

IMAGISM IN NILAMONI PHUKAN'S POEMS

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Abstract :

Nilamoni Phukan is now a familiar name in Assam as well as in India. He is one of the best Indian contemporary poets. He took to writing poems in the middle of the 20th century. And since he has kept the field of Assamese poetry ever green. He has already translated a good number of foreign poems in Japanese, Chinese etc. into Assamese. It is noted that in 1981 Nilamoni Phukan won Sahitya Akademi Awarded for his collection of poems entitled 'Kabita' and in 2002 he won the highest honour of Sahitya Akademi 'Fellow'. In 1982, he attended 'Stuga Poetry Festival held in Yugoslavia as the representative of India. He was honoured by conferring 'Padmashree' on him. Likewise, he won the 56th Jnanpith Award which is the highest literary award of India. The expanse and depth of the subject matter, deep realization of life and the world, the proper application of symbolism and imageism, the application of diverse language of high standard, the fusion of picturisation etc. Are the unique features found in Nilamoni Phukan's Poems, which have made his poems more subjective and powerful. In this study, an attempt has been made to discuss how images have been applied in Nilamoni Phukan's Poems.

Key Words : Image , Unconsciousness, contradictory, Sensuality, sense of discipline, spontaneity, symbolic expression, humanism, dynamic etc.

Introduction :

Nilamoni Phukan (1933) is one of the best poets in the field of Assamese poetry. His unique collections of poems are ___ Surjya heno name ahe Ei Nadiedi (1963), Nirjanotar Shaba (1965), Aru Ki Noi Shabda (1968) "Phuli Thaka Surjyamukhi phultor Phale (1972), Kait, Golap aru Kait (1975), Kabita (1980) Nriyarotha Prithibi (1985) and Alop Agate ami ki Kotha Pati Ashilo (2003), His Collections of translated poems into Assamese are ___ Japanese Kabita (1981), Aranyar Gaan (1972) and China Kabita (1996) . His another two collections of poems are "Golapi Jamur Lagna" edited (1977) edited by bhaben baruah and Sagartolir Shangkha (1994) edited by Hiren Gohain . Excessive application of images is very often found in Nilamoni Phukan's Poems . Different aspects of his poems have been adequately discussed and still there is varied scope to discuss . This subject of study has been selected with the objective how images are applied in his poems.

O.1 Objective of the study

The objective of study entitled ___ 'Imagism in Nilamoni Phukan's Poems is to see what types of images are applied in Nilamoni Phukan's Poems, and these images are applied.

O.2 Method of the Study :

In the study entitled "Imagism in Nilamoni Phukan's poems" mainly descriptive method and analytical method are taken for discussion.

O.3 Area of the study and materials :

" Adhunik Asomiya kabita" (Banalata, 2nd enlarged edition , 2020) Edited by M. Kamaluddin Ahmed), "Nilamoni Phukanar Sampurna Kabita" (Aak-Baak, Third Edition, 2017) are included in the area of the study . 'Asomiya Sahityar Buranji' (6th Volume) edited by Homen Borgohain, ' Adhunik Asomiya Kabita' edited by M. Kamaluddin Ahmed and Nilamoni Phukanar Sampurna Kabita have been taken for premise sources for collection information . Besides different reference books, magazines and internet are taken for secondary sources of information.

O.4 Importance of the study-

Nilamoni Phukan's poems have not been confined to Assam. They have also been able to attain fame in the national level. Hence, there is every scope to conduct research on his poems. Imagism is one of the main features of his poems. The importance of the study entitled 'imagism in Nilamoni Phukan's poems' lies in how he has applied images in his poems and what types of images he has used in them.

2.0 Analysis of the subject matter:

Nilamoni Phukan's poems have given a new and unique dimension to Assamese poetry. With the expanse and depth of the subject matter proper application of symbolism, imageism, fusion with the picturisation, and the opening doors to new possibilities, Nilamoni Phukan (1933) has been an unforgettable personality ¹ (Borgohain, Homen (edit), Asomiya Sahityar Buranji, 6th volume, 2017, page-758). His poems have included a unique power of the sense of life. His poems differ from those of contemporary modern

Assamese poets. With the sense and feeling of human soul his poems are dead and silent. The images used by him have made the human world and varied feelings of life much brighter and more vivid.

Nilamani Phukan was not directly influenced by the western imagist movement. Contrary to it, he has expressed some thoughts and ideas of his unconscious mind with the help of images. His images may be regarded as dynamic images ———

Juikura hol etia boga pathor
Eta Thiya okha Pathor
Pathortoa pori ashe eta boga charai

Pathorto Etia okha Hoi Goi ashe
Edin Prithibir sakolo Thair pora sakaloe Dekhiba

Ei Thiya okha Pathorto Pathorto ²
(Ahmed, M. Kamaluddin, Adhunik Asomiya Kabita, 2020 page- 88)
(In memory of the martyrs of the Yugoslav revolution)

Though the role of dynamic images has little importance it has much value in the context of description such as ———

Noikhonor Siparedi
Jonto Nami Jowar Batere
Oparoloi uthi ahil
Rohasyar Asangkhyia Stambha ³

(Artaswar) (Above quoted, Page -88)

Here the images of ‘moon’ ‘tower’ have expressed the mystery of human life . They have importance in making the thoughts of the poem dynamic. To mention, the image of ‘moon’ is frequently found in Lorka’s Poem.

The Images in Nilamoni Phukan’s Poem in a greater extent have been able to get all round circumference.

Aru Totia Boga Charaito Habagoi
Akash
Pritibir Sarbotroy Hobo Ekhon akash
Joy Joyanti ⁴

(Above Quoted, Page – 89)

Here the white bird has been transformed into the sky and that sky has embraced the whole world through symbolic expression and the same bears the sign of all circumference.

Images shine our mind and feelings in a moment . By means of it, spontaneity and depth of the subject matter are expressed. the same feeling get expressed through images in Nilamoni Phukan’s poems.

Ashene Baru Teor Mukhot
Soi Ubhali Pora Ejopa Gosh ⁵

(Toponito Teu Mok Khedi Furishil) (Above quoted, Page-92)

In Nilamoni Phukan’s poems the application of binary images are reflected. The poet’s views by means of images sometimes be come effective.

Lii-e khowa Singkhapar Chapkon Pindhi
Ratito Dighol hoi Goishil
Moy Iltejita Hoi Porishilo ⁶

(Above quoted, Page-90)

(“Kota Kotha Paharilo Kota Kotha Pahari Thako”)

Here 'Llie Khowa singkapor chakon' is a Clause and it means and indicates exploited humanity.

In Nilamoni Phukan's Poems the usages of auditory images are found. As for example-

Durbhogia E qaraki Matri Mukhavayat

Lukai Thoka

Ejak Sagoria Hahar Mat ⁷

(Above quoted, Page-90)

Here the auditory image "A flock of sea swans" voice takes vital role in the growth and development of the poem. It is the symbol of exposition of life in the midst of slaughter ground of humanity.

Some of his images are full sensualities which attracts the reader's mind and gives symbolic expression to poems. such as-

Pahartor pora Nami Ahisho

Sandhya Hoi Ahishe

Mor Pise Pise Nami Ahishe

Kishuman shil

Anubhumika ulamba Bartul ⁸

(Pohartor Para Nami Ahishe) (above quoted Page-91)

Here the image of the stone coming

down behind the poet attracts reader's mind as well as the different sizes and shapes.

3.0 Findings:

At the end of the study of the subject entitled 'Imageism in Nilamoni Phukan's Poems' one can arrive at the following findings-

- a) Nilamoni Phukan was not directly moved by the western imagist Movement in applying images in his poems.
- b) His images may be regarded as dynamic images, In the development of thoughts of poem his images take a special role.
- c) In Nilamoni Phukan's poem images and symbols are interrelated to each other where one dissolves in the other.

4.0 Conclusion :

From the above discussion it is convinced that the applications of images are expansive and adequate. What he wants to say in words, he does not say but he uses images for expression to touch the heart of the readers. He himself said in an interview in connection with "Sagartolir Shangkha" (1994) ---

"My poems mainly of images of course, I have not created different types image. I think by means of images and I realize in the same way" ⁹ (Above quoted, Page -91)

The poet has expressed different references of national heritages, assonanced art, sculptor and pictures and he has built up a good number of images by means of the elements of folklore. But it is to keep in mind that it is not adequate to discuss his poems. It is certain that the importance of studying the poetic language full of expressive images.

Reference:

Ahmed, M. Kamaluddin : Adhunik Assamiya Kabita, Bonalata, 2nd Edition, 2020

Phukan, Nilamoni (edited) : Nilamoni Phukanar Sampurna Kabita, Aank-Baak, 3rd Edition, 2017

Borghain, Homen (edited) : Asomiya Sahityar Burangi, 6th Edition, 2017