CHAPTER V

HITESWAR BOR BORUAH'S APPROACH TO SONNETS:

(1) The Sonnet-models before Bor Boruah.
(ii) Bor Boruah's Predecessors in the Assamese Sonneteering literature.
(iii) Bor Boruah's Sonnet-Poetry: MILAC
(A Garden of Flowers)
(iv) Bor Boruah's Sonnet-sequence: CAKULO (Tears)
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1) The Sonnet-models before Bor Boruah.
2) Bor Boruah's Predecessors in the Assamese Sonneteering literature.
3) Bor Boruah's Sonnet-Poetry: MILAC (A Garden of Flowers)
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1) Before taking into discussion Bor Boruah's Sonnets and Sonnet-sequences as an art-form it will be interesting to see the sonnet-models that came to Bor Boruah through his studies of English and Bengali literatures of the time. In the hey-day of the Assamese romantic poetry in the last decade of the nineteenth century and the first two decades of the twentieth the impact of these two resourceful literatures on the young Assamese writers was immense. We have already seen the impact of Madhusudan on the Assamese kavya through his Machuadbadh Kavya. Equally important is the impact of Madhusudan's Caturdasha Kavita-balika (Sonnet-Poetry) in the growth and development of the Assamese sonnet-poetry. Besides Madhusudan there is Rabindranath Tagore whose poetic genius stands like a colossus before the Assamese probationers in the romantic poetry, and the Tagorean model of sonnets through his innovating experiments paves the way of the Assamese sonneteering literature.

Over and above these sonnet-models from Bengali, there are the models of Shakespearean Sonnets and the sonnets of other famous English poets like Milton, Wordsworth and Keats. We have already seen the impact of Shakespeare on the epic thought and philosophy of Bor Boruah in our discussion of his kavyas. And a similar impact of the Shakespearean sonnets will be seen on the growth and development of the Assamese sonnet poetry.
When we take all these impacts into consideration the two great original models of sonnets - (i) the Petrarchan and (ii) the Shakespearean present themselves before our eyes. The history of sonneteering literature in the world becomes an interesting reading through the impacts and variations of these two original models. And through variations and intermixtures of these two set models new types of sonnets came to be written in the various literatures of the world. We shall discuss below in brief these two set models of sonnets and their varying influences on the creation of new genres of sonnet-poetries.

The sonnet as defined in *Chambers’s Twentieth Century Dictionary* is “formerly, a short (esp. lyrical) poem; now, always one of fourteen lines of ten or eleven syllables, rhymed according to one or other of certain definite schemes, forming an octave and sestet, properly expressing two successive phases of one thought.” This may be treated as a classical definition of a sonnet, and it does not include the sonnets of the loose type which is generally known as the romantic type. There are some critics who call this loose type as mere fourteen liners, and do not class them into the category of the sonnet poetry. But the history of the sonneteering literature of the world makes it crystal clear that only one type of rhyme-scheme, say the Petrarchan, and the division of a sonnet into octave and sestet have been discarded in favour of various other rhyme-schemes. “Indeed, at all periods, fascination with the idea of the sonnet has tended to take precedence over its legitimate use. There are a multitude of experiments adapting
its rhyme-schemes to the poet's particular talents, and its history is littered with strokes of brilliant licence and the drudgery of persistent misunderstanding.¹ This has been amply proved by Shakespeare with his sonnet-sequence, and the Shakespearean sonnets have come to stay. In course of time the Shakespearean type has stood as a new model to be imitated by promising sonneteers of the world. Again, the sonnet has appeared as a distinctly different model in France and it has inspired many to try their hand in the French model of sonnet-poetry. In English alone the master geniuses like Milton and Wordsworth are not the blind imitators of the Petrarchan model and they have, to their credit, their own innovations. Coming to the Indian scene, Madhusudan, who took to sonneteering by way of 'rivalry', is never a blind imitator of Petrarch. Madhusudan opines: "In my humble opinion, if cultivated by men of genius, our Sonnet in time would rival the Italian."² Being well versed in Italian and having read Petrarch in the original Madhusudan has come to sonneteering in Bengali after the classical model. But, in spite of his adherence to the classical model with strict conformity as far as practicable, Madhusudan has his own innovations to this art-form. Rabindranath Tagore also with his immortal poetic genius carries on various experiments in the sonnet form. As a sonneteer, though he belongs to the Shakespearean camp, Rabindranath tries his hand in the Petrarchan model also. Even in a sonnet written in the Shakespearean form Rabindranath creates a distinct break as between the

² An extract from a letter written by Madhusudan to Rajnarayan Basu.
octave and sestet of a pure Petrarchan sonnet. Again, in a sonnet, rhyming in the Petrarchan model, Rabindranath uses three quatrains and a rhyming couplet as in a pure Shakespearean sonnet. Besides the sonnets written with intermixtures of the qualities of these two art forms of the genre, Rabindranath has created another type which consists of seven rhyming couplets. Mohitlal Majumdar observes: "What kind of sonnets has been produced by the greatest lyric poet of Bengal? Its answer is,— Rabindranath has produced many good fourteen liners— but not a single pure sonnet." There are critics who do not like to place the Tagorean types into sonnet proper, and some of them even want to exclude the loose Tagorean type from any critical discussion, merely ascribing them as fourteen liners. But this loose type of Rabindra sonnets has got profound impact on the Assamese sonnets, when this literary genre has first appeared in the domain of Assamese poetry.

It has, therefore, become clear that the sonnet-form has undergone many variations in the hands of the master poets since the time of Petrarch down to the modern age. Even its content also the sonnet has undergone changes. The theme of the classical sonnet-sequences is 'love', and Petrarch sings of his lady-love Madona Laura in his sonnet-sequence. Shakespeare in his sonnet-sequence takes up the theme of love. But since the time of Milton there has occurred a major change in the thematic aspect of the sonnet. Milton sings of things other than love in his immortal sonnets. In the nineteenth

3. Bangla Sahitya Chanda: p. 190 (The extract is translated from the original in Bengali.)
4. Dr. Uttam Kumar Das: Bangla Sahitya Sonnet. p. 127.
century the sonnet has been taken as a vehicle for "the expression of peculiar individual feelings and was associated with mundane affairs and public passions of social, political and religious life." A study of the sonnets by Wordsworth carries an ample proof of the above contention. Wordsworth, the father of the English romantic poetry of the nineteenth century, has also become the master-sonneteer of the time. "It is to Wordsworth that we owe the great and endearing popularity of the form, and possibly even the revived appreciation of Shakespeare's sonnets, which is well-known, Steevens refused to reprint on the ground that they were unreadable. Wordsworth, not merely by the surpassing beauty of his 20 or 30 sonnets, but by his 'sequences', is the modern founder of the genre." Like Wordsworth, Coleridge, Keats, Rossetti and Elizabeth Barrett Browning also came to write sonnets, dealing with themes, both general and private. It is, therefore, seen that in form and content the classical sonnet has undergone many changes, and the romantic type has become immensely popular.

Let us now discuss in brief the set models of the sonnet-form in respect of its rhyme-scheme and other qualities.

(a) The Petrarchan Model:

Francesco Petrarch (1304-1374), the famous Italian poet, has sung his love for Laura in his sonnet-sequence which is divided into two sections: poems to Laura when she is alive; and poems to Laura when she is dead. The fourteen lines of a

Petrarchan sonnet have two broad divisions - Octave and Sestet. The eight lines of the octave are again divided into two quatrains, while the six lines of the sestet are divided into two tercets. There is a complete end-stop after each of the quatrains and the tercets. In 303 sonnets out of a total of 318 Petrarch uses enclosed rhymes: a b b a in the two quatrains of the octave and this enclosed rhyme is said to be the Petrarchan rule, and the alternating rhyme: ab ab is nothing but an exception. The two rhymes of the first quatrain are being repeated in the second, and the rhyme-scheme of the octave is: a b b a, ab ba. The number of rhymes in the tercet is either two or three. With two rhymes the tercets appear as c d c, d c d, while with three rhymes the tercets appear as c d e, e d e. The three rhymes in the tercets with slight variations appear as c d e, d e e in some Petrarchan sonnets.

The greatest success of Petrarch, as the father of the classical sonnet-form, lies in his creation of a distinct pause or break (volte) between the octave and the sestet.

The Italian sonnet which has been popularised in the name and fame of Petrarch since the fourteenth century is said to have been mostly indebted to Guittone of Arezzo (d. 1234) who firmly established the laws as the "only begetter" of this sonnet-form. Prior to him Piero delle Vigne (d. 1249), the famous chancellor of Frederick II is said to have offered "a very early specimen of the sonnet of a tolerably finished kind." Moreover, Dante Alighiere (1265-1221), the famous

Italian poet, who has earned immortal fame for his epic *Divina
Commedia*, writes 25 sonnets that are included in his *Vita Nuova*.
And in all these sonnets the immortal poet sings the glory of
his divine love for Beatrice, the inspiring lady of his divine
poetry.

(b) The Shakespearean Model:

The sonnet-form that comes into prominence in the magic
touch of mighty Shakespeare (1564-1616) has already passed
through the pens of Sir Thomas Wyatt (1503-42) and Henry Howard,
Earl of Surrey (1517-47). To Wyatt goes the credit of writing
the first sonnet in English. Both Wyatt and Surrey, having
travelled in Italy, came under the influence of the Italian
Poesy, of which Dante, Ariosto, and Petrarch were the masters.
Being inspired by the immortal Italian Poesy these two English
poets took to the writing of sonnets in English. And they are
said to have polished the rude and vulgar English tongue and
have elevated it in metre and style. In other words, they are
known as the 'reformers' of English metre and style.

The sonnet-form that has been developed by Surrey has at
last become immensely popular all over the world through the
immortal genius of William Shakespeare, and the English sonnet
has been marked by the name of Shakespeare. Although the
sonnets of Shakespeare were composed within 1594, they were
first published in the book-form in 1616. Out of a total of
154 sonnets Shakespeare devotes 126 to his patron 'Mr. W.H.'
and 28 to 'the Dark Lady', and the sonnet No. 126 cannot be
taken as a sonnet of the usual Shakespearean type.
The rhyme-scheme of all the Shakespearean sonnets is the same, and we can illustrate it with the help of a sonnet from the sequence. Let us quote the Sonnet No. 138:

"When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unlearned in the world's false subtleties.
Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue;
On both sides thus is simple truth suppress'd.
But wherefore says she not she is unjust?
And wherefore say not I that I am old?
O, love's best habit is in seeming trust,
And age in love loves not to have years told.
Therefore I lie with her, and she with me,
And in our faults by lies we flattered be."

The rhyme-scheme of this sonnet is ab ab cd ef ef gg. Each of the three quatrains is rhyming alternately, and the third quatrains is succeeded by a rhyming couplet. The octave-sestet division and the distinct break or pause between the octave and the sestet of a typical Petrarchan sonnet are absent in that Shakespeare. The three quatrains, rhyming alternately, develop a subject with poignancy and emotional ease, and the couplet sums it up. Within the rigid frame-work of the sonnet rhyme-scheme the poet tries to develop a single thought with the best possible advantage. A critic is right when he says:
"The sennet (whether Italian or English) always aims at intensity. Therefore the best senneteers always try to evolve a single mood or image in a sennet. In stretching, there is always an implied fear that the intensity may be lost, and at worst, there may not be any singleness of purpose which is almost indispensable for the sennet-form."  

(c) Variations of these two models:
Milton; Wordsworth; Madhusudan; Rabindranath;

The two original models of the sennet-form as discussed above have undergone innumerable variations in handling by the subsequent geniuses in the domain of Senneteering. And for the sake of illustrations we are taking Milton and Wordsworth from English, and Madhusudan and Rabindranath from Bengali as the impacts of these two literatures are immensely felt in the growth of the Assamese sennets.

John Milton (1608–1674) with his classical genius has the credit of ushering in the Petrarchan form of sennets into English, bidding good-bye to the prevailing Shakespearean type. But Milton's poetic genius was chiefly concentrated in the creation of epics. And in a period of thirty years he could compose only 24 sennets, of which 5 were written in Italian. The two quatrains of the octave of a Miltonic sennet contain two enclosed rhymes: a bb a a b b a. And in the two tercets of the sestet there are as many as eight types of rhyme-scheme i.e. (1) c d c, d c d; (2) c d e, c d e; (3) c d e d c e.

It is interesting to note that in many of the Miltonic sonnets there is no end-stop between the two quatrains of the octave, and the wave of thought that rises in the octave continues to spread up to the first or the second tercet of the sestet. And this is a distinct variation from the pure classical rhyme-scheme of the Petrarchan model. The following sonnet of Milton entitled 'On His Blindness' proves the point:

When I consider how my light is spent
Here half my days, in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest He returning chide, -
Doth God exact day-labour, light denied?
I souldly ask: - But Patience, to prevent
That murmur, soon replies; God doth not need
Either man's work, or His own gifts: who best
Bear His mild yoke, they serve Him best: His state
Is kingly; thousands at His bidding speed
And post o'er land and ocean without rest: -
They also serve who only stand and wait.

Here there is no end-stop between the two quatrains of the octave, and the flow of thought continues uninterrupted from the octave to the sestet.

10. Ibid. p. 59
William Wordsworth (1770-1850): We have already mentioned how William Wordsworth, the father of the nineteenth century English romantic poetry, has popularised this genre of lyric poetry, taking for himself the credit of writing 523 sonnets. He deals with in his sonnets and sonnet-sequences various topics like love, nature, religion, travel and patriotism. Like Milton he also brings about his own innovations in the rhyme-scheme of the sonnet, but basically he belongs to the Petrarchan camp. The following Wordsworthian sonnet - entitled 'Composed Upon Westminister Bridge, September 3, 1802' presents itself before us as a good model:-

"Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This city now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air:
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep:
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still."

The rhyme-scheme is Petrarchan: a b b a, a b b a, c d c, d c d. But there is no end-stop line at the close of the
first quatrain of the octave. The pause between the octave and
the sestet is not very prominent. The last two lines of the
sestet appear as the rhyming couplet of a Shakespearean sonnet.

Madhusudan Datta: (1824-1873) Madhusudan Datta, well-versed
in English and Italian, is the pioneering poet to sow the seeds
of the European renaissance on the soil of Indian poetry of
the nineteenth century through the medium of Bengali. He puts
forth models in epic and sonneteering poetries, not only in
Bengali but also in Assamese. Madhusudan takes up Petrarch
as the model of his sonneteering with many variations in his
Caturdasapadi Kabitaabali. He is careful enough in the formation
of octave and sestet of a sonnet and in bringing about end-stops
between the two quatrains of an octave and also sub-stops bet­
ween the two tercets of a sestet. Inspite of his conscious
handling of the art-form Madhusudan, in some of his sonnets,
continues to carry the wave of a thought through the quatrains
of the octave to the sestet. In this type of sonnets as in
Milton he does not maintain the pause between the octave and
the sestet. But Madhusudan is careful enough in maintaining
all the classical rules in his sonnets written after the Petrar­
chan model. In Madhusudan the two quatrains of the octave are
either alternating rhymes or enclosed rhymes and inspite of
the variations in rhyming he remains basically a classical
artist in the sonnet-form.

Another innovation that Madhusudan brings about is the
use of the fourteen syllables in each line of the fourteen-
lined sonnet against ten syllables of the English type, 12 of
the French type and 11 of the Italian type. Madhusudan maintains this syllabic form all throughout his sonnets. Of course, the post-Madhuaudan poets successfully experimented eighteen syllabled form in the Bengali Sonnet poetry. But the prominent Bengali critic and sonneteer Mohitlal Majumdar prefers the 14-syllabic stanza to 18-syllabic one. 

Madhusudan's another bold innovation into the sonnet poetry based on the Petrarchan model is the variety of themes. His sonnets do not aim at the treatment of love either in individual poems or in sequences. Madhusudan expresses most of his personality and best of his feelings in his sonnets, and the sonnets taken together may be called a diary of the poet's personality. As in Shakespeare, so in Madhusudan, a poet endowed with negative capability takes resort to lyricism, which in the case of both the poets, finds an elevated expression through a series of sonnets. On love Madhusudan writes only five sonnets and all the other sonnets numbering 105 deal with (1) the Poet's self-introduction and self-analysis; (2) his mother-tongue and the mother land; (3) eulogies to great poets and writers; (4) heroic qualities of some characters taken from the Indian epics; (5) objects of Nature; (6) his philosophic ideas; (7) his religion and culture.

The variety of the subject-matters treated by Madhusudan in his sonnets is at the root of inspiring the Assamese sonneteers in this difficult art-form, and this inspiration is quite obvious in the choice of subject-matters by Hiteswar Bor Boruah

for his sonnets included in his *Mālaq* (A Book of Sonnet-Poetry),
and it will be recalled when we take up *Mālaq* for our discussion
in this Chapter itself.

**Rabindranath Tagore** : (1861-1941) : Among all the poets that
have tried their hands in the creation of sonnets with their
own innovations according to the depth and nature of their
poetic geniuses, Rabindranath Tagore stands most prominent. A
rare genius like Rabindranath cannot remain content with what
has been already there both in the form and content of any
art-form, and his mind soars up to any new horizon that opens
up before him. True to his genius, Rabindranath carries on end­
less experiments in all the literary forms including the sonnet.
In all his sonnets, numbering 288, we have the traces of his
innovations and experiments. In spite of his being well versed
in both the sonnet models, - Petrarchan and Shakespearean, -
Rabindranath delves deep into innovations. He writes sonnets
on both the models. In the outward form of the sonnet Rabindra­
nath belongs to the Shakespearean camp, while in the internal
form he is near Petrarch. He maintains the technique of the
distinct pause between the octave and the sestet of a sonnet.
And this is there not only in the sonnets near the Petrarchan
model, but also in the others of the pure Shakespearean type
as well as in some of those written without any regular rhyme-
scheme. In short, the impact of the Shakespearean model is
mostly seen in all the sonnets of Rabindranath. With the Pet­
rarchan rhyme he creates the Shakespearean type with three
quatrains and a couplet, and the Shakespearean rhyme he creates
the distinct pause between the octave and the sestet. By such an inter mixture of the sonnet-elements of the two different types, Rabindranath adds "a rare variety in the art-form of sonnet." 12

Rabindranath has created another loose-type of sonnet which is accepted by the critics not as sonnet but as mere fourteen liners. In this type there are seven independently rhyming couplets. Though this type does not find a place in the discourse of the sonnet, it is of importance to us as this type has inspired several Assamese sonneteers to create similar type of sonnets. It stands as a controversial question whether this type of sonnets can be accepted in the genre itself or not. To our opinion, if other accompaniments of a sonnet, - such as the compactness of thought, oneness of purpose, lucid and rhythmic development of an idea and above all the fineness of poetry, - continue to exist, we must accept them as a new type of modern sonnets. In the context of the variations and innovations hitherto brought about in the domain of the sonneteering literature in the world since the time of Petrarch down to the modern time, we cannot stick to any rigid formula in this genre. With the beginning of its art-form being enveloped in obscurity, the history of sonneteering in the world appears to have been an endless channel of newer and newer experiments, and it is but futile to emphasise on the classical model of the genre only.

Having discussed the original models of the sonnet-form and their applications through variations by a few English and

12. Ibid. p. 137.
Bengali sonneteers, we now propose to discuss the growth and development of the sonnet-poetry in Assamese through the pens of the predecessors of Hiteswar Bor Boruah. And it will be seen how Bor Boruah comes atop the list of all the Assamese sonneteers including his predecessors, contemporaries and successors as Madhusudan in the Bengali sonnet-poetry.

(i1) Hiteswar Bor Boruah's Predecessors in the Assamese Sonneteering Literature:

(a) Hem Chandra Goswami; (b) Chandra Kumar Agarwalla; (c) Lakshminath Bezbarua; (d) Padmanath Gohainbarua.

(a) Hemchandra Goswami; (1872-1928)

The first of the four predecessors of Hiteswar Bor Boruah in the Assamese Sonneteering literature is Hemchandra Goswami who reserves for himself the entire credit of introducing into Assamese the Petrarchan model of sonnet for the first time in the early nineties of the nineteenth century. And here is the beginning of the sonneteering in Assamese. While introducing his Phular Cāṭl (an anthology of lyrics and sonnets) in its first edition Goswami writes: "Several of these poems were written when the writer was 13/14 years old and at that time there were no samples of any lyrical poems and sonnets in the Assamese language." And in his Phular Cāṭl Hemchandra Goswami presents us three sonnets based on the Petrarchan model: 'Priyātmār Cīthī' (A letter from the Beloved), 'Hāṁhā-Kanda' (Smiles and Tears) and 'Hāṁneswar Mahanta' (the poet's friend).

The first of these three sonnets has already made a mark in the history of Assamese literature not only as the first

13. The extract is translated into English from the original in Assamese.
sonnet in the language, but also as the best specimen in Assamese of the sonnet in the Petrarchan mode. True to the classical tradition the sonnet deals with the impact of a love-letter received from the beloved. We quote the sonnet below to have a flavour of its rhyme-scheme and poetic beauty:

"Saundarjyar bukar kācali udangāi
Prakṛtir co-ghar călo pi' pit;
Kukurāthengīā sei ākharkitit
Yi mohini, sanē āche kato āru nāi l
Kavi-nikunjat phuli kata kavitāī
Malayāt uti uti phure prthivit,
Tomār cithye kintu jāne yiti gīt
Kavitār kāvyā tār gondhako nāpāi l
Phul phule, sari yāi, śakai banani,
Basantar māhipāt radat lerele;
Tomār cithye, priye, jāne ki mohini
Nītan nohā bāhi na na phul male ā
Yata 'sungo, cumā khāō, nālāge āmani,
Hṛdayat hēpāhar bhūtā tārā jvalē l"

[Removing the wrapper from the chest of Beauty I have thoroughly searched the green-room of Nature, but I have not come across the charm that presents itself in the ugly-shaped hand-writings (of my beloved.). Many a flower-like poem blooms in the bowers of the poets and spreads its fragrance in air on the earth. But the essence of poetry does not have the scent of that very song which your letter is acquainted with. Flowers bloom to wither away and the grass also withers. But your letter...
is endowed with such a charm that it never withers, and instead it blooms anew always. The more I smell and kiss it, the more I become interested and more the bright star of desire glitters in my heart.)

The content of the sonnet is really superb as poetry. The idea is developed in the octave: there has been intent searching for a charm in Beauty, which the poet ultimately finds in the beloved's letter. The idea takes a new turn towards solution in the sestet, and it presents a fine contrast between the eternal blooming of love (through the love-letter) and the momentary blooming of the natural flowers.

In the Petrarchan rhyme-scheme of the sonnet it is observed that the two quatrains of the octave are distinctly separated from each other, but such a separation is not there in the two tercets of the sestet. The last two lines carry the impression of a rhyming couplet. The rhyme-scheme of the sonnet is: a b b a, a b b a, c d e, d c d.

Hemchandra Goswami's two other sonnets—'Nāihā-Kandā' (Smiles and Tears) and 'Hātineswar Māhanta' (the poet's friend) may be called elegiac sonnets. The former was written at the death of Sursundari Devi, wife of Jogeswar Barakataki, while the latter one was composed at the death of the poet's friend. These two sonnets are also based on the same model as that of the 'Priyatanār Cithi."

14. Dr. Mahendra Bora in his Fundamentals of Assamese Metre (p. 375) fails to take note of these sonnets of Hemchandra Goswami. His observation cannot be accepted when he says: "But is is a matter of regret that Goswami did not pen even a second of the kind."
The impact of the Madhusudan is clearly seen both in the pattern of the rhyme-scheme and in the use of fourteen syllables in each line of the sonnet. And all these sonnets stand as the perfect model to be imitated by the succeeding sonneteers in Assamese.

(b) Chandra Kumar Agarwalla (1867-1938)

Chandra Kumar Agarwalla is well known as the most prominent of all the Assamese romantics for his simplicity of dict-ion and addition of strangeness to beauty. He is not only a poet and prophet of Nature but also a broad humanist. His Pratima, one of the best anthologies of the Assamese romantic poetry, contains three fourteen liners - 'Sandhiyā' (Evening), 'Akalsariyā' (the Solitary one) and 'Sundar' (the Beautiful). The first of these three contains seven rhyming couplets and may be called a loose Tagorean Type. We can conceive of a division into octave and sestet, from the distinctiveness of thought, if not from the rhyme-scheme. Moreover, the last rhyming couplet is the reminiscent of a Shakespearean sonnet. The next 'Akalsariyā' (the Solitary One) follows the rhyme-scheme of the first without any apparent division into Octave and sestet even from the distinctiveness of thought. The last one 'Sundar' (the Beautiful) presents an interesting rhyme-scheme. The first four couplets rhyme alternately, while the last three are purely rhyming couplets. There is a concentrated thought or expression in the last of these three couplets as in that of the Shakespearean type. Chandra Kumar is never a sonneteer, but these three fourteen liners based on the
loose Tagorean type with a tinge of the Shakespearean type present an interesting reading. The impact of Rabindranath is best felt in these sonnets.

(c) **Lakshminath Besbarua** s (1868-1938) s

Lakshminath Besbarua, popularly known as the 'Charioteer of Literature' in Assam, is the most important personality in the 'Jonaki' Circle. He selects for himself the domain of the Assamese prose, to which he contributes dramas, social satires and short stories. And his writings in these branches stand as pioneering works which establish him as the Charioteer of Literature in true sense of the term. But he never aims at poetry as a mission, although poetry is born out of him. Besbarua's anthology of poetry entitled *Kadamkali* (1913) contains some of the best specimens of the Assamese lyrics as well as one fourteen-liner. And this fourteen-liner entitled *Prem* (Love) contains seven rhyming couplets: (a a b b c c d d e e f f g g).

It is based on the loose Tagorean model. The poet sees the prevalence of love through all the creations of the universe, and the idea gets concentrated in the closing couplet of the poem. Except this solitary creation we do not have any other poem even of the loose Tagorean type from the pen of Besbarua.

(d) **Padmanath Gohainbarua** s (1871-1946) s

Padmanath Gohainbarua, a contemporary of Hiteswar Bor Boruah, has taken to almost all the domains of Assamese literature i.e. serious prose, poetry, drama and novel and has come to be recognised as one of the precursors of Assamese romanticism.
After the introduction of sonneteering into Assamese by Hemchandra Goswami, only Gohainbarua has come to this genre with a promise. Had there been no Hiteswar Bor Boruah, Gohainbarua could have claimed the honour of the topmost sonneteer in Assamese. Gohainbarua published two books of poetry - Jurani and Phular Čānaki which are regarded as the best specimens of the Assamese romantic poetry.

Jurani contains 22 sonnets based on the Tagorean model, and they are: 'Kavita' (Poetry), 'Kavi' (Poet), 'Man' (Mind), 'Kalpanā' (Imagination), 'Prakrti' (Nature), 'Rup' (Appearance), 'Sāhī' (Lute), 'Gs' (Song), 'Kā' (Pen), 'Mahī' (Ink), 'Pratham' (First), 'Ādi-Anta' (Beginning and End), 'Ādahīyā' (Aged), 'Brahmaputra' (The Brahmaputra River), 'Mahāi' (The Cīvud), 'Purani Āsam' (Ancient Assam), 'Paṭuwār Bhūr' (A raft made of plaintain trees), "Pelo" (Received), 'Rāmāyana' (The Indian epic), 'Ganābhīrām' (A historian of Assam), 'Āsam Āru Bengāl Des' (Assam and Bengal) and 'Urmīlā' (Wife of Lakshmana). The structure and the rhyme-scheme of these sonnets are Tagorean, containing seven rhyming couplets: a a b b c c d d e e f f g g. These sonnets of Gohainbarua, though based on the loose Tagorean type, contain other virtues, such as the development of a thought from quatrains to quatrains and its concentrated character in the final couplet, which are the basic features of a Shakespearean sonnet. If the poet would have used alternating rhyme scheme in these sonnets, they would have appeared as fine specimens of Shakespearean sonnets in Assamese. That Gohainbarua has taken to seven rhyming couplets in this series of sonnets shows
how deep was the influence of Rabindranath on the Assamese writers of the time. The following sonnet entitled Prakrti (Nature) proves our point:

"Sāntīr malyā bali prāṇ jūr kare,
śītal bārane tār jagat sāmare;
Aśānti radar tāp lāgile hīyāt,
Cātiphuti man-prān, nāī tāt gāt;
Māṇav hīyāt ēne pratibimbā kār,
Nāce kon dāponat mahīmā apār?
Dekhi rūp ēponār māje mugdha nār,
Nakare akari man rūp dāponaˈ
Bhābuk kabiye caku ghan pirikāi,
Chayātir ēdi rūp diye udīyāi;
Anukṛti bhīn rūpe nara-prakṛtīr,
Ēdi ārhi sate mīle bājat aratīr,
Kane jūr, kane ghor, kānteke pralay,
Nopovā bimugdha nare prakṛti āsāy."

(lat. quatrain: (Nature's) pleasing breeze blows and pacifies human heart and its wild colour envelopes the world. When the piercing heat of the sun falls on heart (body), the mind becomes restless and one becomes unhappy physically. 2nd quatrain: whose is the image that appears in the human heart and in what looking-glass is dancing endless mystery? Man remains satisfied by seeing his own appearance, and he does not care a little to notice the appearance of the looking-glass. 3rd quatrain: The thoughtful poet with his quick-moving eyes opens up the reality beyond the illusory appearance (Chayā) and the different shapes of Man and Nature get merged in the reality (ēdi rūp)
beyond the outward aspect of Nature. The final couplet: At times it is pleasing; at times it is mighty; and suddenly it brings about destructions. The charmed man fails to get at the mystery of Nature.)

In the 'Addendum' to Jurani there are 13 sonnets and all belong to the Shakespearean model in structure and rhyme-scheme. And these sonnets are: 'Jurani' (a cooling draught), 'Mātr' Mor' (My Mother), 'Abode-Aikon' (the poet's sister), 'Hemchandra Goswami' (the first Assamese sonneteer), 'Rohini Kānta Haṭibarua' (the poet's son-in-law), 'Manikchandra Barua' (An Assamese Scholar), 'Lukmvā Hānhi' (Concealed Laughter), 'Somar Samsār' (Golden World), 'Nārāyanī Handique' (the poet's sister), 'Satyanath Bora' (A prominent litterateur of Assam), 'Kamala Kanta Bhattacharjee' (A patriotic poet of Assam), 'Kamalakanta Barua' and 'Harinath Gogoi'. Most of these sonnets are eulogies on the poet's friends and relatives as well as on prominent personalities of Assam.

In Phular Cānakī (Flower Models), another anthology of Gohainbarua's poetry, there are as many as 5 sonnets written after the Shakespearean model. Of these the first one entitled 'Kavītā' is worthy of its high poetic thought. In this sonnet there are four quatrains rhyming alternately: ab ab. cd cd. ef ef. gg. Though the thought is developed from quatrains to quatrains, it does not have its due concentrated expression in the rhyming couplet, which is indeed weak. Of this series the last one 'Kalpanā Caku' (the eye of Imagination) belongs to the loose Tagorean type of sonnets.
Unlike his predecessors Hitesvar Bor Boruah comes to this genre with conscious efforts and devotes himself solely to it without trying his hand in any kind of shorter lyrics except the longer narrative poems and the historical epics we have already discussed. Bor Boruah's anthology of sonnets - Māloc published in 1918 contains almost all the sonnets of his Dhopākāli (Part I)(Buds) which saw its publication as early as 1902. In the Preface to Māloc Bor Boruah mentions, first of all, the name of Francesco Petrarch, at whose instance the sonneteering came to be in vogue in almost all the literatures of Europe. Then he mentions the name of Michael Madhusudan Datta who had shown the path of sonneteering in Bengali. It is, therefore, obvious that the inspiration for writing sonnets came to Bor Boruah direct from Madhusudan who was very close to Assamese. Any learning in the technique of Petrarchan sonnets might have also come to Bor Boruah through Madhusudan. But it is seen that the sonnets of Māloc are more akin to those of Shakespeare than to those of either Petrarch or Madhusudan. And this is testified to by the fact that Bor Boruah quotes a few lines from a Shakespearean sonnet at the head of his Sonnet (Āvāhan), invoking the blessings of Goddess Bīṇāpāṇi for the success of his poetic endeavours. As Bor Boruah was well versed in Shakespeare, the influence of Shakespeare is definitely immense on his sonnets. The sonnets of Māloc are, therefore, the products of the union between the Petrarchan and the Shakespearean models, and the structure retains more of Shakespearean
than of Petrarchan blood. Another interesting phenomenon of Bor Boruah's sonnets is that the poet never follows the model of the loose Tagorean type of sonnets, a model which had profound impact on his predecessors except Hemachandra Goswami. Inspite of his innovations in the rhyme-scheme of the sonnet Bor Boruah accepts the term *Caturdaspadā Kavita* as a synonym for 'sonnet' in Assamese. He also uses 14 syllables in each line of his sonnets of *Mālaṅ*. And here he is the disciple of Madhusudan.

Bor Boruah's *Mālaṅ* contains 128 sonnets. We shall classify these sonnets according to subject-matters. The sonnets in sequences will be grouped together. Besides dealing with the technical aspect of Bor Boruah's sonnets, we shall endeavour to understand the philosophy of Bor Boruah that permeates in and through them.

It is observed in case of great writers like Shakespeare and Madhusudan that when they find it difficult to express themselves adequately through their regular vocations, such as dramas and epics, they take resort to the medium of sonnets. This is also equally true in the case of Hiteswar Bor Boruah. We have already observed in our reading of his Kāvyas how at times the poet's personal bitternesses come above the surface of his art and disturb his impersonal theme. Bor Boruah, therefore, comes ultimately to sonneteering where he can express himself most without any hindrance from the artistic point of view. And through the self-expressions in the sonnets Bor Boruah's philosophy presents itself before us. But before
coming to the thought of Bor Boruah's sonnets let us discuss the technical aspect of it.

From the structural point of view almost all sonnets of Bor Boruah belong to the Shakespearean model with three distinct quatrains and a rhyming couplet. Only two sonnets entitled 'Kabi' (the Poet) and 'Nilam' (The Shameless one) are after the Petrarchan model. In the rhyme-scheme of his sonnets Bor Boruah does not care to follow any copy-book models, either Petrarchan or Shakespearean, and boldly brings about his own innovations. We can divide his sonnets broadly into two categories from the point of view of the rhyme-scheme: (a) the Intermittent Rhyme-Scheme and (b) the Mixed Rhyme-Scheme after the Petrarchan and the Shakespearean models. The former rhyme-scheme appears as ab x b, cd x d, ef x f, gg, while the latter appears as a b b a, cd cd, ef ef gg or ab ba a b b a, cd cd, ee or as ab ba, c d d c, e d d e, f f or as ab ab, c d d c, e f e f, gg. or as a b b a, a b b a, a b ab, c c. And Bor Boruah enjoys maximum independence in this mixed rhyme-scheme. In some sonnets he starts the first quatrain with the Petrarchan enclosing type - a b b a, but in the second and the third he uses the Shakespearean alternating type cd cd ef ef and closes up with the Shakespearean rhyming couplet: gg. Again, in some others he uses the Petrarchan enclosing type in all the three quatrains, "but, unlike the Petrarchan model, each quatrain of the octave has its own independent sets of rhyming syllables. Besides, the principle is extended to the third quatrain, a fact, which gives a sense of continuity in the douzain, instead of having a transition of rhythm as soon as the octave is completed."14

We shall now take up one sonnet from each of the two broad divisions for the sake of illustration.

(a) An example of the Intermittent Rhyme-Scheme:

The sonnet entitled 'Sukhine ?' (Are they happy?) presents the best example of this rhyme-scheme:

Āru je dekhichā seyā mākar kolāt
Tilip tilip nāce kumalīya larā,
Nāi dukh, nāi sōk, bejār, santāp,
Hrday koma tār cira sukhē bharā 11
Kintu hāi! lāhe lāhe jāba laraṅgāl,
Lāhe lāhe haba dekā, dekhība "Saṁsār"!
Bīṣam oṣkraṭ ghūri kāndība phēkuri 11
Kone kai, cira sukh komal larār?
Sei gābharūti, hāi! jagat-mohīnī,
Manī keru khāru pindhī raṃak-jaṅkā;
Jauvan-madat māti haiche bibhol,
Tuchha bhābi tuchha ḫāne hāhe jāgtak 11
Dūdīnār pāche kintu nāthāke jauvan,
Bārdhyake je sej sukh karība harāṅ 11

(And you are seeing the baby dancing in the mother's lap. His soft heart is full of eternal happiness. And there is no room in it for pain, sorrow and suffering (First Quatrain).

But alas! slowly the childhood will disappear, and the youth will see the appearance of the world. The youth will weep, circling in the wheel of fire. Who says that there is eternal peace for the baby? (2nd Quatrain)
That young lady who charms the world and puts on ornaments
gorgeously is enraptured in youth and she cares a little for the
world and laughs at it. (3rd Quatrain)

But after some time the youth will vanish, and the old age will
steal away her happiness. (The rhyming couplet).

And its rhyme-scheme is: a b x b, c d x d, e f x f, g g.

(b) An example of the Mixed Rhyme-Scheme:

Let us now take a sonnet of the mixed rhyme-scheme where the
principles the Petrarchan and the Shakespearean models have coales-
ced into one. The sonnet entitled 'Guryva' (The Sun) appears to be a
Petrarchan one from the make-up of its octave, but the Sestet is
divided into a quatrain and rhyming couplet.

"Pubar phaledi tumi nitau ññai
Udyān nagar ban poharā sāgar;
Hahuvā padumak (preyasi prānar)
Nisār birah-dukha-santa gucā li
Deva tumi dibākar ! tumi jyotirmai,
Gucuvā endhar ghor tumi jagatar;
Nakara pohar matho narar antar
(Ajnān endhāre dhakā andhakarmai)"
Tejomai tumi deva ! ujjavāl kiraṇ
Dīyā dhāli jagatat, marisalanit,
Narakato (yadi kato thaka prthivīt)
Parbbatat, sāgarat, banato nirjan li
Ajnān endhāre dhakā manuhar hiyā
Poharibalal matho sakti näikiyā li"
You (the Sun) always appear in the east and throw your rays on gardens, towns, forests and seas. You cause laughter in the lotus (who is your lady-love) removing her sufferings of the night. (1st quatrain).

Oh Lord! you are 'Divakar', you are the epitome of light. You remove all thick darkness of the world; but you do not throw light into the human heart (which is enveloped in the darkness of ignorance). (2nd quatrain.) You are the epitome of energy, O Lord! you throw bright light on the cremation ground, on the hell (if it is on the earth itself), on the mountain, the Sea and the Solitary forest. (3rd quatrain.)

Man's heart is enveloped in darkness of ignorance, and you have but no power to remove it. (The rhyming couplet.) Here the rhyme-scheme is a b b a, a b b a, d c d c, e e. Inspite of the Petrarchan rhyming in the octave, it is basically a Shakespearean sonnet as there is no break between the octave and the sestet, and the same idea is developed in the dousain up to the couplet.

One of the two near Petrarchan sonnets of Bor Boruah, entitled 'Kavi' (The Poet), is taken up for discussion here in order to show Bor Boruah's handling of this form. It is interesting to note that after Hemchandra Goswami no other predecessor of Bor Boruah tried to develop the Petrarchan model. Only the Shakespearean and the loose Tagorean models acted as shaping influences in their sonnets.

"Maratat thäiki tumi nite lovä ghrap
Nandan-banat phula pärjät phul,
Ākā kata chabi tumi sundar atul
Amarā purar, kabi! amar parāp!"
Sukhe ārohan kari mānas-rathat
Kalpanā-rājyat tumī kata kydā karā,
Piyāh-ātur, hāi! narar dukhat
Amṛtar ras āni ājaliye dhara 11
Devata! Devata!! Kabi! e jajagatar
Tumiye jīvanta deva, pratimā devar;
Ki svarag, ki marat, ki pātāl purf,
Ki nagar, ki aranya, tīr sāgarar,
Sakaloke dekhā tumī, sakalote phuri
Ākā chabi sakalore, — tumī citrakar 11"

(Living on the earth you take the smell of the 'Parijāt' flower
that blooms in the garden of heaven, and you draw many pictures of
the heaven. O Poet! your heart is immortal! You drive the chariot
of your mind happily and discharge your various activities in the
land of imagination. You bring nectar to men who suffer from thirst
in their sufferings. Oh Poet! you are the god of this world. You
are the living god or the living image of god. You wander in the
heaven, in the earth, in the hell; you move about in towns, in
forests and on the sea-shore. You move everywhere and see every­
thing. You are the painter to draw the pictures of all.)

From the structural point of view the sonnet is very near the
Petrarchan model. Here is a distinct division into octave and Sestet.
In the octave the nature of the poet's work is narrated, while in
the sestet, which is a compact one, the poet is conceived of as a
living god with infinite powers. As in the other sonnets of Málač
we do not have a rhyming couplet here. Only deviation from the
perfect Petrarchan model is that here there are two pair of rhyming
syllables instead of one. The rhyme-scheme is: a b b a, c d d c, e e f, e f e. The other near Petrarchan sonnet of Bor Boruah entitled 'Nilāś' has also the distinct division into octave and sestet. In the octave there are two rhyming syllables instead of one. The first quatrains does not contain the enclosing pattern of rhyming. Moreover, one rhyming syllable of the octave is repeated in the sestet. So the rhyme-scheme is: a b a b, c d d c, a e f e a f. The sonnets of Malān can be classified according to certain principles. Irrespective of these principles we want to place the sequential sonnets in a separate section with a view to having a compact study.

1. Invocation to the Muse: 'Āvāhan'.

2. Religious Sonnets: 'Īśvar'; 'Kihre Pājim?'; 'Ketiyā Tomār Sei Pām Srijaraṇ; 'Prārthana'.

3. Self-analysis: 'Lakṣaṇ'; 'Ghṛṇā'; 'Āparā'; 'Āndhār'; 'Dhākanī'; 'Sitar jui'; 'Ses-Vikṣā'; 'Basanta kālat - Eti kulilai'; 'Uramilā'; 'Bandhu-Bidāi'; 'Durāśā'.

4. Poetic and Philosophic Ideas:

'Īśā'; 'Bhrānti'; 'Mane-khanā-pukhurī'; 'Sapam';
'Kavi'; 'Kavita'; 'Kalpanā'; 'Kovābhāturi'; 'Maurā Carā'; 'Ihakāl'; 'Nidrādevi'; 'Malinā Devi';
'Mṛtyu'; 'Khopāt Lērēlā Golāy'; 'Sukh'; 'Māyādevi';
'Pratidvāni'; 'Uti Jovā Ban'; 'Tapasvī'; 'Jauvan';
'Bijuli'; 'Nilāś'; 'Strīlajjā'; 'Bandhu'; 'Bandhutva';
'Satra'; 'Prabodh'; 'Mātri-Sneh'; 'Golāpardāre';
'Jātanā'; 'Pāharānī'; 'Hānhi'; 'Kāndon'; 'Gakulo';
'Suryya'; 'Padum'; 'Bhetphul'; 'Tagar'; 'Aisvarya';
'Khantek'; 'Jonaki Paruv'; 'Antimar Chabi'; 'Ki
Karote Kibhal'; 'Dhikkar'; 'Durgotsav'; 'Kama';
'Pran Aru Vidy'; 'Kanar Thuria'; 'Kono Ekhan Puthi
Padi'; 'Nohe Citrapat'; 'Chabi'; 'Phul'; 'Jas';
'Cinta'; 'Kalatharuv'; 'Prabhatar sobha'; 'Cum';
'Alingan'; 'Agaru'; 'Madar Phul'; 'Asati-Tirot-
Basy'; 'Barpatra'; 'Kamalarka-patitva'.

5. On Epical and Literary Characters:
'Sita'; 'Radha'; 'Radha Arun Brnda'; 'Sakuntala';
'Prosperolai cai Mirenda'; 'Mirenda'.

6. Elegiac Sonnets:
'Santvan'; 'Ana, Son ! Ana Churi'; 'Govar';
'Candra'; 'Padasal Bandhu (Lata) Krsna-Candrar
Neogar Mrtyut'; 'Sesgati'; 'Kono-Bandhur Mgr
Biyogat'; *** (Ka)'; *** (Kha)'; 'Ruplal Datta';
'Leknath Barua'.

7. Eulogistic Sonnets:
'Kavi Shakespeare'; 'Kavi Kalidas'; 'Mahapurus
Sankardev'.

8. Sequential Sonnets:
'Sukhine ? - A, B, C, D, E'; and 'Sukh Sraj Nai';
'Svavbar Git - A, B, C, D, E'; 'Mahabhram - A, B';
'Anutap - A, B'; 'Rajjr JI - Sakhilai - A, B, C,';
'Sakh - Rajjr Jilai'; 'Bachar Vidai - A, B,'; and
'Naton Bachar'; 'Orani - A, B'; 'Kataksar Sar - A, B,';
'Samarpan - A, B'.

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In the sonnets of Malac we have the full expression of Bor Boruah's personality as a poet. We may take the sonnets as the pages of his personal diary. At the beginning the poet invokes the Muse - Goddess Binapani and seeks her blessings for the creation of poetry, particularly because he has failed to receive any blessings from Lakshmi, the Goddess of wealth. In the religious sonnets the poet prays to God for forgiveness as he does not know how to worship Him due to his accompanying poverty and inherent ignorance. Akin to them are the sonnets of the poet's self-analysis. The poet who was born with poverty has fallen in the grip of family tragedies one after another. The glimpses of the poet's self-analysis that can be had in these sonnets appear in synoptical form in the sonnet 'Des Viksa' (Last Begging)

"Nakaba nakaba kike (mrtur pachat)  
Ki achile ki nachile sadbad gun l  
Kaba metho, 'ducaikut achil dudhari  
Tapat cakur panii, sokar kandrot' ll  
'Achil ekhani hiya' — Kovaa yadi kaba  
'Baliya-bhabere-bharaa, nirasaar ein  
Niras mukhat, aru eti humuniya,  
Antarat jnaim-oaksu dura-yaati-hin' ll  
Aru kaba, 'cariphale ghor bisadar  
Achil abari chaya; hiyar majat  
Uthali achil sadda sok-sagarar  
Thauki-bathuki dhan cira jivanat' ll  
Aru kaba, 'Bharatir bhabi Srilcaran  
Ucharag karishil gotoi jivan' ll"
(Don't tell anybody after my death about my good or bad qualities. Only say this much: "In the two eyes there were hot tears of sorrows". If you like you may also say, "There was a heart, full of mad thoughts, with signs of despair in the face and also with a sigh. And there was a thirst for knowledge in the heart without any far-sight." And also say, "He was enveloped on all sides by the shadows of deep sorrows and his heart was filled with the waves of the Sea of sorrow all throughout his life." And also say, "He was a worshipper at the feet of Goddess Bharati with a life-long dedication.)

Ber Beruah's major portion of the sennets is concerned with deep poetic and philosophic ideas. The poet's appreciation of poets and poetry may be had in the sennets like - 'Kavi', (Poet), 'Kavitā' (Poetry) and 'Kalpanā' (Imagination). His realisation on the failure of human hopes and aspirations may be had in the sennets like 'Āśā' (Hope); 'Bhrānti' (Deception); 'Mane-khanā-pukhuri' (Ambition of Mind). In the sennets like - 'Maurā Carāi' (Peacock) 'Khepāt Leralā Gelāp'(The Lotus withered in the lock), 'Suryya' (The Sun), 'Padum' (Lotus), 'Bhet-phul' (Violet), 'Tagar' (A kind of flower), 'Jenākī Paruvā' (Golden Glow-worm) and 'Pāw-vatar Śobhā' (The Beauty of the Mountain) Ber Beruah's intimate understanding of Nature as well as its relationship with man is beautifully expressed. The poet's reading of a tragic philosophy of life is also readily available in sennet like s 'Ihakāl' (This Life), 'Sukh' (Happiness), 'Māyādevi' (Illusion), 'Uṭi Jevā Ban' (Floating Grass), 'Tapasvī' (The Ascetic), 'Jauvan' (Youth) and 'Agaru' (A kind of Tree). Ber Beruah's searching for the tragic
vein of human life through his kāvyas and other longer narrative poems has its culmination as his own philosophy of life in the sonnets. The tragic tune of life is ringing all throughout his sonnets, and it brings about the bond of relationship between his kāvyas and sonnets. A deeper philosophy of life is very lucidly presented in the following lines:

"Jovā uti, jovā ban! tomār darei
Amioto ācho uti kāl-samudrat!
Kataār jāba āru lāgiba sotat,
Uti-buri toma dare, jāniče kāle 11
Nohovā keval tumi utichā sotat,
Kalār sotat utā goṭei jagat 11" (Uti Jovā Ban)

(O Grass! go on floating with the currents as we are also floating on the Sea of Time. How long we shall have to float on like this is known only to Time. You (Grass) are not the only thing to float on. The entire world is floating on with the currents of Time.)

With this intimate understanding of life the poet accepts renunciation and expects to become an ascetic (Tapasvī):

"Ene icchā hai Deva! dekhi taju mukh,
Bīsāmaī saṃsārar tiyāgi bhābanā
Irūpe Prabhuk karo nitau arcanā
Nīrave banat, bhuli saṃsārar dukh 11
Sakalore māyā eri, japi Prabhu-nām
Kāṭāo jīvan jen, eye manaskām 11"

(O Lord (Ascetic), by seeing your face, I want to renunciate the world of miseries and pray to God always in the forest. Getting rid of all illusions of the world I want to spend my life in prayers..."
The same idea is expressed in a beautiful simile in the
sonnet - 'Jauvan' (The Youth):

"Jivan-padum nite hale-jale, hai!
Dahā-rūpī pukhurīr panīr mājat!
Ki bīsvās tat? Kintu nita' sukhī
Kāl-rūpī bhayānkar radar tāpat!

(The lotus of life is always moving to and fro amidst water in
the pond of body. What reliance can be there on it? The lotus
of life is always withering under the scorching rays of the Sun
of Time.)

In the sonnets on the epical and literary characters Ber
Beruah tries to show the idealism of innocence and purity of
women characters by taking some specimens from the Indian Epics
and the works of the world-poets like Kalidas and Shakespeare.
Sītā is said to be the incarnation of Goddess Lakṣmī. Even then,
due to the role of Destiny she has been subject to tragedies
all throughout her life (Sītā). Radhā's love for Lord Kṛṣṇa is
not the mundane love of a young woman for her lover. And it is:

"Svarṣīya premar nai, ananta apār" (Rādhā)
(It is the river of heavenly love, endless and boundless.)

The elegiac sonnets of Mālaś may be called the poetic ver-
sion of Ber Beruah's family tragedies as well as the tragedies
of his personal friends. In the sonnets like 'Sāntvanā' (Conso-
laction), 'Sevarani' (Recollection), 'Candra' (The Moon), 'Ses-
gati' (Last condition) there are intense expression of the
poet's heart.
In three sonnets Bor Boruah offers eulogies to three great personalities, representing Assam (Mahapurus Sankardev), India (Kavi Kalidas) and the world (Kavi Shakespeare). And all these are personalities who are not of a time and a region, but of all times and all regions. This representative selection shows Bor Boruah's universality and broad humanism.

The sonnets we have classed as 'sequential' are also of interesting reading. No predecessor of Bor Boruah has had any attempt in any kind of sonnet-sequence. Even Madhusudan, the mighty sonneteer of Bengal has not composed more than two sonnets in a sequence. But in Bor Boruah's sonnet-sequences we get the number of sonnets upto five in a series e.g. 'Sukhine?' 'Svavabar Git'; and several contain the number upto two.

The sonnet-sequences not only prove Bor Boruah's seriousness in the subjects concerned but also bring to the fore Bor Boruah's philosophy of life. The tinges of poetic and philosophic ideas that engage our attention in the majority of Bor Boruah's individual sonnets are, as if, mixed together in his sequences. In the biggest of the sequences - ('Sukhine?' : 'Svavabar Git') Bor Boruah delineates the predicament in which Man and Nature are placed. The beauty and pleasure of all objects of Nature including Man are short-lived. And it is nothing but a foolery to search for happiness in the worldly life:

"Lukāb sundar mukh, hānhi nāikiya,
Akāśaro Sandra Śuryya nahai sukhīya" [Sukhine?-(A)']
The beautiful face will be covered (by an eclipse), and the Moon and the Sun of the sky are not happy.

"Kābā tara, ki malyā nahai sukhīyā,
Tara–malyāro kāro sukh nāikiyā ll"

( The stars and the breeze are not happy as happiness is not a part of their creation. )

"Nāthāke sukhat āru hānhi micikiyā
Padum-bhāṭaro sukh nāi ! nāikiyā ll"

( The lotus and the violet are not at all happy.)

"Bīsiñād manat kuli guci jābagai, -
Basantaro kuli sukhī nahai nahai ll"

( With pain in mind the Cuckoo of the Spring will disappear (along with the disappearance of the Spring). The Cuckoo of the Spring is never happy.)

"Dudinar pāche kintu nāthāke jauvan,
Bārdyeke jesei sukh kariba haran ll"

( In a short time the blooming youth disappears and the old age kidnaps all its pleasures.)

And in the sonnet 'Sukh Graiț Nāi', allied to the sequence, Bor Boruah arrives at the final conclusion that the creator has created everything except happiness. This sonnet seems to be the
the gumming up of not only the sonnet-sequence under discussion, but also of the poet's varied experiences of life:

"Nijake dukhit bhâbi, caku duâi mudi
Svarga-martya duyutei bahu bicârile;
Tanna tanna karî câlo, kintu kato nâî
Prakrt sukhiyâ hâî ! kato nadekhile ll
Ati mûrkha âmi, sukh bicâro michâî,
Sakale srajîche bidhi, sukh srajâ nâî ll"  

('Sukh Srajâ Nâî')

(Thinking myself to be unhappy I shut my eyes and intently search for happiness in both the heaven and the earth. And after a thorough search it has come to my knowledge that there is none who is really happy. We are indeed worst fools to seek happiness—because the creator has created everything except happiness.)

In the other longest sonnet-sequence Svâvâbar Gît Bor Boruah shows his detestation for human songs and tries to find solace in the songs of Nature sung by birds like the Cuckoo. The sonnet-sequence reminds us of Wordsworth's searching after the Cuckoo, with whose song—"The earth we pace

Again appears to be
And unsubstantial, fairy place,
That is fit home for Thee!"  

Bor Boruah seeks solace in the song of the Cuckoo to get rid of the sufferings of his heart:

15. William Wordsworth: To the Cuckoo. (Poem)
Bor Boruah also offers a criticism of the modern Assamese songs which are far from being natural. The poet does not find any consolation in the artificial songs of men and women, - songs that cannot touch the core of human heart. Referring to the immortal songs sung by the great Assamese saints and poets like Sankardeva, Madhavdeva, Ananta Kandali and Rām Sarasvatī in the past Bor Boruah repents that there is none to sing such songs in Assam at present. Bor Boruah, therefore, takes resort to the song of the Cuckoo:

"Kone āru gāba git? Šankar, Mādhav, Ananta Kandali, Rām nāi Assamat?
Asam-sangīt-ban nīrabatā bhari
 хрile i artya bhūmi kālar hātat 11
Kone āru hāi! pakhī! sangītar sur
Dhariba suvalā tāne? na na gāthanire
Koneno gāthiba gān suvalā madhur?
Dhāliba-kānat kone sudhā dhīre dhīre?
Šankar-Mādhav nāi, nāi āji Rām!
Nāi āji sei git jurāba parān 11"

(Who will sing songs now? Assam is without Sankardeva, Mādhabdeva, Ananta Kandali and Rām Sarasvatī. The garden of Assamese songs has become barren in the course of time. There is none to compose songs
O Bird, with melodious tune to please human ears. Except Śankar, Madhav and Rām, no other person has yet been born to pacify human hearts.)

In two other sonnets of a sequence Mahābhārata Bor Boruah shows that the earthly love is without any peace. The lovers in human life try their utmost to become happy through their unions and through their pleasing smiles. But whenever they want to smile, tears come out, and human love cannot make them happy. The idea reminds us, at once, of Shelley and Keats who also do not find any solace in human love. Let us see the idea as developed by the three poets:

Shelley: "We look before and after,
And pine for what is not;
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought."

('Ode to A Skylark')

Keats: "Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last grey hairs,
Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despair;
Where beauty cannot keep her lustrous eyes,
Or new love pine at them beyond to-morrow."

('Ode to A Nightingale')
Bor Boruah; "Hāho buli gale jat sakulo olāi,
Birah-bicched jār bharālar dhan,
Bhabio covācom man ! tenuvā pranay
Habano pāre ke kāro sukhar kārañ ?"

["Mahābhrām - (B)'"]

(When one goes to smile, tears come out. Separation and sorrow are the treasure (of Love). Think, O Mind! how can such Love be the cause of happiness?]

In the sequence 'Bachar Vidāi' (A and B) (Farewell to the Year) the poet refers to the most tragic catastrophe of his life — the death of his beloved wife in 1911. The sonnets, replete with deep pathos of the poet's heart, are some of the finest specimens of Assamese lyrics.

"Jovā tumi jovā, din jovā bāchharar !
Hiyā udangāi dicho tomāk bidāi !
Kata 'sok, kata dukh, tāp saṁsārar
Dilā durbhağāk, sīmā-sankhyā nāi !
Manar aśāntīrupī agani jvalāi
Puri-dei chāi tumi karilā hiyāk !
Harilā prān-preyasi, udangālā hiyā,
Karilā endhār ghar !' nālāge tomāk ll"

[Bachar-Vidāi - (A)']

(O the Days of the Last Year! farewell! I bid you farewell with all my heart! You have given so much of pains and suffer-ings to this wretched one! You have created the fire of suffer-ings in my mind and burnt out my heart to ashes. You have snatched
away the beloved of my heart, making a void in my heart and setting my house in darkness.)

Dwelling on the sonnets of Madhusudan Dr. Sukumar Sen observes: "The Caturdaspadī Kavītyāvalī are the sincerest of all the creations of Madhusudan, as in these poems the poet's self-revelation is the most direct. All the qualities of the Italian or English sonnets may not be there in these sonnets, but the special form of poetry that appears in and through these poems is really not of less worth."16

And this observation of Dr. Sen is equally applicable in the sonnets of Hiteswar Bor Boruah. What Bor Boruah has failed to express through other mediums of epic and longer-narrative poems has found in the sonnets the most direct and spontaneous expressions of a human heart that has dipped in the tragic springs of life.

Dr. Maheswar Neog observes: "The sonnets of Mālac are the expressions of the various forms of life."17 Indeed they are. But they are also the deepest emotional outbursts of human life. The sonnets of Mālac have established Bor Boruah not only as the greatest of the Assamese sonneteers, but also as one of the most prominent of the Assamese lyricists that can claim universality in the domain of poetry.

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16. Dr. Sukumar Sen: Bāṅglā Sahityar Itiḥās : p. 158
   (An English translation from the original in Bengali.)

17. Dr. Maheswar Neog: Preface to the Mālac Āru Gabulô. p.XXIV.
(iv) BOR BORUAH'S SONNET-SEQUENCE:

CAKULO: (Tears)

'Takulo' i budi kavya, ei ses kavya tār,
'Tal-sara phul' - Mālā ei kavya- kānanat,
He pāthak ! he pāthikā ! 'magiche bidāi āji
Karjore anicchāi tomāsāro ocarat ll
Āru he nilikhe kāvyā, āru nadhariba sur
Si bhagā bipat tār, āru tār chinna tār
Nākhāb punar jorā; chinna tār ektārā
Nabajāba punu āru, nābājiba punarbār ll
Jivanar 'sesbhāg (ji avadhi thāke prān)
Dhiyāb hiyāt nite mātho sei Bibhu-nām,
Jibā nāme 'sānti-bāri dhāle nara-hṛdayat,
Diye 'sānti santaptak sat kari man-prān ll
I 'Cakulo' 'ses kavya, 'ses karma Hitesar,
Samāpan āji tār sāhityik jīvanar ll"

(Sonnet No. 33 - 'Cakulo')

(This miniature kāvyā Cakulo is his last kāvyā, last of the
series - 'Tal-sara phul' in the garden of poetry. O Readers,
he bids you farewell with folded hands even though he is not
willing to do so. He will not compose kāvyā any more, and will
not sing any tune in his broken lyre, the broken string of
which shall not be joined again. The broken string shall never
never vibrate again. The last part of his life, (as long as the
soul stays in his body) will be devoted to prayers of God, —
prayers that shower peace in human hearts and give solace to
the agrieved. This Cakulo is the last kāvyā, the last work of
Hiteswar, and with it his literary life comes to a close.)
And so indeed! With Sabale, composed in 1921 and published in 1922, Hitoe Y axis Bor Borneu's facile pen of poetry stopped for ever. Throughout our discourse we have observed that below the surface of the tragic literary creations of Bor Borneu, — his lyrics, his epics, his longer-narrative pieces, his solitary novel and his sonnets — has been flowing the spring of the poet's personal tragedies, and we get the glimpse of it when we go through his poetic creations. And the spring which has been so long appearing intermittently has, as if, been cut open to the surface by the last family misfortune of the poet's life — the tragic death of the poet's youngest son, Bijnin on 26th August, 1921. The poet narrates this pathetic event of his life in the following words: "At the death of my two sons I have become devoid of any substance. Particularly my youngest son, the late Bijnin has totally smashed my heart. My Sabale is born out of his death. Along with the birth of Sabale my literary life has come to an end. Since then I have been away from the field of literature. Now I am a dead man for the living form."

Sabale may, therefore, be called the 'Synthetic expression' of Bor Borneu's most tragic feelings of heart. And it becomes at once obvious if we glance at the 'Dedication' of the book. The 'Dedication', which is made to the late Bijnin Hanur Bor Borneu, includes some immortal lines of William Shakespeare, e.g. "Fear no more the heat of the Sun, For the furious winter's rage is past, And the proud sea now in her mercy lies, To work her报复 upon the land."

The profound grief of Bor Borneu.

In a commentary on Cakulo Pandit Dimbeswar Neog observes: "In short, Cakulo is an invaluable wealth to the Treasury of the Assamese literature; here, among all the kāvyas of the writer, is his personal tune ringing more melodiously and beautifully than ever." Indeed, Cakulo continues to occupy a rare position in Assamese as an elegiac kāvyā, being replete with the most powerful expressions of a father's heart towards his dead son. The 'personal tune' is ringing most intimately in the following lines of Cakulo:

"Dayāmay nilā sab ' najanā kālāte pitā,  
Koisorat pitāmahi, 'saisabat bhagnī,  
Bhrātr-putra cenehar; jouvanat mātr,  
Putra sēti āru patni jīvan-sangini ll  
Kāl-abhimukhī ei praudā abasthāt mor  
Jīvanar āśā-rūp nilā putra hari  
(Nomalīya Sonkānī), bhavisyat-āśā  
Nāsilī phulatē Prabhu ' āśā 'sunya kari ll  
Hites naganya jīva rule bahu āśā kari  
Āśā-lāṭājupi, tāt nuphilil phul;  
Kaliyālē sacā (kintu ādes tomār !)  
Akalē saril dūti si phul-mukul !"  
Bujiba novāro Prabhu : līlā ne tomār phāki  
Nilā dekhe sakaleti, nārākhilā eko baki ll"  

(Sonnet No. 25: Cakulo)  

(0 Merciful Lord ! You have taken away everything. You have taken away my father in my early childhood; my sister and brother in my childhood; my grand-mother in my teens; my mother,  

my wife and a son in my youth; and my youngest son in my dwindling old age. Hites, being the neglected creature, has planted the creeper of Hope with many aspirations, but no flower has bloomed there. Two buds have appeared on the tree, it is true, but they have dropped down untimely at your will. Oh God! I fail to understand if it is your mysterious play or an act of deception! And you have taken away everything, leaving nothing behind.)

Such a personal tune, pervading through the entire kāvyā, makes it at once elegiac and autobiographical. The most lyrical utterances of an aggrieved father stand for ever as the themes of consolation to all grief-stricken men and women of the world. The sonnets Nos. 29, 30 and 31, prove this point.

Cakulo occupies the topmost position in Assamese as a sonnet sequence after the same poet's Desamona kāvyā which we have already discussed in details. When a particular theme (originally a theme of love) is developed in a series of sonnets, we call it a sonnet-sequence. We have seen some short sonnet-sequences in Mālag; but it has culminated in Cakulo, where a series of 33 sonnets constitute the sequence, ending in a shorter poem, containing six lines only. These 33 sonnets can be divided into certain sub-groups according to the points in the cycles of the developing theme, and the following are the sub-groups of the sequence: Group A: (Sonnets No. 1, 2); Group B (Sonnets No. 3, 4, 5, 6, 7); Group C (8, 9); Group D (10, 11, 12, 13, 14, 15); Group E (16, 17, 18, 19, 20); Group F (21, 22, 23, 24); Group G (25, 26, 27, 28); Group H (29, 30, 31); Group I (32, 33).
In the Group A the poet narrates his tears to be a garland of flowers offered by God with His blessings, or to be a collyrium applied to the eye-lashes. In the Group B the poet ascertains the position of Man in the entire creation of God. Man only enjoys the fruit of his actions on earth. Man must take any results of his actions as the water of purification at the end of a worship. God is the performer of the Sacrifice of Life and Poet Bor Boruah presents his son (Bipin) to it as the full and final offering:

"Samsār karmā keśtra, karmaphal bhūntē jīva;
Hanā-kandā sakaloti njī karma-phal;
Tēr phale yadi kāro cakulo olāi kate,
Kibē dukh tāt? Kya sokat bikal?
Nahay cakulodhāri Prabhu! taju abhisāp,
Hiyār kāndon tībra katāksa tomār;
Pujiśeś tānti-jal, susīta sunīral,
Santapta prāṇat tānti i itu dudhār il"

(From Sonnet No. 5)

The world is a field of works, and the creatures enjoy the fruits of their actions. Smiles and tears are the rewards of their actions. And if that is so, one should not be sorry for one's tears and one should not be over-whelmed in grief. The tears I shed are not due to your (God's) curse and the cries of my heart are not due to Your (God's) frown. They are the pure and pleasing water of supplication at the end of a worship. The two continuous flows of my tears are a solace to my grieved heart.
In the Group G the poet takes the world as a place for visitors. Visitors take rest in it for a while and go away after the rest. All human beings come to the world as temporary visitors and then go away to the eternal abode which is the Heaven:

"Sāmsār atithi-sālf, Tumi adhikārī tār,
Parisrānta nar āhi kṣantek jirāi;
Bisrām-antat pāche tiyāgi atithi-sālf,
Nirdīṣṭa kālat jīva punu gucī jāi ll"

(From Sonnet No. 8)

(The world is a place of visitors; and You (God) are its owner. The fatigued visitor takes rest in it for a while. And at the end of the rest the man gives up the resting place and in a certain point of time goes away.)

In the Group D the mental clash of the poet between his spiritual realisation and the earthly bond of human relations becomes prominent. Failing to understand the mystery behind 'God's creation the poet cries out:

"Kathin samasyā Prabhu! taju srjān-samhār;
Ati mūrkha āmi tār kibā pām pārāpār ll"

(From Sonnet No. 10)

(The problem of Your Creation and Destruction, O God, is a hard nut to crack. We are too ignorant to divulge its mystery.)

In the Group X the poet dwells on the Immortality of Soul and the philosophy of its rebirth. The soul moves on changing one body for another as a man changes one old piece of cloth
for a new one. It is but futile to shed tears when the soul goes to heaven leaving the human body:

"Kone kay, si mariche ātmā abināśī jār? 
Jei ātmā sarbamay; ajay-amar, 
Bināśība si abyay ātmā kār sādhyā āche?
Ātmār bināś nāi, nohe ātmā jad 11
Purātan bastrakhani parihaā kari nare,
Kare jenekai nava basan grahaā;
Seirūpe jīna ghar parityāg kari nare
Antimat kare nava grhaale gaman 11"

(Baner Senmet No. 17)

[Who says that he (Bipin) is dead when his soul is immortal? The soul is all pervading and everlasting. Who can destroy that immortal soul? The soul is not matter, and so it is beyond destruction. As man takes a new piece of cloth, giving up the old one, so the soul goes to a new abode (body) at death by forsaking the old one.]

In the Group F the poet depicts the heavenly abode of his lost son and cherishes the hope that his son will enjoy all bliss there. His son will not be touched by the sorrows and sufferings of the earthly life. There is the fulfilment of all human hankerings and human dreams. And there prevails an eternal spring:

"Maratar jata dukh nāi tāt, nāi, nāi,
Nāi tāt rog šok chayā biśādar;
Nitau basanta tāt kuli, kn-o k-u-o gāi,
Nandan banat bahi amarā purar 11"
(The earthly sufferings cannot prevail over there. The pain of disease and death has no trace in it. The cuckoo sings always in the garden of heaven where there is the eternal spring.)

In the heavenly abode, which is a place of eternal union, the poet expects to be united again with his dear departed sons:

"Bicched nahai tāt, tāt cira sanmilan,
Pitā-putra āmi tāt mālā punar;
Prānar lāhari buli punu tāt lam kola,
Samsārate nohe sēs sambandha narar il"

(From Sonnet No. 23)

(There is no separation there. It is meant for eternal union. We, the father and the son, will be united there again. Endearing you I shall take you in my lap. Human relations do not end even on the earth itself.)

The Group G, H, and I are partly personal elegiac notes and partly poetic autobiography. And this point we have already brought into discussion while introducing the kāvya. On the 'ādya-śrādha' day, when a month was completed since the date of his son's death, the poet writes the sonnet No. 28. Instead of making the offerings of money and cloth to Brahmins and beggars, the poet makes the offerings of his poetry (the sonnet) to all agrieved fathers of the world:

"Māi ati kṣudra kavi, kavitāi dhan mor,
Tāre gāthi ei mālā, tāke dim dān
Putra-śok-santaptak, śokātur janakak
Cakulor mālā, kari sādare āhān il
Yadi kono āchā, āhā putra-śokatur pitā !
Lovā ei mālādhari cakur panīre gathā il"

(Sonnet No. 28)
(I am a very insignificant poet, although poetry is my only wealth. I shall make a garland of poetry and offer the same to aggrieved fathers. And so I have made this garland of tears. Any aggrieved father may come forward to accept it.)

Considering all the facets of this kāvya, we may call it a spiritual autobiography of a powerful poet.

Let us now dwell on the form of the sonnet-sequence in Cakulo. All the sonnets of Cakulo belong to the same category as the sonnets of Mālāg, so far as the outward form is concerned. In each sonnet we have three quatrains of intermittent rhyming with many variations and a rhyming couplet. So in the outward form the form is Shakespearean. The tragic thought, being developed through the quatrains, comes to a close in the rhyming couplet. The general rhyme-scheme that has been followed in Cakulo is: a b x b, c d x d, e f x f, g g, and it can be verified from the sonnet No. 33 that we have quoted at the opening of our discussion of the kāvya. But the rhyme-scheme has been occasionally disturbed by the 'spontaneous overflow' of the poet's powerful tragic feelings. A reading of the kāvya makes us feel that it is the thought, more than the form, that matters. If we consider the sonnets solely from the point of view of form, we must call them 'loose.' But if we take them on the basis of its thought, they constitute the finest poetry. And again in our brief discourse on the sonneteering literature we have seen the variations through which the sonneteering has passed. Despite variations from the classical point of view the newer types of sonnet have been accepted. So with apparent
variations the sonnets of Cakulo may also be accepted as sonnets based on the broad outlines of the sonnet-form.

There is a distinct difference between the sonnets of Cakulo and those of Malac in respect of the number of syllables in each line. Our familiar payar line contains fourteen syllables as brought into vogue by Madhusudan. But in Cakulo Bor Boruah uses, for the first time, sixteen syllables in a line. In 18 sonnets of the sequence all the lines are of sixteen syllables, while in 13 of it Bor Boruah employs a new technique. In this latter type of sonnets we observe that the first and the third line of a quatrain contain 16 syllables, while the third and the fourth contain 14 syllables; but both the lines of the rhyming couplet contain 16 syllables. Let us quote the sonnet No. 1 to prove the point:

"Nolai cakulo mor putrar sokat Prabhu!
Putra-sek-santapar nohe Itc cin l
Ije mukutar mala, tomarei 'pratidan'  
(Deva manalobha ratna) sobhe rati din 11
Tomare phulanibari, tomarei taru-lat.
Ji phul phulil tat, tare eti ani,
Appilo pujar arthe bhakati-antare aji
Tomar pivate punu; lova Prabhu! tumi l1
I cakulo nohe mor apaty a sokar cin;
Ije Prabhu! putralai nirmali pitar
(Svargiya anjan-rupi) duyoti cakute pindhi
Ajiwan ram oai caran tomar l1
Cakulo dudhari Prabhu! tomar nirmali mor,
Anta haba antimat, bhanga haba moh ghor l1"
In *Cakulo* there are only two sonnets (Nos. 18 and 19) which are purely of our familiar payar lines with fourteen syllables in each. There is one solitary sonnet (No. 3) which is written after the model of the loose type of Rabindra Sennets. Here we have seven rhyming couplets with the rhyme-scheme aa, bb, cc, dd, ee, ff, gg.

In short, *Cakulo* is a peculiar creation of Bor Boruah, not only from the content, but also from the form. It may be called a rare innovation to the domain of Assamese Sonneteering literature. Bor Boruah can claim for himself the pride of place as a writer of an elegiac sonnet-sequence not only in Assamese but also in the whole range of the Indian literature.

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