

Assamese Poetry and Modernity: An Analysis of the Poems of Two Selected Assamese Poets.

Dr. Kashyap Bishwas

Associate Professor
Dept. Of English
Lakhipur College
Lakhipur, Goalpara, Assam

Abstract- The idea of modernity is borrowed from Western concepts in an Assamese poem. The destruction caused by the Second World War in particular compelled poets of the 1940s and 1950s to usher in a new era. Since then, Assamese poetry has steered clear of the romantic adoration and adapted a language style resembling that of modern Western poetry. It is often referred to as "Modern poetry" in Assamese poetry. The usage of novel metaphors by well-known works like Jayanti, Ramdhenu, and other poets signals the start of a new era. Assamese poetry obtains fresh perspectives as a result of the way that numerous experiments and viewpoints are developed against the backdrop of 20th-century intelligence.

According to Dr. Johnson, poetry is the skill of fusing pleasure and reality via the use of imagination. The original and oldest literary form is poetry. By addressing diverse issues, Assamese poetry has become more contemporary. Some people regard to the romantic era as the messenger of modern poetry. However, World War II's devastation compelled poets of the 1940s and 1950s to herald in a new age in poetry. Since then, contemporary Assamese poetry has eschewed romantic worship in favour of a linguistic approach akin to contemporary western poetry.

Keywords: Ramdhenu, Modernism, Assamese Poet.

INTRODUCTION:

Three poems—"Kukur" by Amulya Baruah, "Rajpath" by Bhabananda Dutta, and "Birendranath Dutta"—came before a phase of modern Assamese poetry with wealthy Modern characteristics. Following that, poets from the 1960s like Harekrishna Deka and Hirendranath Dutta, as well as others like Nabakanta Barua, Nilmani Phookan, and Rabindra Sarkar, were exposed to a variety of new symbols, visual languages, and subjects in the context of modern Assamese poetry. Well-known poets from the younger generation, including Sameer Tanti, Anubhav Tulasi, Nilim Kumar, and Lutfa Hanum Salima Begum and M. Kamaluddin Ahmed's poems have added a new dimension to Assamese poetry.

Objective and Value of The Study: In the 1960s, Harekrishna Deka and Hirendranath Dutta began studying poetry, and they significantly influenced the field of modern poetry. Examining how their contributions helped to usher in a new period of Assamese poetry is the main objective of this study.

Discussion: The literary genre of contemporary modern poetry is significant and popular. Although Assamese poetry is mentioned in the Arunodoi and Junaki records, its origins can be traced to the 1940s and the launch of the magazine "Jayanti." The main background was comprised of the agonising recollections of World War II and the mass movement of 1942. The poets of this era adapt the structure and the subject matter and also embrace the main issue by using western imagery, symbolism, etc. as well as introspective experience and societal reality as a template for poetic movement. In this way, a variety of experiments and viewpoints are developed against the backdrop of 20th-century intelligence, leading to the development of current practise.

The Second World War's extensive destruction influenced many aspects of modern society, including the quick advancement of science and technology in Europe, the self-expression of Marxist-Freudian theory, the influence of scientific thought, the disobedience of religious belief, urbanisation, etc. It had an effect on poetry in especially in Assamese literature. During the early part of the 20th century, Assamese poets had an impact on English, as well as on French, Russian, German, and other continental poetry. As a result, Assamese literature, especially poetry, has been significantly influenced by the 20th century.

Harekrishna Deka's Poems:

One of the most influential poets of Modern Assamese poetry is Harekrishna Deka (1943). Harekrishna Deka started studying poetry in the 1960s of the 20th century, which gave Assamese poetry a distinct place. Harekrishna Deka has published several poetry book like "Swarbur"(1972), "Ratir Xubhajatra"(1982), "Aan Ajon"(1986), "Bhal pur babe axar" (2003), "Xanmiholi Bornomala"(2010), "Mur Manuhjonir Babe Ata Podyo" (2011), "Xomoi Xobdo Jibon Aru

Anyanno"(2015), "Harekrishna Dekar Nirbasito Kobita"(2014), "Tinixoria Kobita"(2017), "Xiriki xonot"(2017) etc and also published a translation book named "Praxarito Rashmi".

The urbanisation that defines Modern poetry is seen in Harekrishna Deka's poems. Through urban storyline, the poet personifies a variety of life events. Town represents a person's aspirations, wonders, and mysteries. In the poet's heart, the town has bred anxiety, grief, mistrust, etc. This is how the scared gesture is made;

“Kalor akhyoy geet eibar khunabo khujisu xihotok

Xeibabe bisari ahisu xonxo xomudrat

Hothate lagise bhoi. Bor bhoi lage bor bhoi lage Xomudrak”

(Xomudrabhiti)

The choice of novel subjects and structures made by Harekrishna Deka is a significant aspect of his poem. In the annals of Assamese Modern Poetry, his poem "uttarpurux" is a masterpiece. The impersonality of this poetry adds a significant dimension:

“Moi bhabu moi mur dax. Kebol xihotor xongine

Khuti loi aahe tezot luturi xihotor dinbur.”

Harekrishna Deka's use of imagery is a key aspect of his writing. The moon, a particular sign in English Modern Poetry, serves as a vehicle for illustrating the various transitions. By incorporating vivid imagery, he has made the poem "uttarpurux" intriguing. The reader's attention has been drawn to this poetry in a certain way. Periodic society is the focus of many of Harekrishna Deka's poems. Poems like "Jontubur" and "Dujon" and others have publicised the socioeconomic disparities. His poetry exhibit phrases of economy. His poetry "Oha bosor" demonstrates how he employs few words.

“Soraiburor Dore Annondot Uri jai Gulibur”

The creation of "Ratir Xubhajatra" demonstrates the talent of lyrical thought. From his popular poems, "Bohag," "Guwahatit Ratipua," "Namhin," and "Aabiskar" are deserving of note. Although the poet is very sensitive, he is also very emotional. The best example of this is "Uttarpurux". His poetry has a more approachable overall tone than those of Bhaben Baruah and Nilmani Phookan. Deka's poetry is original in its simplicity. His key traits include the use of artistic language, unique experiences, symbolism, and imagery.

Deka's poetry is original in its simplicity. His key traits include the use of artistic language, unique experiences, symbolism, and imagery. Beautiful subject poems include "Fasibazarot," "Edin Platformot," "Drisyantor," "Kamakhya Paharor Namonit," etc. The poem "Ejur Puroi Juta" from the collection "Xanmiholi Bornomala" depicts the way of life of the middle caste.

Up till this point, Harekrishna Deka has been involved in the world of modern assamese poetry. His poetry' distinctiveness earns him a permanent spot in the canon of Modern Assamese Poetry.

Poem by Hirendranath Duttas:

One of the most eminent poets, Hirendranath Dutta has made an immeasurable contribution to Assamese modern poetry. Through this collection of poems, including "Xumdhiri Xuoroni Aru Annyanya Kobita" (1981), "Manuh Anukule" (2000), and "Pal Anupolor Aas" (2009), he adds a unique perspective to Assamese Modern Poetry.

There are 36 poems in "Xumdhiri Xuoroni Aru Anyanno Kobita". Poems like "Xumdhiri Xuoroni," "Ostasol," "Chayamaya," "Hospital," and "Xit" personify the various manifestations. Some of the poet's works reflect his or her exploration of life, questions, and various other contexts. The 24 poems in "Manuh Anukule" are among the best examples of contemporary Assamese poetry. It is worth mentioning the poems "Sumoni," "Mati-saki," "Sakibur," "Gos-Kotha," "Ei Xyonot," "Manuh Anukule," "Pani-lekhon," etc.

In Hirendranath Dutta's poems, we may see a core rhythm that combines the logical coherence of intellect, language, and emotion. In the beginning of the poetry, we can recognise his distinctive style of inquiry, but as he grew older, he began to place more emphasis on thoughtful manifestation. The poetry now have deeper meaning as a result. He is now more of a meaning manifestor than a word manifestor. The use of geographic imagery in several of his poetry has occasionally caused readers' problems:

“Tumar anguliburu

sBonoria Jharonar dore

Toluwar xongomot lagi

Bahuyedi boi jai buku Xagorole

Ei Jharna angulit mur jen

Hoi rouk xou duranit diya

Jol-bidyuttyar soka” (Bonoria)

One of the key traits of Hirendranath Dutta is his brash use of language. The poet has made a big impression with his sensational language and images in his poems:

“Orkidor uluma xipar dore xunyotar trishnare akul mur
 mon
 Kintu khuponi dharim kot?
 Kumotir atorkito xippratare xupuka xobdor bhor
 Dumujar Sintanol gheri
 Shristixil xomonnoi mur babe Allaudinor dore dapunot
 dekha
 Podminir sobi.” (Chayamaya)

Western poetry has influenced the poem, as is evident. Hirendranath Dutta also employed this combination in his poetry, which has made the reader more intriguing, much as we can see in Eliot's poetry both the beauty and the harshness of society.

Hirendranath Dutta's poetry collection "Pol anupolor Aas" personifies perceptive expression. His poetry, such as "Tamul Gos," "Xathor," "Gotirekha," "Xorir Bhasha," and "Cotton College," among others, make the perceptive manifestation evident. His most recent poems, "Aakax," "Ekhn Istahar," "Dhumuhar Sandha," etc., demonstrate his eye-catching talent and innovative use of language in poetry.

Because Hirendranath Dutta focuses on human literature and ancient life, his poetry is novel. According to Upendranath Sharma, Dutta has lowered the level of intelligence and elevated the usage of emotion in his more recent poems. Dutta combines intelligence and emotion in his earlier poems. By establishing his poetry via the utilisation of incident's natural impact, assimilation of pictures and symbols, and compassion of Language, Hirendranath Dutta became a notable poet of Modern Assamese Poetry.

CONCLUSION:

The history and rise to renown of contemporary Assamese poetry are revealed through this study. The study also shows that Assamese modern poetry was greatly influenced by English poetry and Western writers before it became modern. The study examines how the poetry of Harekrishna Deka and Hirendranath Dutta exhibits the characteristics of modern poetry. It also takes into account their key significance in assamese modern poetry as well as their most recent contributions. Both Harekrishna Deka and Hirendranath Dutta are well-known authors of contemporary Assamese poetry, and their works are of the highest calibre.

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