CREATIVITY is the soul of art. Imagination is a medium for the cultivation of creativity; it serves as an agent to create and recreate. Matter and form find their expressions in the act of creativity. An artist is the representative of art. W. B. Yeats and Jibanananda Das are two artists. The form of art they represent is poetry. As they represent poetry, they are poets. Yeats is predecessor to Jibanananda. The former is the English language poet; the latter is the Bengali language poet. One is from Ireland; the other is from India. The distance is narrowed by the common spirit active in their poetry. Jibanananda knew Yeats as a poet and not vice versa. The identical aspects of their poetry may be attributed to Jibanananda’s path directed towards Yeats’ poetry. Regardless of whether it was conscious or unconscious step, but Jibanananda came back as he had been. He created his own world, of course with an impetus derived from Yeats. The radiance in the poetic cosmos of Yeats was worthy of reflecting upon Jibanananda’s poetic world. But it was not that Jibanananda was the moon to Yeats’ sun. Jibanananda had his own light to reflect. Of course, he could add from Yeats and he did add only to grow brighter keeping his spirit intact.

Irish nationalism was the guiding force of Yeats’ poetry. It instilled in him an urge to know the soul of his country, which was rooted in Irish myths and folklores. He was more a cultural nationalist than a political one. His cultural nationalist spirit conformed to the kind of his urge for oneness with Irish Consciousness. Accordingly he delved deep into the dream and heart of Irish mythical past and came out with ingredients in the form of myths and legends, substances of which he transplanted into his poetry. The feats of Irish Celtic legends which Yeats circulated through his writings inspired Irish nationalists to act. He got his themes for his poetry. In the process he formed archetypes and symbols out of the rich stock of Irish myths and history. Yeats had the tremendous sense of love for his country, the natural setting of which used to captivate his psyche. His aim was the renovation of Irish community. He dreamt an ideal Ireland. All his dreams, though shattered later in his life, were invested in his poetry.

Yeats’ poetry offers all subtleties of life in a dignified way. His creative self seeks to grasp the intricacy hidden in life. He takes to esoteric and symbolism to pursue the root of the complexities of life. However, he finds the simplicity...
and genuineness in the soul of the common man. He makes for himself the private mythology in which Irish folk are transformed into the pattern of archetypes. Besides, his association with French symbolism forms an initial impetus. He finds a nexus between life and art. Mythological figures turn symbols. His fascination for primordial nature of mankind tends to make a vision of his own, which is reflected in his prose-piece entitled 'Vision'. His body of poetry shows his power of creative faculty which binds invisible layers of life and Nature.

The creative force is also inherent in Jibanananda. His treatise on poetry entitled 'Kobitar Kotha' reflects his creative insight into things and matters. His profound understanding of the matrix of poetry is manifested in the treatise. The treatise demonstrates the threads into the weaving of poetry. He lay importance on the creative imagination for the birth of poetry. The integrating force of imagination brings about a judicious fusion of the solidity of experience and the essence of thought. Poetry, aided by this imaginative faculty, discovers the cosmic force of human universe. The sense of history and time conditions the ethos of poetry.

Jibanananda is a modernist poet. He belonged to a period which was still marked by the towering impact of great Tagore. His kind of poetry could not conform to Tagore's poetry of romanticism and spiritualism. His unorthodox and experimental approach to creativity had to negotiate with the contemporary modernist trend of poetry of Europe. He made an intellectual proximity with French symbolists and European poets. He had to take refuge to the surrealist thought to explore into dream which found its unfoldment outside the familiar reality of sensation. In the process his poetic self came to terms with the layers of the supra-reality.

In his bid to negotiate with the modernist trend of poetry, Jibanananda the poet found an alter ego in the poetic self of Yeats. But before that, his intuitive faculty might have glanced at the poetic microcosm of Yeats, as Jibanananda had been an ardent reader of Western literature and himself a college lecture of English. However, a careful study finds somewhat a similar tone in the treatment of the subject and the poetic mechanism. Both poets make extensive use of archetypes and metaphors. Folktales and history play their parts. The oneness with
Nature is the hallmark of their poetry. An identical vista looms large in the horizons of their poetry.

The thesis locates the focal point of commonness in their poetry and the mode of literary influence of Yeats upon Jibanananda the poet. In this endeavour texts are discussed in parallel. The original Bengali versions of texts of Jibanananda’s poems are placed for the analysis because the translated versions may not offer the same spirit and taste; only alphabets are changed into English. A comparative method is pursued. Accordingly certain tools like analytical measures are taken up to distinguish two poets, Yeats and Jibanananda, in isolation, and to discover the apparent similitude on the ground of literary influences in regards to Jibanananda by Yeats’ poetic self. The semiotic method has been adopted for the analysis of texts regardless of the medium in which their poems are originally composed, as Yeats wrote in English and Das in Bengali. The literary influence works in some attributes of Jibanananda’s poetry; the influence is creative. Jibanananda’s own inherent creative faculty further adds to the stock of influence only to evolve into a distinguished poet. The thesis finds out the creative influences of Yeats on Jibanananda to some extent as well as the originality of Jibanananda as a poet, secret of which lies in his perceptive eye and penetrating imagination.

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