 'Sindhu' also illustrates an endless journey through time:

" kon dūr dārucini labaṅger subāsita dvīp
kariteche bibhrānta tomāre !
The vast and endless sky whispers and makes our thirst grow for the long
distant places:

"tomār ularṅnil taraṅger gāne!
kāle-kāle desē - desē mānuṣ - santāne
tumi sikhāyech bandhu durmad - durāśā!
āmāder buke tumī jāgāle pipāsā
duścar tater lāgi - sudūrer tare! (43)

[Sindhu, Ibid]

In the poem 'Astacāde', the poet while exploring the tireless journey of
lover discovers himself as an 'Āssurian Samrāt', the poet 'Krubaḍur' and 'Spainish
Pirate' or 'Kisore Kṛṣṇa'. The historical events mentioned by the poet in these two
lines gives the poem a historical sense:

"duē ur - byābilon - miśarēr marubhū - saṅkate,
kothā pirāmidtale, - īsiser bedikār mūle," (44)

[ Astacāde, Ibid ]

In his initial stages of his career he finds it difficult to mingle his potential
form with history. But history as theme gets its perfection in the later phases of his
career. Even though the gap between the publication of 'Dhūsar Pāndulipi' and
'Jharāpālāk' is nine years the later seems to have matured a lot in regard to his
sense of history. The main themes of 'Dhusar Pândulipi' are nature, death, love
but his sense of history is very much lacking in the poetry of this phase. Only few
of his poems like "Sakun", "Abasarer Gān" etc seems to have a sense of history in
them. But interestingly in his anthology 'Rūpasi Bānglā', we find a strong historical
sense. The poet presents the enchanting beauty of rural Bengal and traces its
history, cultural heritage and its tradition. It also highlights the poet's concept of
history which is not confined to the history of the world or India but also includes
the history of his region. He also makes an attempt to glorify the history of his own
native Bengal:

(1) madhukupī ghās – chāoyā Dhalesvāntīr pāre Gaurī Bānglār
ebār Ballāl Sen āsibe nā jānī āmi – Rāygunākar
āsibe nā – Desbandhu āsiyāche kardhār padmāy ebār
kalīdahe kłānt gāmgśālikher bhide yen āsiyāche jhad,
āsiyāche Chandīdās – Rāmprasāder Syāmā sāthe sāthe tār;
Saṅkhamālā, Chandramālā;"

[Aśvater Sandhyār Hāoyā....., Rūpasi Bānglā]

(2) "........yakhan Mukundarām, hāy,
likhitechilien base dupahare sādher se chandikāmaṅgal,
kokiler dāk śune lekhā tār bādhā pay – theme yāy; -
athaba Behulā ekā yakhan caleche bheńge gāngurer jal
sandhyār andhakāre, dhān kṣete, āmbane, aśvātha sākhay
Kakiler dāk śune coke tār phutechil kuyāsā kebal!"

[Ekhāne Ākāś Nīl – Nīlabh Ākāś; Ibid]
In this phase Jibanananda Das’s sense of history is limited to a particular region only. But in his later anthology ‘Banalata Sen’, the expansion and depthness of history is found. Among all his anthologies ‘Banalata Sen’ has acquired an independent characteristics. Though ‘Mahāprthvī’ is contemporary to ‘Banalata Sen’, it has indicated a completely new out look because in this anthology, the nature lover poet transforms himself into a mouthpiece in projecting the various pains and sufferings of the people on occurent of the Second World War. The poems published during this time has clearly and completely a sense of history along with it the sense of time is maturedly shown.

Though his anthology ‘Banalata Sen’ is purely a love poem and his concept of love has reached a high scale in it, however it is assisted by his sense of history as well. And while discussing Jibananada Das’s sense of history, the poem ‘Banalata Sen’ first comes to our mind:

(3) “Sitārām Rājārām Rāmnāth Ray

ihāder ghodā ājo andhakāre ei ghās bheñge cale yāy –

ei ghās.”

[Jiban Athaba Mṛtyu Rabe......, Ibid ]

(4) “pāc so bachar āge hayto bā – sāt so bachar

kete geche tārpar tomāder ām jām kāthaler deše;

dhān kātā haye gele māthe māthe kat bār kudālām khad,

bādhiḷām ghar ei syāmā ār khaṇjanār des bhālobose,”

[Ghumāye Parib Āmi Ekdin......, Ibid]

(5) “Prthivīr ei sab galpa bēce rabe cirkāl;-

Aśirīyā dhulo āj – Byabilan cāi haye āche l”

[Sel Din Ei Māṭh Stabdha Habe Nāko Jāni, Ibid]
While discussing the poem ‘Banalata Sen’, noted critic Dipti Tripathi comments on the poet's sense of history by saying that out of all Jibanananda Das’s poetry saturated with historical sense ‘Banalata Sen’ is the best within the circle of love, he introduces the theme of history and geography and this resulted in the creation of a great poet. This surpasses his personal feelings and unite himself with the predicament of common humanity.

Keeping the background of history, this tireless journey of Jibanananda Das in the field of love and beauty is often seen. The poet while reminiscing about his beloved tries to accumulate his lost memories in the poem ‘Nagna Nirjan Hāt’:

\[
\text{“ Bharat samudrer tīre} \\
\text{kiṅga Bhūmadhya sāgore kināre} \\
\text{athabā Tāyār Sindhur pāre} \\
\text{āj nei, kono ek nagari chil ekdīn,} \\
\text{kono ek prāsād chil;} \\
\text{mūlyabān āsbābe bharā ek prāsād :} \\
\text{pārasya gālicā, kāśmiṅī sāl, berin taraṅger nitol muktā prabāl,} \\
\text{“}
\]

\[
\text{hājār bachar dhare āmi path hātitechi pṛthivīr pathe,} \\
simhāl samudra theke nīither andhakāre mālay sāgore \\
anek ghurechi āmi; Bimbisār Aśoker dhūsar jagate \\
sekhāne chilām āmi,” \\
\]

[Banalatā Sen, Banalatā Sen]
The poet reveals the pain of his desperate mind which wants some kind of union with his beloved and on the other hand the tireless journey of human history and the desire of everlasting pain is clearly felt:

"mane pare kabe ek tārābhārā rāter bātāse
dharmāśoker chele Mahendrer sāthe
utrol bado sāgarer pathe antim ākāṅgka niye prāne
tabuo kāuke āmi pārini bojhāte
sei icchā saṅgha nay sakti nay karmider bibāṁtā nay,
āro ālo: mānuṣer tare ek mānuṣīr gabhīr ṛḥ/day!"

[Suraṅjari, Ibid]

Actually when he could fathom human wish, thoughts and depthness of mind he came to conclusion and felt the rhythm of mankind. Most of the poems in 'Banalatā Sen' do have this rhythm of mankind in them. They echoes the everlasting desire of man to search a new world. Keeping this in mind the poet requests his beloved:

"sabitā, mānuṣ janma āmarā peyechi
mane hay kon ek basanter rāte
bhūmadhyasāgar ghire yei sab jāti
tāhāder sāthe sindhur ādhar pathe karechi guṇjan!"

[Sabitā, Ibid]
Again the poet says:

"yen sab maksikār guṇjaner mato ek bātāse
Bhūmadhya sāgarlīn dūr ek sabhyatār theke
ājker nab sabhyatāy phire āse!"

[Suraṇjanā, Ibid]

The march towards civilization is not a smooth or easy going path and is often strewn with brutalities and pain. But the poet firmly believes that in near future peace will be restored. He is steady fast in this regard and thus boldly speaks:

"prthivīr gabhīr gabhīratar asukh ekhan,
mānuṣ tabuo ṛṇi prthivīrī kāche,"

[Sucetanā, Ibid]

This sick world sometimes willingly destroys itself inorder to take a new from. This truth is often found in Jibanananda Das's poems. The poet firmly believes that the results in battlefield are not the end results. This new civilization has reached it heights gradually, due to the good deeds performed by greatmen for thousand years. Asserting this view the optimist poet tells his beloved:

"sucetanā, ei pathe ālo jvele – e pathei prthivīr kramamukti habe,
se anek satābdīr manīśir kāj,
e bātās ki param sūyakarojjval;–
pṛāy tata dūr bhālo mānab – samāj
āmāder mato klānta klāntihīn nābiker hāte
gade debe, āj nay, dher dūr antim prabhāte!"

[Ibid]

This sense of history in the above poem of Jibanananda Das is neither found in any of his other works nor in Bengali literature. The poet did not seem to
give up hope in the goodness of mankind and felt that this world which is filled with sickness and diseases will one day become a paradise. Even in the piercing darkness of fear and horror he could see a ray of light which is the harbinger of good will and prosperity:

"Śāsvat rātrir buke sakali ananta sūryauday."

[Ibid]

In ‘Mahāprthivi’ he holds a view that the progress of civilization also incalculated a sense of tradition and cultures for its subjects. It also perpetrates the same view as ‘Banalatā Sen’ where the critical condition of the world in the poet’s time is beautifully highlighted. Since the present world fails to satisfy intense urge of his mind, he therefore imagines a world which would be free from the fret and fevers of life. The noted critics Ashish Kr Dey and Sipra Dey had a remarkable comment about Jibanananda Das’s sense of history in his anthologies ‘Banalatā Sen’.

In his anthology ‘Mahāprthivi’, the poet has joined the past and present with the future and have regarded the consciousness of history in this changeable world. He has also seen from the prehistoric times the evolution of history :

"sei ādi arañir yug theke śuru ka’re āj;
anek manīṣa, prem, nikhīl phasairāśi ghare
ese geche mānüşer bedanā o saḿbedanāmey.
prthivir rājpathe- raktapathe- andhakār abahikāy
ekhno mānus tabu khodā thyāṅge Taimurer mato bār hay."

[Abāhamān, Mahāprthivi]

Commenting on the changing phase of history, he propounded the idea that he liked to erase the present history which was a distorted one and replace it
with his own version:

"āmāder prabhu birati diyonā, lākho lākho yug ratibihārer ghare
manobij dāo : pirāmid gade - pirāmid bhāṅge gade!"

[Prarthanā, Ibid]

The poet seems to be very much worried with the degrading human values., He expresses his annoyance at the spiritual degradation of his fellow human beings and also the pitable condition of the underprivileged:

"mānuṣ ekhano nil, ādim sāpude :
rakta ār mṛtyu chāḍā kichu pāy nāko tārā khanij, amūlya māti khūre.
ei sab sēṣ haye yābe tabu ekdin; hayto bā krānta itihās
śānit sāper mato andhakāre nijēke kareche pray grās!"

[Paricayak, Ibid]

Some of the poems of Jibanananda Das seems to be prophetic. He could foresee the partition of Bengal before hand. The of poem 'Balil Aśvattha Sei' written two years before partition paints the picture of the pains and sufferings of the refugees. The poetry of this phase also deals with the theme of contemporary political instability, communal clashes and other such social issues. The pathetic scene which he witnessed during the course of the communal clashes are highlighted in the poems of this period.

Along with the signs of history, the sense of society also enter in his anthology, 'Sātti Tārār Timir' and poems included in it were composed during the period 1928 to 1943. The horrors of famine even the fall of economy due to it as well as the political instability reached its zenith and reveals the mockery of British administration. Again and again he through his poetry presents his state of helplessness which is mainly activated by the shattering of his dreams.
His magnum opus, ‘Sātti Tārār Timir’ is an example which reflects the state of chaos and anarchy that is manifested in the outer world. The marks left by the World Wars on the bosom of Bengal created a furone in his poetic world. He feels the extent of the devastations caused by it and came to the realization that wars are futile which only brought misery and suffering to mankind:

“kāmāner kṣobhe cūma haya
āj rāte dher medh him hae āche dike-dike.”

[Ristvatch, Satti Tarar Timir]

Or,

“hṛhaybihīn bhabe āj
maitreyī bhūmar annalobhātur.
rakter samudra cāridike
kolkātā theke dūr
griser alīv ban
andhakār!”

[Dīpti, Ibid]

The Famine of 1942, exposes the severe pain and the agony that the citizens of Bengal had to go through and simultaneously it also reveals the dreadfulness of death. He was terribly shocked at the sight of death and says:

“tabuo kothāo kono prīti nai etadin pare,
nagrī rājpathe mode mode cinha pade āche;
ekī mṛ'ṭe deh aprer śabke jadāye
tabuo ātanke him hayto dvīṭīya kono maraṇer kāche!”

[Bibhinna Koraś, Ibid]
Or,

"langarkhanar anna kheye
modhyabitta mānuser bedanār nirāśār hiseb dhiṅgiye
nardamār theke sūnya over bridge uthe
nardamāy neme —
phutpāth theke dūr niruttar phutpāthe giye
nakṣatrer jyostnā y ghumāte bā mare yete jāne."

[Timir Hananer Gān, Ibid]

The brutalities which he witnessed during the communal clashes, the partition, the painful stories of the refugees, the horrors of famine etc made him conscious of the hollowness of the age:

Caridike bikalārīga andha bhid alīk prayāṇ.
manvantar sēš hale punarāy nab manvantar;
yuddha sēš haye gele natun yuddher nāndīrol;
mānuṣer lālasār sēś nei;"

[Ei Sab Din Rātri, Sreṣṭha Kavītā]

The spiritual degeneration which has resulted after the World Wars is solely responsible for the misery of the people and they realized that spiritual death is more dangerous than that of physical death. The poet fails to find shelter anywhere and he is floating aimlessly in the murky light but still he is not without hope that finally a new Tdawn would come. As thus he repeatedly says about 'Ananter Aphuranta Raudrer Timirer' He tells us about the ultimate moralility consciousness of human civilization:

"āmarā ki timir bilāsī?
āmarā to timir binaśī"
Jibanananda Das's anthology 'Belā Abelā Kālbelā' published posthumously is his another noteworthy contribution to the poetic world and the poems included in this anthology are composed during the period 1934-1950. In each and every lyrics included in the anthology 'Belā Abelā Kālbelā', the consciousness of history is pertinent and the poet's awareness of his social responsibility reflects another important aspect of his poetry. The poet speaks:

"itihās-saṅcārit he bibhinna jāti, man, mānabhījan,
ei pṛthivīr mukh yat beśi cena yāy-calā yāy samayer pathe,
tata beśi uttaran satya nay, jāni; tabu jñāner biṣannalokī ālo
adhik nīrmaḥ hāle natīr premer ceye bhālo
saphal mānab-preme utsārit hay yadi, tabe
nab nadi' nab nīd nagañ nīlimā srṣṭi habe,
āmarā calechi sei ujjval sūryer anubhabe."

[Andhakār Theke, Belā Abelā Kālbelā]

Again he says:

"nijeke kebali ātmakṛd kari, nīd
gadi. nīd bheṅge andhakāre ei yauṣ yautha manṭanār
mālinya edāye utkṛnta hate bhay
Pāi sindhusābra bāyuṣābra raudrāṣābra raktāṣābra mṛtyuṣābra ese
bhayaḥābh dḥainir mato nāce – bhay pāi – guhay lūkāi,
līn hate cāi- līn- brahmaḥṣābrā līn haye yete
cāi. āmāder du'ḥājār bacharer jānē e rakam:"

[Itihāsyān, Ibid]
Jibanananda Das is of the opinion that the knowledge of history inspires one to develop deep and profound love for mankind. He again says:

"itiḥās khūrei rāśi rāśī duḥkher khāni
bhed kare sōṇā yāy sūśrāṣār mato sātaśāta
śat jāljanār dhvani."

[He Ḥṛday, Ibid]

The poet's world of sense of history purifies our soul like the Gayatri Mantra and gives us inspiration to become a complete man.

Just as Jibanananda Das's poetry, the sense of history is also an important theme in Nilmani Phookan's poetry. Nature, love, sense of death and besides these sense of history is a prominent subject matter which surfaces in Nilmani Phookan's poetry. Any careful reader can feel the presence of historical consciousness in Nilmani Phookan's poetry. The poet himself being a teacher of History, it is obvious that history penetrates deeply in his poems. The publication of his anthology 'Kavita' (1980) marked the emergence of historical consciousness in Nilmani Phookan's poetry. This do not imply that his anthologies like, 'Sūryya Heno Nāmi Āhe Ei Nadīyedi' (1963), 'Nirjanatār Šabda' (1965), 'Āru Ki Naiśabda' (1968), 'Phuli Thakā Sūryyamukhi Phultor Phāle' (1972) and 'Kāint, Golap Āru kāint' is berefit of the sense of history but the fact is that his anthology called 'Kavītā' and 'Nṛtyaratā Prthivī' exhibits the poet's sense of history more profusely. Along with the sense of history, sense of time also finds place in these anthologies.

The main objective of a poet is to understand his external environment. Nilmani Phookan has this quality and so he tries to know the society well. He is also aware of the fact that the external environment does not only consists of the
present values but also it has mainly resulted out of the accumulation of sense of history for centuries. One has to keep in mind that behind this historical sense the sense of tradition and culture lies embedded in it.

‘Kavītā’ was published in the year 1980 but the poems included in it were composed during the period 1975-80. This period in the history of Assam was marked by anarchy and lawlessness, in the political and economic field, practicidal clashes, crisis in the field of culture, ruthless oppression by the ruling classes. All these violent scenes, the poet himself witnessed during this phase and find expression in his poems.

During the ‘Assam Agitation’ many artists and literati took active participation in it but Nilmani Phookan seemed to alienate himself from this movement. The poet is often pained to see the terrible atrocities committed by the police and military to the people. The poet seems to lose faith upon the goodness of mankind and is startled at the total degeneration of human values and this state of poet’s mind is revealed in sense of his poems.

In his lyric “Āru Tētiyāi Ajñān Hai Paṛichilu” included in ‘Kavītā’ the poet’s disillusionment is beautifully presented. The sudden advent of terror and fear in the carefree rural life makes him cry in sorrow. The poet further laments the loss of peace and tranquility and says:

“gāokhan tētiyā ejāk
dhōrā kāuri hai uri gal
kukūhā hai dhānbor
pakā dālimar gutir dare mātbor
yetiyećai hal.”
In the name of revolution, reign of terror was let loose upon its people. Narrating this state of hunger and starvation that the people had to go through, the poet says:

"laghoṇīyā budhiṇāiye kale
bopāi āru nakabi
pāni guci śil hal
anna guci bih hal"

[ Ibid – (Tin)]

The old lady being afflicted with hunger and poverty, lamented the loss of golden days.

The inhuman treatment of the police and the security forces reached its maximum height and the whole environment was reverberating with fearsome screaming and shouting of the oppressed. The poet himself being a witness to these violence, speaks:

"mānuhto ukhahi gaichil
tej bami karichil
nardamāt bāgari parichil
mukhkhanar ephāl
erāi gaichil
tār pichato
butere guriyāi dāṭbor
bhāṅgi pelāichil
g.:uptaṅgat jui lagāi dichil
The cruel treatment meted out to the agitators is an awe inspiring sight which pushes the poet to a state of despair. The poet’s personal life is tremendously affected by these actions. The present day danger, lawlessness, corruption and above all the degeneration of human value gave him immense pain. The poet expresses his feelings:

"cāb novārō
ṣunib novārō
kab novārō
bhābib novārō
khāb novārō
sub novārō"

This poem by Nilmani Phookan reveals the true picture of the Assam Movement. He composes many poems on the contemporary incidents but this poem in quite unique in the sense that it has a historical sense associated with it.

"Hamsa Dhani Sunichō" included in the anthology ‘Kavitā’ delineates the poet’s consciousness of history. The poet’s awareness of tradition is overpowering in this poem:

"bahut dinar mūrat ei ejāk
barūsunat titichō
kālidāsar saite carmanvati
nadīt nāmichō."

[Hamsa Dhani Sunichō, Kavitā]
The experiences which Nilmani Phookan gathered from his real life, made him realize the meaning of life better. These experiences introduced him to some rare human values which finds expression in his later anthology called ‘Nṛtyaratā Pṛthivi’ (1985). This book is not only Nilmani Phookan’s magnum opus but is considered one of the valuable asset of Assamese literary world.

‘Nṛtyaratā Pṛthivi’ (1985) is Nilmani Phookan’s last published work but the poems included in it were composed during the period 1981-1984. This volume treasures the poet’s experience of the changing human values, the poet’s sense of history with his awareness of the rich cultural heritage of Assam. The publication of ‘Kavītā’, marked a new beginning in the poetic career of Nilmani Phookan, as it earned him fame and reputation. He was awarded with the ‘Sahitya Akademi’ award for this anthology in the year 1981. In addition to this, Nilmani Phookan represented India to participate in a seminar on poetry in Yugoslavia, which makes him a popular figure even outside the geographical boundaries of Assam. This visit to the town called ‘Strugā’ in Yugoslavia, is a transition period in his poetic career which the poet has expressed in his anthology ‘Nṛtyaratā Pṛthivi’.

‘Nṛtyaratā Pṛthivi’ beautifully explores the poet’s inner consciousness and is not only confined to the description of the external beauty. This anthology is a perfect combination of subject matter and the poet’s inner feelings. It presents the
poet's urge towards peace and progress, since these poems were composed during a period when there was total unrest and lawlessness.

But even in this disturbed mental condition the poet did not lose hope in the goodness of mankind. He realizes that change is the basic component of life. The poet could feel the changing phase of this universe even from his very childhood. He could hear the pulsating motion in every atoms and molecules of this cosmos. This universe has a rhythm which the poet could see and feel and hence he called it 'Nṛtyaratā Pṛthivi'.

'Nṛtyaratā Pṛthivi' echoes the poet's conciousness of history as a large number of poems in it has a reference to the episodes of history. In lyric no. 4 'Duyokhon Duvār Meli Thobi', the poet refers to the mighty Ahom King Swargadev Gaurinath. In this poem the poet invokes the helpless women to raise their voice in protest against their oppressors, i.e., the males who often took them as an object of pleasure and enjoyment. Swargadev is presented here not only as a despotic ruler but also as an embodiment of lust, passion and anger. The powerless and helpless women had no other option but to surrender themselves to the king who consume their bodies like wild beast. With deep seated anger these women had to keep their doors, open inspite of their unwillingness.

"duyokhan duvār meli thabi
Gaurināth āhib
duyotā bātit sajāī thabi
dubāti marṁha hāladhi sāni
duyotā cakut jvalāī thabi
sātpuruṣiyā cakupaṇī"

[Duyokhan Duvār Meli Thabi, Nṛtaratā Pṛthivi]
The helpless woman could not raise her voice of protest against her oppressor but it definitely finds expression through this poem:

"padūlilai olăi ciyarto măribi
măti phătib
pănīhilai phutădi ŝilphutib
dalıyăi dıbi tor hătar
hăți dătar hăt."

[Ibid]

The poet had deep sense of reverence and sympathy for these helpless women who from times immemorial had to suffer in the hands of cruel king like Gaurinath. He addressed them as mothers and invoked them to fight for their rights. The poet considers the women as the most powerful force who had the ability to procreate and hence paying tribute to them:

"āi tai rahdhalā pathārat
ulaṅga hai năcibi
năcibi prṭhvir nṛtya"

[Ibid]

The poet is hopeful of the fact that one day these women would definitely get freedom from their oppressors like Gaurinath:

"gāji gumari barasṇ āhib
uttarparā daksinarparā
pūbarparā paścimarparā
āru khetiyakbore bātlai
olăi āhib."

[Ibid]
'Nrtyarat̄ Pṛthivī' presents a true picture of the contemporary society. This period is often marked by anarchy, chaos and uncertainty in the Assamese society. This state is remarkably reflected through the presentation of the violent imagery which is quite successful in portraying the poet's disturbed state of mind. The lyric No-3 presents a horrible picture of contemporary life.

"ĕtā bhayaṁkar ābdā hal

tār pichat nīravatā

ākau ĕtā bayamkar ābdā hal

śiltor bukulai somāi gal

pakhilāto."

[Khirikihanedi Somāī Āhil, Ibid]

The tremendous sound caused by the explosion of rocks snatches away the beauty and colour of life and completely destroyed the shelter of the poet:

"ākau ĕtā bhayaṁkar ābdā hal

ghartot jui lāgiche

kār ghar

kihar ghar."

[Ibid ]

Through the medium of dreams the poet is successful in presenting a true picture of life. The poet is full of contempt and shame at the degeneration of mankind and he says:

"cakut herāl phulkōyarar ghōrā

āru Kavitāt bharasā

bāre bāre nijake diō dhikkār

jīyā marār taphāt ki iyāt."
The poet’s degree of toleration crosses its limit and he becomes mad with anger at the pitiable condition of the common men and in order to display his sense of revolt, he reveals his secret desires to protest against these antisocials and breaking of the mirror hold an important significance here as he wants to eliminate his own individuality and expresses his desire to be one with the common people:

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hiṃsā pratihiṃsā ghṛṇār juit
jvale akāl rāti
sīyāl kukurar tanā ājorāt
dēśar nādi – bhāru hād
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[Ekekhan Gharte Āchil Dughar Mānuh, Ibid]

The poet shakes at the idea of fratricidal clashes and is totally disillusioned thinking about its ending. He is terribly shocked at the sight of the conflict between the two groups of the same face. But the poet firmly believes that the idea of non-violence is rooted to its soil and this makes the poet even more surprised that the simple minde and easy going Assamese Community could forget their rich cultural tradition and involve in iolence. The poet harbours a deep sense of love and admiration for its country and that is why he in invoking its people to remember its own glorious past. The poet tries to convey the message that peace is the vehicle which leads a country towards progress and prosperity. The poet calls upon its people to learn something from their tradition and culture which always advocates the supremacy of non-violence to violence.

A beautiful description of the poet’s visit to ‘Strugā’ is also added to the anthology ‘Nṛtyaratā Prthivi’. The poet has undergone a change of outlook and his
sense of history is very keen in lyric No-10. The poet's view widens and his sense of history as well as sense of time finds a new dimension during this phase. Regarding this change of attitude the poet speaks:

“ca’tar bihur āndhār niśā
tumi ghararparā olāi yoālaike.
Kaliṅgar parā Viyetnāmlaike
*
*
*
teō tomālai etā jireiniyām phul bicāri
Strugā pāichegai.”

[Teō Kāhānio Tomāk Bhul Karā Nāī, Ibid]

His meeting in Struga with noted figure Vasco Pope is quite significant. The poems composed remembering this figure has a special place in his poetic world. Paying rich tribute to Vasco Pope the poet says:

“tomāk pāi nijar cakute pālū
ekhan Rāmdhenu
hr’dayat mānuhar etā hṛad
āru Belgredar rāstāt
cirakāletā jvalanta dupar.”

[Tumi Mok Tomār Hāt Ekhanke Dilā, Ibid]

Taking inspiration from the writings of Vasco Pope the poet feels:

“tumi mok tomār hāt ekhanke dilā
bidrohi mānuhar upasthitī centanā”

[Ibid]

Remembering the three great martyrs of Yugoslavia the poet composes
lyric No:11 where the poet says:

“edin prthivir sakalo thairpara sakalovei dekhib
ei thiy okha pātharto
āru tetiyā bagā carāito habgai ākāś
prthivir sarbatrai hab ekhan ākāś
jay-jayanī.”

[“Juikurā Hal Etiyā Etā Bagā Pāthar”, Ibid]

This poem is quite remarkable, in the sense the poet here is full of optimism and his visit to Struga is its main cause. His introduction to Anna Raizenberg makes him realise the power of women which is an embodiment of life force. In his poem “Ānnā” the poet compares this lady with Goddess ‘Durga’:

“ājio sihāte nejānile
tarmujar bhitarkhan ye raṅā
ājio sihāte nejānile
tomār yonirei ye
sadāy beli olāi
Ānnā Raijhenbārg
tomār dhakhan hāt.”

[Ānnā, Nṛtyaratā Pṛthivi]

‘Nṛtyaratā Pṛthivi’ sings the glory of mankind and this anthology is remarkable in the sense that Nilmani Phookan matured here as a poet.

Both in Jibanananda Das as well as in Nilmani Phookan’s poetry historical consciousness itself becomes a subject matter. In case of Jibanananda Das’s poetry, the sense of history is interfused with the sense of time. Whereas in the poetry of Nilmani Phookan the sense of history is combined with his sense of
nationalism. Both the poets could successfully reveal their individual ideas through their poetry. One significant aspect of Jibananada Das's poetry is that his poetry abounds in references of foreign belt but he never went outside his country whereas Nilmani Phookan has experience of foreign tour and his poetry is full of descriptions of his experience. There is no doubt about the fact that both Jibanananda Das and Nilmani Phookan paved a new path in their respective poetic world by giving a new treatment to the historical consciousness.
5.6: CONSCIOUSNESS OF FOLK-CULTURE AND ITS HERITAGE:

Rabindranath Tagore while discussing the importance and relevance of folk literature in his article entitled 'Gramya Sahitya' says:

"Folk-literature is like the root of a tree which is submerged in the soil with only its upward portion visible outside in the open. It is the lower part of literature and is always covered and attached with the native soil. It is also purely and completely native and regional. The folk-literature is experienced and understood only by the countrymen of that particular place and there is no entry for an outsider. The main literature is based on this folk literature. There is an internal relation between folk-literature and the main literature. There is no comparison between the branches, leaves and flowers of the tree with its roots - but for the critics the similarities and relation between these two literatures will never end" (48)

Folk-literature and the main literature are intimately connected and this aspect can be clearly seen in the poetry of both Jibanananda Das and Nilmani Phookan. Folk-literature is generally associated with the oral literature of the common masses and it consists of lyrics, ballads, fairy tales, proverbs, myths and legends etc. These components finds expression in the poetry of both Jibanananda Das and Nilmani Phookan.

This love for folk-literature seems to grow in both these poets from their very childhood since both of them spent their childhood in a cultured rural environment. Jibanananda Das spent the first part of his life in the beautiful settings of Barisal, now in Bangladesh, which abounds in natural resources. His early experience with the rural society led to the entry of folk-elements in his poems.
Jibananda Das harbours a positive approach towards life which can be proved from the following comment made by his younger brother, Ashokananda Das:

"My elder brother (Jibanananda) was not even three years older to me. We spent our childhood and youth together. Our childhood was filled with happiness. We used to play a lot – running around the forests, chasing butterflies, flying kites."(49)

His boyhood days were spent amidst fun and enjoyment. A number of people influenced him during this phase. Among these people was Ali Mamud who taught him the first lesson on nature, then there was Muniruddin, a hunter from a village called Kashipur, from whom he learnt many things. Again there was Moti’s mother who had narrated many legends and folklore to him and it was she who had first introduced these fairy tales to him. All these acquaintances played a very important role in giving shape to a new poetic form to Jibanananda works.

The poet has a deep sense of love and sympathy towards the common people and it is because of this that they find a place in Jibanananda Das’s poetry. The poet did not confine himself to the present times but he also made an attempt to trace the past and had developed an interest for the future generation. He created his world of imagination by taking ingredients from its cultural heritage. In this regard well known critic Mahboob Sadik said that in Jibanananda Das’s poetry glimpses of the pain in the hearts of people from past, traces of bygone history and shadow of tradition, the fragrance of past and present, the touch of fairy tales, the folklore, mythology all are found. In his poetry, tradition, sense of history and mythology are entwined together and through all these folklore, tradition and history he had slowly evolved towards the circle of myth.(50)
A cursory inquest into the poetry of Jibanananda Das starting from 'Jharāpālak' to 'Bela Abela Kālbelā', we see that folk literature enters his poetry at different levels. Both cultural heritage and folklore finds place in his poems and this adds a new colour to his poetry.

Just as Jibanananda Das, Nilmani Phookan also develops a passionate love towards folk-literature. He uses the components from folk literature in his structure of poetry. The poet generates a strong liking for fairy tales and legends even from his childhood. The poet himself admits and speaks:

"I got the first taste of literature (oral) from my grandmother. She was the one who first introduced me to the Fairy-Tales and Folk-Tales and with eyes wide open with wonder I heard from her the tales of Tejimala and Kamala Khurvis. My grandmother narrated some portion of both these folk tales in a sing song voice and this tune has imprinted in my heart forever. Even in the marriage ceremonies of the village some of the songs (Biyanam, Aīnam) sung at the ceremonies had always aroused many emotions in my heart." (51)

The poet has an irresistible attraction for folk culture. He uses the style of expression used in legends, fables and myths. He misses no opportunity in the use of rustic words. The traditional Assamese society comes alive in the poetry of Nilmani Phookan. No other poet in Assamese literature is successful in the portrayal of local myths and legends. The poet has to go through lot of hardship in accumulating knowledge in this subject. His intensive study in this field results in the publication of a book called 'Lokakalpadrasti' which is a valuable asset in the study of folk-culture and tradition.

Folk-literature is oral and is not a written document which dictates the way
of life. These doctrines are the governing rules of society and it is a permanent body which does not keep changing with the changing times. The poet has to put a lot of effort in choosing the right rustic word which not only increases his popularity but also provides perfection to his way of presentation. In this regard T.S. Eliot (1888-1965) remarks:

"I will find the most conscious expression of their deepest feeling in the poetry of their own language rather than in any other art in the poetry of other languages." (52)

Jibanananda Das opines that the language of the common people should be the language of poetry. This is an unique quality in Jibanananda Das's poetry which clearly projects his considerable knowledge in folklore. Similarly Nilmani Phookan also puts emphasis in the depiction of folk-rituals which tremendously influenced the themes of his poetry.

Comparing the poetic qualities of both Nilmani Phookan and Jibanananda Das, noted critic Dr. Lopa Baruah Speaks:

"The inducement of rural life and folk literature are of equal proportion in both Jibanananda Das and Nilmani Phookan’s poetry. Though there is no direct influence of Jibanananda Das in Nilmani Phookan’s poetry, but their thoughts and resources were interlinked. Still it cannot be denied that in the first phase of Nilmani Phookan’s poetic career, the influence of Jibanananda Das is immense but he had gradually developed his own individuality through his personal experience and knowledge. The feelings of loneliness, sense of death, consciousness of history are the predominant features of both these poets but they had their own personal style and individual characteristics." (53)
It is beyond doubt that the impact of their respective cultural heritage and tradition in the poetry of Nilmani Phookan and Jibanananda Das is tremendous. Tracing the cultural heritage of a race, one can arrive at a definite conclusion regarding the richness of its culture and tradition. To know the cultural heritage of a particular race one has to gather knowledge about the food habits, dress code, their musical instruments, mode of communication etc. These are the basic components of a culture, the richness of both Assamese and Bengalee culture finds expression in the poetry of both Nilmani Phookan and Jibananda respectively. The identity of a race can be analysed from the mode of construction of a building. Jibanananda Das's 'Mahāprthivi' includes the poem 'Balila Aśvattha Sei', which provides a description of the art of construction of a traditional Bengalee house:

"khaṇe māther pāre jami kine khodo ghar tule
ei désē ei pathe eisab ghās dhān nim jāmrule
jībaner kānti kṣudhā ākaṅgksār bedanār sūdēchil fn."

[Balila Aśvattha Sei, Mahāprthivi]

The house (Khodo Ghar) provides shelter and protection to its inhabitants and symbolically it is a storehouse of culture and tradition. This shelter is also representative of the desires and pains in life and Jibanananda Das gives a new dimension with magical touch. On the other hand Nilmani Phookan reveals a true picture of Assamese life through a description of the traditional houses of Assam. He speaks:

"dhes chāini kapadhiyā śeṇ olāl
sātbar bān pānī hal
sāt din sāt rāti jvalīl śīrī ghar"
sātāli parbat.”

[Epāsar Mūrāt Sarukan Ģhataiye Āhi Kalehi, Nṛtaratā Prthivi]

Or,

“bhin bhin ākharar akrītir kichumān ovāgāt,
āru etā bhagā mandir, patit rātir nirjanatār deh
batāhar etā urukhā ghar”

[Dahajan Dekā Mānuhar Pratyābarta, ‘Āru Ki Naiśabda’]

The reference to ‘Śīnri Ghar’ or ‘Urukhā Ghar’ are true representation of the Assamese tradition.

Both these poets made ample references to the traditional dress code. In Jibanananda Das’s, ‘Rūpasī Bāṅglā’ there are numerous allusions to the traditional dresses of Bengal:

“cāridike Bāṅglār Dhānī sādi – sādā sākha – Bāṅglār ghās
ākanda bāskaltā gherā ek nīl math – āpanār mane
bhāṅgitche dhīre dhīre; - cāridike ei sab āscarya ucchvās.”

[Ekdin Jalsiri Nadītir Pāre Ei Bāṅglār Māthe, Rūpasī Bāṅglā]

The poet enjoys the beauty of the rustic women folk who dressed themselves in colourful ‘Śādis’ and wearing bright coloured bangles which is the trademark of married women. The white bangles wore by the womenfolk is representative of Bengalee tradition and folk culture. In one of the famous poems of ‘Rūpasī Bāṅglā’, the poet describes a lady wearing a beautiful designer sādi (Naksapare Šādi):

“bhāṅgā math – naksāpede śādikānā meyetir raudrer bhitar
halud pātār mato sare yāy, jalsiditir pāse ghāse”
The poet also speaks about the typical Bengali Sari with a red margin in the border line:

"dekhechi kisoñ ese halud karabi
chire ney – bhuk tār laipede bhiye sādi karun śānkher mato chabi phuteche,"

[ Ei Prthinīte Āmi Absar Niye Sudhu Āsiyāchi, Ibid ]

The poet tries to present the common life style of the Bengali Community by giving us ample references to the ornaments and accessories used by rural women folk:

"dekhiyachi dhūp jvāl, dhar sandīyābāti
thorer matan šādā bhiye hāte; ekhuni āsībe kinā rāti
binuni bēdhecha tāi – kāc pokātip tumī kapater' pare
pariyāch..... tārpar ghumāyeche : kalkāpār ācalti ihare
pāner bātar' pare; nonar matan namra šārīrti pāti
nirjanpālanāngke tumī ghumāyeche, -" 

[Asvattoth Bater Pathe Anek Hayechi Āmi Tomāder Sāthi, Ibid]

Through the description of the various rituals and customs the poet presents a remarkable picture of the, affluent Bengali culture.

Nilmani Phookan's poetry give evidences to the traditional dress code of Assamese Community:

"tumi su i āchilā,
tomār rihār sei raṅgā ācal
āru barir nilā nilā Shirbor
The mentioning of the various traditional dresses and accessories items in the poetry of both Jibanananda Das and Nilmani Phookan led to the enrichment of their poetry.

There are lots of allusions to the various tools of hunting and products of folk society. Jibanananda Das also refers to the various implements used in daily life and through his poetic power elevates it to greater heights some of the examples are given below:

1. "puber hāoyāy hāpar jvale, āgundānā phāte!"
   [Baner cātak – maner cātak, Jharāpālak]

2. "hāte tule dekhini ki cāsār laṅgal!"
   [Bodh, Dhusar Pāndulipi]

3. "kāste hāle katbār yāini ki māthe?"
   [Ibid]

4. "bune yete ceyechil tāt", [Bikhiri, Banalatā Sen]

5. "bauo uthāne nāi —
   pade āche ekkhānā dhēki: dhān ke kutibe bala"
   [Bhije Hay’Easē Meghe E Dupur – Cil Ekā Nadītir Pāše, Rūpasī Bāṅglā]

6. "Jādur e ye phād!" [Miśar, Jharāpālak]

7. "talta bāser chip hāte rabe – māch āmi dharib nā kichu"
   [Cale Yāb Sukano Pātā – Chāoyā Ghāse, Rūpasī Bāṅglā]

This is also the same incase of Nilmani Phookan’s poetry who enormously alludes to the traditional hunting equipments, and the various objects of day to day life:

1. "phāc lai olami bovā tirotājanīr dare”[Etā Nil Upalabddhi, Āru ki Naiśabda]
The poetry of both these poets viz Jibanananda Das and Nilmani Phookan is full of description of the food habits of the Bengalee and Assamese Communities. In his anthologies, like 'Jharapalak', 'Dhusar Pandulipi', 'Banalata Sen' etc, Jibanananda Das presents a catalogue of the various food items popular among the masses. Similarly in his anthologies, viz, 'Kaint, Golap Aru Kaint' and 'Kavitā', Nilmani Phookan presents a faithful account of the Assamese food habits.

Along with the food habits, both these poets gives an extensive account of the musical instruments popular in Assam and Bengal. Flute is often being referred in the poetry of both these poets.

In his poem 'Kišorė Prati' (Jharapalak), Jibanananda Das speaks of the melodious tune coming from flute as well as 'Domaru':

(2) "Āmār carār gāmlār" [Ekhani Mukh, Sūryya Heno Nāmi Āhe Ei Nādiyedi]

(3) "jahjanāi yāy kāhar bātīt mōr
haladhi bātā rātī" [Ākāśkhane Dhapdāpāy Cākito Khepiyāo, Kāint, G olāp Āru Kāint]

(4) "badhābalai eko noboyākaiye dhēkīt asahanīy hāt khunda"
[Aghāt Hānā Aghāt Hānā Kāplāt, Ibid]

(5) "hātāt kholā tarovāl lai āhibā
bedanā yi tarovālar dhar"
[Hātāt kholā Tarovāl lai āhibā, Phuli Thakā Sūryyamukhī phultor Phāle]

(6) "svapnar muthit nāci uthā kṛpānār
mai nṛsaṅgsa nagnatā" [Tomār Bāhupāsat Muhurmuhuḥ Silhat, Ibid]

(7) "laṅgar edhāl dhīṅgīt olomā" [Rāṭī Halei Mai Naikhanar, Kavitā]
Nilmani Phookan mentions about the use of the wind pipe made from buffalo's horn (Mahar Sing) which is the part and parcel of Bihu dance which is the traditional folk dance of Assam:

"mohar śingat niśāti bajovā mānuhjan."

[Ekhan Tuluṅga Nāvat Uti Āhe, Kãinta Golap Āru Kãinta]

Or,

"Niśār unmukta bāni" [Olami Thakā Golāpi Jāmur Langa, Āru Ki naisabda]

His poetry also echoes the sound of 'Pepā':

"bānkovā pepār māt chatphat

[Mājrāti pathār karbāt seyā, Kãint, Golāp Āru Kãinta]

Use of 'Dotārā' has also been emphasized in Nilmani Phookan's poetry:

"sandhyā ye bhāgil ketiyābai
nājānilā
tumi-
hātāt dotārā."

[Utsab Ei Śyāmal Sandhyā, Ibid]

The instruments mentioned in this discussion give ample evidences of the rich cultural heritage of Assam.

In the poetry of both Jibanananda Das and Nilmani Phookan, lot of information has been provided regarding the mode of communication. The use of boat which has been in existence from the very beginning is also referred to in the poetry of these poets. Jibanananda Das refers to this ancient mode of communication many times:

(1) "hayto sedino pānsī dulāye geche mājhi bākā dheuti beye."
In addition to the extensive use of boats, Nilmani Phookan’s poetry is also

Even in the poetry of Nilmani Phookan there are also ample reference to
the traditional means of communication i.e. boat :

1) “jui jvali thaka ekhan aranyar kasedi ami duyo

   növere gai ächilo.”

   [Burañji, Suryya Heno Nami Ähe Ei Nadiyedi]

2) “nicei kashata eti saru ghar dekhi no capaïlo.”

   [Ibid]

3) “naikhanar siparedi

   jonto nami yovar bätare.”

   [Ärtasvar, Āru Ki Naisabda]

4) “bhatiyyi galgai cara nöokhani.”

   [Ei Yen Pratham ʺunilō, Phuli Thakā Sūryyamukhi Phultor Phāle]

5) “noo ekhanat uthi

   tumi bāhi bajāi āhā.” [Mukh – Āndharit Āru Hād-Kāpowā Jonākat, Kavitā]

In addition to the extensive use of boats, Nilmani Phookan’s poetry is also
full of references of other means of communications like horses or modern means of communication like trains or even reference to the bullock carts in the poetry of Jibanananda Das:

"etā nāṁth ghorā covārī." [Lyric No:29.]

or,

"eti ĺisur sate relere gai thākote"

[Etī Śisūr Sate, Phulī Thakā Sūryamukhi Phulitor Phāle]

And,

"gorur gāditi dhīre dhīre cale yāy andhakāre"

[Nirālok, Mahāprṭhīvi]

The bullock cart is symbolical of the rich tradition accompanied by it.

The soul of folk literature i.e., folk-tales is culture specific. The whole world is peoccupied with local myths and legends. The subject matter treated by these myths or legends is not subjective but an universal one, as it speaks of the hopes and aspirations of a total community. In the poetry of both Jibanananda Das and Nilmani Phookan one can see the entry of these elements in a large scale. In most of his anthologies, Jibanananda Das deliberately introduced the elements of fairy-tales:

1. "aprūp rūp-parīsthān" [Kisorer Prati, Jharāpālak]
2. "kothā dūr mayābane parīdal meteche utsabe" [Nābik, Ibid]
5. "mane pare gel ek rūpkathā dher āgekār" [Paraspar, Dhūsar Pāndulipī]
The doyen of Assamese folk-culture, Nilmani Phookan in his poetry explores the various fairy-tales of Assam. He has a strong sense of liking for fairy-tales and he used it in an artful way. In lyric No. 3 and 20, viz ‘Kamalā Kuvari’ and ‘Tejimalā’ included in the anthology ‘Phuli Thakā Sūryamukhi Phultor Phāle’, he has taken the theme from folk as well as fairy-tales.
The poet detests the mysterious law governing nature and in the night he could see the face of 'Kamalā Kuvari' through the help of faint memories:

“śīl āru nijāre ei upṭyakāt yetiya barṣun hay’

pathār sejīyā karā jalātak āndhārat opāni – uthe
dīṅgīlaike dub yovā kamalā Kuvarir mukh. “

[Lyric No:3, Phuli Thakā Śūryamukhi Phultor Phāle]

In lyric no. 20 entitled "Ei Yen Pratham Šunilo Sei Māt" through the treatment of the myth of 'Tejimalā', the poet highlights the inherent evil lying embedded in the heart of man. The poet treats the cruelty of man in a new approach and tries to bring alive the pain and suffering associated with mankind. Taking this old myth the poet himself attempts to mingle with the character of the tale:

"ei yen Pratham Šunilo sei māt

imān nijān

..... kare nāvriyā tai’

The poem successfully presents his tormented self because of his aching loneliness. He can feel the pain and sufferings which 'Tejimalā' had to endure and further he laments:

“bhatiyāi galagai carā nāokhani

bhatiyāi gal beli

tomār herovā dukhat.”

Towards the last stanza the poet reveals his inner secrets in a memorable way:

"ei yen pratham Šunilo sei māt
This way of expression of sorrow and pain is rare in Assamese literature.

Again the poet's profound sense of love and admiration for folk culture and fairy tales is made evident through these lines:

"tumi kon kālindī rātīr juipānīr rānī
mukhat mukh di phuluā
dithakat Indrajit mālati."

[Kino Ābegere Bhari Kṣuddha Hovā, Kāint, Golāp Āru Kāint]

Or,

"rājḩāh hai jālkelī kali thākā pārīborar pārā."

[Eta Nī Īpalabdhi..., Āru ki Naśābda]

The various use of rituals and superstitions finds place in his poetry. The use of magic, treatment of ghosts, witches or fairies etc finds entry into the poetry of Jibanananda Das:

(1) "he nilimā nispalak, lakṣa bidhibidhāner ei kāratāl
tomar o māvādande bhengeche māyābi

kon dūr jādupur rahsye rājājī mākhi
bāstaber raktatate āsile ekākī!" [Nilimā, Jharāpālak]

(2) "hāl bhāṅga ei bhūter jāhājṭāre!" [Calechi Udhaō, Ibid]

(3) "spandāhīn pretpurdvāre" [Kiśore Prati, Ibid]

(4) "kon yen ek jīn-sārdār sejche tāhār satti", [Marīcikār piche, Ibid]

(5) "nāmāyeche tārā ek Sākcuñiñe, [Lōghu muhūrta, Sātti TārārTimūr]

(6) "nirabe yetche dule nidāli āleyā!"[Āleyā, Jharāpālak]
Jibananananda Das and Nilmani Phookan presents their cultural heritage through the assertion of rituals and customs. In his poetry Jibananananda Das says:

(1) "kat∕di𝑛 sandḥyər andhakahə̀re miliyəchi āmarə du' jənə;
ākāsəpradip jvele takhan kāhərə yən kārtikər məsə
sājəyəcə, - məth theke ʒājan ʒāner mlən dhōyəte ucchvəs
bhexə āsə." [Sonnet No : 37, Rūpasi Bāngla]  

The poet discloses the mystery of lighting lamps in the fields during the autumn seasons. This is called ‘Ākāsi Pradip’ which is meant for all powerful lord or the dead people of the family.

(2) "asəməkhya kəker səbde bharicə ākəs'
bhor rəte – nəbənner bhowə əj buke yən kiser āghət!"  
[Sonnet No : 24, Ibid ]

The cawing of the crows in the morning of the day of ‘Nabanner’ reminds him of the childhood days and he immediately becomes nostalgic.

This kind of description of the various festivities can be found in the poetry of Nilmani Phookan:

(1) Bihu is the national festival of Assam which finds varied references in the poetry of Nilmani Phookan. e.g. ‘Catar Bihur’ [Lyric No:10, Nyṛyaratā Pṛthivī].

(2) The poet remembering his dead mother lightens a lamp for the deliverance of the soul of the latter in peace. He says:

"larālarikai āgali kalāpāt ekhanar oprat"
The herbal plant called 'Tulsi' is a household object in Assamese Community. It is considered as a symbol of good luck. Every important event takes place underneath this plant. The poet is in deep pain when he remembers the scene when the dead man is placed beside a 'Tulsi' plant before being carried to the cremation ground.

"āru rāṭi nau puvāṃtei ejolokā uruli diyā."

[Us as Ucupani Kēkani Bhara Dei Yova, Ibid]

The custom of producing a peculiar sound made by the women folk by clicking their tongues {Uludhani} is often considered a sign of good luck not only in Assam but throughout India.

Another important ingredient of folk tradition is the folk-song which finds place in most of the poetry of Jibanannada Das. For example:

"bhātiyal sur sājhēr ādhere dāriyār pārē meše."

[Āmi Kāvi – Sei Kāvi, Jharāpālak]

"natun rātrir sāthe prthivīr bibāher gān !"

[Jīban, Dhūrsar Pāndulipi]

"bhāsaner gān nādi śōnābe nirjane."
Folk-song plays an important role even in the poetry of Nilmani Phookan. For example:

(1) 
“ātāitkai komāl gān govā mānuhjan
dokmokālīr svapnar dare teōr māt.”

[Etā nil uplabdhi, Āru ki Naisābda]

(2) 
“Seyā bāje bīn
Jāti heṅgular bīn
Mukhe mukhe.”

[Āŋkulibor Meḷi Diyā, Kavita]

(3) 
“āvahamān praśāntir rāgini etī
duvāre duvāre thiy di
bodhisattva padmapāṇi.”

[Mukh-Āndhārit Āru Hād Kāpovā Jorākat, Kavita]

Both the poetry of Jibananānda Das as well as Nilmani Phookan beautifully delineates the rustic life which is an important aspect of folk culture.

Jibanananda Das’s poetry abounds in pictorial description of rural life:

(1) 
“kṣete kṣete laṅgler dhār
muche geche.”

[Māther galpa, Dhūsar Pāndulipi]
This is a lovely description of the crop field during the period of harvest.

(2) “himer rāte sarī 'um' rākhbār janya desōyālīrā
sārārāt māthe āgun jveleche-
moragphuler mato lāl āgun;
śukano aśvatthapātā dumde ekhano āgun jvaleche tāder.”
[Śīkār, Banalatā Sen]

The poem gives us evidence of the fact that the common people used to sit around the fire to keep themselves warm and this is something which is specific to their culture.

(3) “pāc so bachar āge hanto bā – sāt śo bachar
kete geche tārpār tomađer ṛm jām kāthaler deśe;
dhān kātā haye gele māthe māthe katbār kudalām khad,
bādhilām ghar ei svāmā ār khaṅjaṇār des'hārlobose,
bhāsāner gān sune katbār ghar ār khar gel bhesē
māthurer pālā bēdhe katbār phākā hal khar ār ghar.”
[Sonnet No: 12, Rūpasi Bāṅglā]

Each and every word of this poem presents a brilliant picture of the rich cultural heritage of Bengal.

Just as Jibanananda Das, Nilmani Phookan too echoes several episodes from the folk society of Assam:

(1) “bār tor ākhalor lānăr kholāt
śac din
ujagar ducakure jvalāv
padūlir Kāṅcan gachar āndhār.”
[Muthi Muthikai Kāti Tor Dhēkiyār Āṅguli, Kavītā]
The empty shell of the gourd in Assamese culture represents extreme poverty. The protagonists of the poem presents sweet memories of the past inside its hollow structure.

(2) “godhūli Gopālar pirālit bahi
kakādeutāi bhābichil
ki pālō ki dīlō kāk dīlō.”

[Ekkekhān gharate Āchil Dughar Mānum, Nṛtyaratā Prthivī]

The poem depicts the predicament of a helplessman engulfed by death. Following the Indian tradition the poet tries to contemplate over his misdeeds in the past.

(3) The poet nurtures an intense love and reverence towards his countrymen. Besides this he also maintains a strong liking for the rustic culture of Assam. Nilmani Phookan puts it emplatically :

“kat āche mor gāvar gondhovā māti
mok porā ghāt
mai jīyā māti.”

[Lyric No:3, Kavitā]

Nilmani Phookan’s love of the folk culture cross the personal barrier and get an universal appeal.

Both the poets seems to be concerned with the use of colloquial words in their poetry. This is a familiar characteristic of Jibanananda Das in the first phase of his poetic career. May be this was due to the influence of Satendranath Dutta, (1882-1922) Jibanananda had used these words during that time in his poetry :

Nilmani Phookan attempts to enhance the beauty of his poetry through the addition of folk language. He has an unique style in the use of idioms and diction. This is evident in following poetry:

1. 'Marāhat Mer Khāle Mara Gachar Šip' [Godhūlilikā, Nirjanatar Sabda]
2. 'Thor Melā Šāl Pāttot' [Maithun Sāngīt, Āru Ki NaišSabda]
3. 'Gadar Khadgar Dare karkaś Āru karun'
   [Dahjan Dhekā Mānuhar Partyābartan, Ibid]
4. 'Kon Deodhanīr Culir Lās'
Jibanananda Das and Nilmani Phookan in a bid to present an overall picture of the folk-society and its cultural heritage gives an elaborate description of its flora and fauna. The flora and fauna plays an important role in the lives of the people. Jibanananda Das in his poetry presents the familiar flora and fauna confined to the geographical boundary of Bengal. Which includes fruits like mango, coconut, jackfruit, lemon, black berries, etc. The fauna includes crow, eagle, cuckoo, parrot, owl, crocodile, sparrow, vulture etc and establishes the rich heritage of Bengal.

Nilmani Phookan’s poetry also introduces us to the familiar flora and fauna along with the folk society. The flora consists of sesame seeds, banana trees, bamboo, tulsi, rose, sunflower, pomegranates, watermelon, black berry, lily etc. The fauna is composed of birds like crow, bats, migratory birds, crane, owl, cuckoo,
etc adds to the glory of Assamese cultural heritage.

To sum up it can be concluded that all these various aspects that has been included in our discussion completes our study of the impact of folk-society in the poetry of Jibananda Das and Nilmani Phookan.
Notes & References


2. “প্রভাবে বর্ধমণ হব পাঙ্ক। কালিদাসর ওপর তারথাবী প্রভাব, ডোলবিচ আক পাড়া ওপর এলির্তেব প্রভাব, জীবনানন্দ এবং যেদিনের কিন্তু এরেক প্রভাব এরে পোথে প্রভাব, নরকাত্ত ওপর বন্ধানীনাথ প্রভাব ইত্যাদি। চন্দ্র কুমার নেহেকে মোট কাব্যের অস্মিয়া কাব্য ঐতিহাসিক প্রতিক, নরকাত্ত অধ্যুক্ত ঐতিহাসিক প্রতিক। প্রভাব চিহ্নিতে মোট কবর্তক যুদ্ধের কিছু প্রতিক রুপে রয়ে একে লেখাতে ময়স ওপর রূপায়েই যেদিন তলায়ীত চিন্তিত, পোথেক, বেগমালক। দুর্যোজন ভাইটে নতুন কবর্তকে, ভালোনাম উপাদান ঐতিহাসিক লেখায়। মধয় কবর্তকে, মধয় লেখায়। ঐতিহাসিক পোরাবিনিক তেতোলাকে ভাইটে-চিত্রে, নতুন এটা সূর দিয়ে, নতুন অর্থ, অতিবাংলা অথবা সুখের সজলিত-পরিহর, সমৃদ্ধ কবর্তকে। মধয় কবর্তকে চেতা কবর্তকে। প্রতিকেই নিজের নিজের সূর্যহীন কবর্তক, অভিজ্ঞ-অভিজ্ঞ, নিজের কবর্তক তচ্ছন অনুসরণ কামাটে কবর্তকে। তলায়ে কোন্হা যাচাইই। প্রভাবে প্রধানী তাচাইই। এনেকুরা একাধিক পূর্বসূচীর প্রভাবলোক রৌদ্র হয় পৃথিভিক কোনো থাঙ্ক কবর্তকেই মুখ নতুন আক কবর্তকের পরম্পরাবৃত প্রতি এজন কবর্তক যুক্ত হয়।” — Ibid, P-191

3. “নরকাত্ত আক জীবনানন্দ পড়িয়েই মোট কবর্তক মনটা লাহে লাহে অচ্ছনিত হয়েছিল। সেই সময় নরকাত্তই কেনেকের থেকে, কি কিতাপ পড়ে, কেনেকের মুখ কাপোর পলাশ ফুলব ছবি আকে, অক্ষরত কোন, কিমান চিহ্নিতে যথার্থ দিনটেত তেতো, ইত্যাদি নানানটা কথা মন ও বায়ু বায়ু ছিলো। সেই সময় জীবনানন্দর সব।” — Ibid, P-191-192

4. “জীবনানন্দ বাহিনে সমসাময়িক আন বাঙালী কবর্তক কবর্তকই মোট তেতোকে প্রভাবিত কবর্তক পর্যালো নাছিল।পঞ্চায়েদ দশকক জীবনানন্দ দৈপ (রাশ), মুহুর্তীনাথ দৈপ, অমিয় চন্দ্রকীর্তী, বুদ্ধের বসু, সমব সেন আক বিষ্ণু দেব
ফিতুল সংখ্যাকরণ কবিতা পঠিত ছিলো। 'আধুনিক বাংলা কবিতার সংকলিত তেওলোকব কবিতারোপ পোষ্ট আধুনিক
চলিতবিশিষ্টতা কি। - তা এটা ধারণা ছিল। ইতিমধ্যে এটা দুটোকে জাগাইনা, টিনা, মহাদেশীয় কবিতা আহি
হাতত পবিত্রিত বধিরাম আমাকে লেখে হলো বাংলা কবিতার লতান মোহ সম্পর্কী নোহোরান নিচনিয়াই হল। হরেন্দ্র
বড়োগুনই আবার বীরনন্দ লতান থাকি গেল।’’ — Ibid, P-192.

5. “মোহ কবিতা আকাঁ মানসিকতায় চিত্রাতুল্য বুদ্ধির বস্তু কবিতায়’আলোচনাধীন অবদান আছে। কবিতায় ওলোরা
মহাদেশীয় কবিতার বাংলা অনুবাদোকে মোহ কবিতায় বিচিত্র ভাব রাখ রাখ অভিব্যক্তিতে অশ্বমী অপূর্ব বৈদব
সম্পর্কে দিলে। কবিতা কিছু ভাবে এই প্রবেশে কবিতায় বিষয় হ'ব পাঙ্কে, প্রতিটা বিষয়েই কবিতায় বিষয় হ’ব পাঙ্কে, প্রতিটা বাক্য লতান
কবিতাস সম্পর্কে থাকিয়ি পাঙ্কে। কবিতায় মহাদেশীয় লতান সেদেব মোহ প্রথম মুখামুখি। ‘কবিতায়’-ত ওলোরা ফিতুল
সংখ্যাক কবিতায় সম্পর্কী আলোচনা পোষ্ট আধুনিক কবিতায় তায়া, উপমা প্রতীক কল্পনাচিত্র বীজন অনুসন্ধান-প্রসাদ,
বাঙ্গালী নির্মাণ বীজিত সম্পর্কে ফিতুল কথা মোহ অবহিত হয়।’’ — Ibid, P-192.

6. “আধুনিক বাংলা কবিতায় চিত্রাতুল্য মোহ আটাইতেই দ্বিতীয় কবি। জীবননন্দ কবিতায় চিত্রাতুল্য
চিত্রাতুল্য, দেওব নির্দেশ আকাত যুথু চেতনায় বিষয় মন নিজস্ব এখন আধুনিক জগতের মোহ লেছিল, য'ত
এক প্রশাসনিতে বিশেষ নিজস্ব সেতুজীত পৃথিবীর সকলের কাছের অর্থাৎ আর্তনাদ মার লেছি। মন লেছিল
আনন্দ কর্মাল হ’বলে, চন্দ্রন মাতা, আদর্শ নিদ্ধ, টেষ্টিয়া প্রিয় গাছ, নব নিজস্ব হউন, আমোদ গোষ্ঠ আক
ব’দ, ‘সোনার ভাবে চিত’ আক নাত্তি তাঙ্গ তিনিব’ হ'বলে, এটা বোধ হ'বলে।’’ — Ibid, P-193

7. “কলকাতায় ছাত্রবিশ্বে লুনামান কবিতায় ব্যাখ্যা পোরা যুক্তিব কোনা প্রক্ষ সূত্রাতন পক্ষান প্রতিভার কোনা কার্য বিনি অজিীকার
নকে। আলোচনায় সেই ব্যাখ্যা যুক্তিব জীবননন্দ স’তে পথিচয় হোয়া ঘটনাতটেও গুরুর্ধ্বপূর্ণ করাষে। কবি
জীবন আর্ব্বাত্তিতে পরাই যুক্তিব কবিতায় নির্দেশ অনুভূতি আকাত দুর্লভতাবোধ প্রচ্ছে বা গোপন করাতো আছিল
কারণেই জীবননন্দ কবিতায় তেওক অনুভেদুণ্ঠ যোগরিদ্ধ বুলিয় থাকি। ...জীবননন্দ লতান যাপিত হোয়া
এনে আজিনয়তাই যুক্তিব কোনান পুনর্বেঙ্গী এটা গাছ ধীরে ধীরে নোহোরান কবিতা।’’ — Bora, Dhani: ‘Adhunik
Byakhya, P-91-92.

4. “নিরিক্ষেলে নৌকায়ের দিকে থেকে যুক্তিব প্রথম দিককার কবিতায় সাথে জীবননন্দের কবিতার চারিত্রিক
মিল রয়েছে। রাপ, বর্ণ ও পার্শী বিষয়ে পুরনোই খুব অনুভূতিপ্রকাশ এবং ইতিবিব্যাখ্যায় দুর্লভ হোয়া অর্থে বহুহার
করেছেন। যেমন প্রভুত খেলেছেন দুশ্মান, দুশ্মান চিত্রে এনেছেন ‘স্পর্শের মাধুর্য’।’’ — Sarkar, Rabindra
: Personal Letter, Date - 12-12-2003.

9. "আমার কবিতাকে বা এ কাব্যের কবিকে নির্জন বা নির্জনতম আখ্যা দেওয়া হয়েছে, কেউ বলেছেন, এ কবিতা প্রধানত প্রকৃতির বা প্রধানত ইতিহাস ও সামাজ-চতুর্থের, অন্য মতে নিশ্চেতন্ত্র; কারা সীমান্তে এ কাব্য একান্তই প্রতীকী; সম্পূর্ণ অবচতুর্থের; সুরুবার্লিস্ট। আরে নানানরকম আখ্যা দেখে পড়েছে। প্রায় সবই আকাঙ্খিতভাবে নেতা কোনো কোনো কোনো অধ্যায় সমৃদ্ধ হাট; সমগ্র কাব্যের আখ্যা হিসাবে নয়।" — Das, Jibanananda: Śrēṣṭha Kavita, Preface.


11. "পাকাখন এটা মুখ এখন আগাধীনী হারিয়া মাঝে আমার ঘর। সৌরাষ্ট্র-শমির চতুর্থায় চা চরা পাখালি নাখ সন্দা বজ্রমো বহিরে কাঁচের ডালচিল ভেং লেকেক পড়ে পড়ে যায় মস্তিস্লা কোটকবো চাঁদের ফোপাদ লোকা বজাল ভন্ডুরা মন জাতি রেডি আদি হবেক-হলমো অকাঠ-সুকাঠ গেছেন তারা এখন গোমগমীয়া বল দাও হাবি। গজল আল পাতার সুকলা জলায়ে আছে বেলির গোহের হাবিনক মাঝত, আশা বেহুলীয়া মাটিত মেলি দিয়ে মুখার্জী গ্রুটাক-ফুটাক মুখার্জী এখন ইন্দিনাল।" — Gohain, Hiren (ed) Sāgaratāl Sāṅkha, P-165.


13. "নিঃসর্গ যে কিছু পরিমাণে মোব কাব্য-চতুর্থের অসাধারণ তাতবুল নাই। প্রকৃতির শাসল বিষজ্ঞান মাঝত লালিত হইতে মোব মন, প্রলিত হইতে মোব বিদ্যুত আবেগ। অতুরে অতুরে বোমাক্ষিত আক আনোয়ার্লিত হইতে মোব হয়। বর্ষা হেসে আক শীতভে মোব সহ সংক্রান্ত কবিতা লিখিত। পাঠকসকলের লক্ষ্য নকলকেচমে থোল নই মোব বিষয়ান প্রতীক আক উপমাব উহ প্রকৃতী।" — Ibid, P-126.

15. "তার গ্রাম সব কবিতাতেই তীর্থ্য এবং প্রাণু প্রত্যক্ষতা নিয়ে গ্রাম বাংলা উপস্থিত — বরিশালের, কখনো আসাম - অবস্থায় আরস্বতে যে পল্লী পরিবেশকে তিনি তার মন্ত্র করে চিনেছিলেন। বাংলা বরিশালের লাশকাটি ঘরটা তার কাছে সে অদূর্দৃষ্টি এক কৌতুহলের বিভাগ ছিলো, অল্পকালে একা একা মাঠে পাথচারি করতেন আর যারা দেখতেন, ফরেস্টার কাজার সঙ্গে যিনি যে কিছুকাল আসামের অর্থনীতি বাস করেছেন কিছু তাদের বাড়িতে যে ঘরের দেয়ালে দেয়ালে অসংখ্য শিকারের ঢুকি —বাঘের চামড়া, হরিণের শিন্তের লুনর পাখুলিপি খোলার ছিলো, এ-সব কথা জানাটা কবিতার উপভোগ বাড়ায় না বটে, কিছু শিক্ষামানের বিশেষ প্রবন্ধকর কিছু রহস্য উদ্ভিন্ন করতে পারে হয়তো।" — Guha, Naresh: *Hemantar Kāvi Jībanānanda Das*, composed in Rudra, Subrata (ed): *Jībanānanda Das: Jīban Ār Srsti*, P-243


17. "এমন কিছু আহামরি রূপ নয় সে নদীর, ***এক সময় এ নদীর স্বপ ছিল, এখন মজে গেছে, একদিকে মজার সূর্যাস্ত খুলে বুকের খুব ঝাড় পড়ে। সূর্য এখনও এই স্বপ্ন দেখি, কিছু নৌকা চলাচল করে।*** এ নদীর চরি, বড়জোলো বাগানজাতে খাদের মোড় কোনোদিকেই ধনাশ্র নেই। একাকিনী গ্রাম। কিছু কিছু বাড়ি ও গাছপালা। ***ধানসঞ্চ এখন একটি অতি অর্থক্ষয়কৃত ছোট নদী।" — Ibid, P-37-38.


20. "কাব্যচর্চার প্রথম ফালে বোমাটীক অভিব্যক্তিবাদ প্রকাশ পালেও পিছলে তেরো প্রতীকবাদ প্রতি আকৃষ্ট


21. "'বল্লতাসনের' সুরুক্ত যায় দেখ যখন সে চোখে দেখে দেখা চোখিনি জীবনের ভিতর... পাতারে লীলের মত চোখ তুলো'... এই শরীর আমি পাটিয়েই কিছু গম ধরিব পাবিলিও। কবিতায় সাত সহস্রের মর্ম আকার নার্তিকের অভিধা। জীবননাদ প্রতিষ্ঠান প্রথম কবিতায় আপাত-সবল কর্ম, কর্ম আক গঠিত। ভাষার কবির জ্ঞানার্থ সঙ্কলনের সন্তান পাইছিলো। বিশেষকে তেঁতুলিয়া এক কবিতা কোল তুলিয়ে উদ্ধৃত হয় মাত্র আর কবিতায় সংকলনশীল। বিশ্বাস কবিরো লীলিও, উপমায় কবিত।" — Gohain, Hirer (ed): Sāgartalir Saṅkha, P-125.


23. "ফিতোরার দৃষ্টি নামে কবিতাটাটা কবির ভিতরত আদিম মানবজনে প্রকাশ দেওয়া হচ্ছে। রান, রাত্রি আকার এক প্রধান বাসনায় ভরা মানুষের মন্দ এই স্বপ্ন চিবকান শুই থাকে। পেরা-নোপায় নামন্ত হিচাপ একথায় রান সেই সাপনের মাঝে বসা তুই উঠে যাচাই কোনো এক অস্তিত্ব উদ্ভাবন মানুষের ভূমিকা। কবির গ্রন্থে আকৃতি ভাবে কবিতাচ্ছিল বেশ জ্যো যায় জীবননাদ এটি দুর্বলিতা প্রতিধানি।" — Deka Hazarika, Karabi : Asamiyā Kavitā, P-223.


25. Ibid, P-444.


27. Gupta, Kshetra : Jībanānanda Dāser Kāvyā Samagra, P-27.

28. Ibid, P-47.

29. Ibid, P-49.


32. Ibid, P-44.

33. “ইতিহাসের কবিতার কবিতার হলে প্রতিটি রোমান্টিক কবিকেই সজ্জন ইতিহাস কবি কব্য যেতে পারে, কিন্তু তা হয় না। ইতিহাসের কবিতা তাৎপর্য হলো বিদ্যালীলায় কাল ও অনুমান ইতিহাস সম্পর্কে জ্ঞান। তাইত কর্ণনীষির যুগের সম্পূর্ণ বিনন্দ্র হয় না। কব্যকালের অন্তর্গতে সে ফল্পুর মতো প্রবাহিত হয়, কব্যকালের অন্তর্গতে সে হচ্ছের মতো ভিবিজ করে, ভিবিজয়ের গর্ভে সে বুদ্ধের মতো পুনরিজ্ঞত হয়। ***

ইতিহাস সম্পর্কে স্পষ্ট ও পরিপূর্ণ বোধকে সংহত আকারে কবর যায় ইতিহাসের চেতনা।” — Basu, Ambuj. 

Ekti Nakṣatra Āse, P-50-51.

34. “কবির পক্ষে সমাজকে বোধ করার, কবিতার অস্তিত্বী ভিজে থাকলে ইতিহাসের চেতনা ও মন্দো থাকলে সমাজকে কালামানা।” — Das, Jibanananda: Kavitār Kathā, P-32

35. “মহাবিষ্ণুলোকের ইষ্টার থেকে উৎসা সময় চেতনা আমার কথা একটি সঙ্গতি সাধারণ অপরিহার্য সত্যের মতো; কবিতার লিখন কথা কিছু অশ্রয়র হয়েই, এ আমি বুঝেছি, গ্রহণ করেছি।” — Ibid, P-43.

36. “সেদিক থেকে (ইতিহাসচেতনের দিকের) তার আদিতম গ্রহের (ঘাতান্তরে) “পরামীর্ণ” এবং কবির জীবৎকালে প্রকাশিত শেষতম গ্রহ ‘সাড়ে তারার তিমিরীর’, ‘মকর সম্বাদিত রাতে’ কবিতা দুটি জীবননাওর ইতিহাসের চেতনা উদ্বুদ্ধ ও পরিণতি পথে দুটি বিশারা সিকটুরে মত।” — Mitra, Pradyumna.

Jibananander Cetanājagat, P-105.


38. Gupta, Kshetra: Jibanananda Dāser Kāvyā Samagra, P-51.

39. Ibid.
40. Ibid, P-52.

41. Ibid, P-50.

42. Ibid, P-20-21.

43. Ibid, P-37.

44. Ibid, P-30.

45. “ইতিহাসচেতনার কবিতাগুলির মধ্যে প্রথমেই উল্লেখযোগ্য ‘বনলতাসেন’। Timeless এবং Temporal এর সময় সময় বাংলা সাহিত্যে ইতিপূর্বে হয়নি। বর্তমান যুগে গ্রেমের অচিরিত্য রূপ দেখে কবি বাণিজ্য, সৌন্দর্যহীনতায় পীড়িত। তাই তিনি গ্রেমের ও সৌন্দর্যের প্রকৃত স্বরূপকে খুঁজেছেন ভূগোল ও ইতিহাসের বৃত্ত পাঠ। সে সতর্ক সীমাবদ্ধ নাটকের বলতাসেনের পঞ্চায়েতে রয়েছে ভূগোলের বৃত্ত ও ইতিহাসের বৃত্ত (depth)
। এই দুই আয়তনে রয়ে একটি ক্ষুদ্র লিপিক কবিতা মহাকাব্যের ব্যক্তি পেয়েছে।” — Tripathi, Dipti : 
Ādhunik Kāvya Paricay, P-151.

46. “ধর্মশোকের ছেলে মহেন্দ্রের ঐতিহাসিক সমস্যায়া ‘মানুষের তোর এক মানুষের গতীর হয়েছে’ ইচ্ছার
সঙ্গে সংলগ্ন হয় সুর্যকাল কবিতায়। ‘মিষ্টাক আলো’ হাতে নিয়ে শতকের মৃত্যু পার হয়ে সে অপেক্ষা করে।
‘অশোকের সংঘ, ধর্মনির্বাসন’ অমীয়নের মতো সেই নারীকে জীবনের অধীকরণে মিষ্টাক আলোয় উৎকণ্ঠ করে
(মিষ্টাকে, বনলতাসেন)। ‘সুচেতন’য় বৃহৎ, সুস্মৃতিযুগের কথায়, ‘সমৃদ্ধি’-য় মধ্যযুগের অবসানে ইউরোপ-
গ্রীসের ‘উজ্জল হৃদ্যা’ হয় ওঠা আমাদের কাছে জীবনান্তের ইতিহাসচেতনাকে স্পষ্ট করে।” — Dey, Ashis
Kumar & Dey, Sipra : Ādhunik Bāṅgālī Kāvītā - Prasaṅga O Prakaraṇ, P-56.

47. Das, Jibanananda : Sūryā Pratim, Sātti Tārār Timir, Last line of this Anthology.

48. “গাছের শিকড়টা যেমন মাটির সঙ্গে জড়িত এবং তাহার অন্তর্ভুক্ত আকাশের দিকে ছড়িয়া পড়িয়াছে,
তেমামই স্বর্ণই সাহিত্যের নিম্ন — অর্ধ যাদের মাটির মধ্যেই অনেক পরিমাণে জড়িত হইয়া ঢাকা থাকে; তাহা
বিশেষরূপে সঞ্চারিত হয়ে থাকে, স্নায়ু। তাহা কেবল দেশের জনসাধারণেরই উপভোগ ও আয়তনাত্মা, সেখানে
বাহিরের লোক গ্রেমের অধিকার পায় না। সাহিত্যের যে অংশ সার্বজনিক তাহ এই একাধিক নিম্নতারের
খাঁটার উপরে দাঁড়িয়ে আছে। এইরূপ নিপুণতায় এবং উচ্চসাহিত্যের মধ্যে নরাধম ভিক্ষাকার একটি মোগ

" — Das, Ashokananda : Bālyasmyti, composed in Rudra, Subrata (ed) : Jibanananda : Jiban Ar Srsthi

50. "Jibon kivita seny anubhut hobor duru samtha manushbab hajdhey poronno nireb ondeba, lupti itibhateso e itibhaye chhaya, jibon o bhalman lokklebaban sanga, ra akgabar iti lokki kishorik sthabti, lokkuborao e bho pratyo e pashsho poronno bagunamay bhabhar. Jibananda dabo bara kivita bhalo, itibhateschotalo e poron no prabhu prasa bhodih bhabhar. Khub dhibe dhibe bangobati lokklebaban, rupakotha, lokkuborao e itibhateschotalo bhalo rakabome bhabho tibo hobe kemone.

" — Sadic, Mahbub : Kavitār Mith Ebaṅg Anyanya Prasānga, P-56.


কবিতা মাজ্জত বিদ্যমান। কিন্তু তেনে চেতনাক দুর্বলভ যে কবিতা নিজস্ব বীরিতদে, নিজস্ব প্রতিভায় ভাড়িছে গড়েছে।”