CHAPTER VI

CONCLUSION

This study attempts to trace the growth and development of Jibanananda Das and Nilmani Phookan as poets by comparing and contrasting their poetic qualities.

The First Chapter deals with the poetry of the post Rabindrian Era, its origin and development side by side it focuses light on the emergence of Jibanananda Das as an upcoming poet and his preparation to rule the Bengali poetic world. A gradual sketch has been drawn on the development of Jibanananda Das's endeavour to find a permanent place in the history of Bengali Literature.

The Second Chapter comments on the post war Assamese poetry as well as Nilmani Phookan's appearance in the literary scene and his attempt to rule the Assamese poetic world. This chapter also traces the origin and development of Assamese poetry and Nilmani Phookan's role in it. It is quite significant that even during his life time Nilmani Phookan successfully retains for him a permanent seat in the history of Assamese poetry. This too is the topic of our discussion.
The Third Chapter elaborately discusses the special characteristics of Jibanananda Das's poetry. An attempt has been made to analyse each and every poem starting from his first anthology 'Jharāpālak' to his last anthology entitled 'Belā Abelā Kālbela'. This chapter also gives us a glimpse of Jibanananda Das's themes which includes love, nature awareness of death, sense of history, consciousness of rich cultural heritage etc. Moreover it also attempts in providing chronological development of Jibanananda Das's poetry. An assessment has also been carried out to gauge the contribution made by Jibanananda Das towards the growth and progress of Bengali poetry in the post Rabindrian period.

Chapter Four delineates the special features and nature of Nilmani Phookan's poetry. It also shows Nilmani Phookan's treatment of various subject matter starting with his first anthology 'Sūryya Henu Nāmi Āhe Ei Nadiyed' to his last anthology 'Nrtyaratā Pṛthivī' The major themes of Nilmani Phookan's poetry which includes love, nature, sense of death, consciousness of history have also been discussed here. Furthermore Nilmani Phookan's contribution and the latter's position in Assamese poetry has also been estimated.

The crux of our discussion is treated in Chapter Five which seeks to draw a comparative study of the poetry of both Jibanananda Das as well as Nilmani Phookan. The subject has been further divided into six units for the convenience of our study.

**FIRST UNIT** : This chapter is called the Prologue. The chapter makes an attempt to evaluate the characteristic features of both Jibanananda Das's and Nilmani Phookan's poetry. Moreover it also examines whether the topic of our discussion is relevant or not.

**SECOND UNIT** : It deals, with the treatment of nature in Jibanananda Das's
and Nilmani Phookan's poetry. Nature here is treated as a living spirit which finds place in the the poems of both these poets. Beyond this it also tries to sort out the similarities and differences that is to be found in the poetry of both poets with regard to their love of Nature.

THIRD UNIT : The theme of love which is one of the prime subject matter in the poetry of both Jibanananda Das and Nilmani Phookan's has been discussed here. The various characteristics of love and the poet's perception to it has also been analysed here. In the poetry of both these poets, women is treated as a definite unity which is also discussed here. An effort has also been attempted to a comparative study treatment of women and love in the poetry of both these poets viz Jibanananda Das and Nilmani Phookan.

FOURTH UNIT : In this section the main aim is to highlight the special features expressed in the poetry of both Jibanananda Das and Nilmani Phookan with respect to their awareness of death. Life and death are presented here as the two sides of the same coin. Moreover the fear and terror connected with death is often felt by both these poets. There is an intimate connection in their way of expression with regard to the idea and awareness of Death.

FIFTH UNIT : Apart from these the consciousness of history occupies a major portion in the poetry of both Jibanananda Das and Nilmani Phookan and which is the topic of discussion in this section. Both these poets are conscious of history and misses no opportunity in introducing historical incidents in their poetry. Besides, both these poets were highly sensitive while dealing with sentimental issues like their cultural heritage and tradition. Both of them composed poetry taking materials from their contemporary life. One of the important aspect of their poetry is to restore peace and tranquility in their society
as well as their country. In addition to this an attempt has also been made to compare and contrast their idea of Historical sense.

**SIXTH UNIT**: The discussion in this section consists of Jibanananda Das’s and Nilmani Phookan’s exploration of their past cultural heritage and tradition. Both these poets have a passionate love towards their ancient folk-culture. Both of them introduced various ingredients from folk-culture which includes folk-tales; fairy-tales, legends, myths, folk-songs, rustic words etc. In their poetry the local colour finds its due expression. The topic of this discussion also encompasses the deep reverence of both these poets towards their native culture heritage.

In this chapter the main attempt is to present an abstract of all the earlier chapters. Another important objective of this analysis is to show the contribution of both these poets in enriching their respective culture and languages. Moreover the discussion also highlights the contribution of both these poets towards forming a new style in poetry which tremendously influenced the poets of the new-generation. This comparative and contrastive study of these two poets have been analysed from all aspects like their sources, chronological developments, similarities, feelings and emotions and others. It has been established that there are many similarities between Jibanananda Das and Nilmani Phookan as far as their love of nature, concept of love, awareness of death, sense of history and consciousness of folk cultures and heritage are concerned. Besides this, Jibanananda Das had a tremendous influence on Nilmani Phookan. The impact of Jibanananda Das over Nilmani Phookan is immense and this totally changed the whole thought process of Nilmani Phookan which prompted him to observe this world with a new outlook. It is beyond doubt that there are some differences between them but inspite of these differences Jibanananda Das is the only poet
with whom Nilmani Phookan could identify himself with. This topic has been elaborately discussed here.

The enormous contribution of these two poets towards the enhancement of their native culture and language is praiseworthy. Both these poets explore the literature of the world and collected from it the main resources and introduced them in their regional poetry without maligning the purity of it. They tried hard to revive their past by adding new colours to the ancient traditions, customs and rituals. This has resulted greatly in enriching their respective cultural heritage. It is mainly for this, their lifelong contributions towards their respective literature which make them definitely deserve the title of being called the original poets.

In the contemporary Assamese as well as Bengali literature the impact of both these poets are overpowering. Both of them are very much successful in influencing the poets of the new generation.

Jibanananda Das during his life time had influenced a large number of upcoming poets. Buddhadeva Basu though had great reverence for Jibanananda Das but there was no influence of Jibanananda Das in his poetry. During the thirties and fourties Sanjay Bhattacharjee was impassioned by Jibanananda Das, and traces of Jibanananda's style of writing could be found in his poetry. So, it can be said that Sanjay Bhattacharyya was the first Bengali poet who was greatly influenced by Jibanananda Das. In the later part there were many poets who had imitated Jibanananda Das, in their writings, they were Dhirendranath Gangopadhyya, Ramendra Desmukh, Nirendranath Chakroborty, Birendra Chattopadhyya, Shakti Chattopadhyya and even Joy Goswami. Shamsur Rahman and Al Mahamud of Bangladesh are also influenced by Jibanananda Das. The interesting fact is that even Nilmani Phookan fall under this category. But today these poets have made
their own name and have established themselves in their respective literature with their individual geniusness.

The Assamese literature is also indebted to Nilmani Phookan for his remarkable contribution of successfully exposing the richness of Assamese literature to the outside world. He started a new trend through his extra ordinary use of poetic diction, metaphor and similes which made the later poets to adhere to it. Several new poets came up following the trend formed by Nilmani Phookan but at the same time they are successful in retaining their own individuality some of the notable poets of this category are Samir Tati and Sananta Tati, Anuvabh Tulsi, Bipuljyoti Saikia, Nilim Kumar etc. But the favourite disciple of Nilmani Phookan could definitely be Samir Tati and Sananta Tati, who are successful poets of contemporary Assamese poetry.

After this exhaustive study of Jibanananda Das's and Nilmani Phookan's poetry it can be concluded that both these poets are the undisputed lord in their respective poetic world which indicates that these duo could remain immortal in the world of their respective poetry.