



## Poetic Genius of Amulya Boruah : An Analysis of His Poems and Comparison

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### Abstract :

For the whole world, the decade of the 1940's was an exceptional era. India also got herself annexed with the destructive World war-II. The freedom movement in India also arose to its climax. The infamous communal riot in the hands of dirty politics, snatched our loving poet of promising future Amulya Boruah on 18<sup>th</sup> Aug.1946. He collected the basic resources of poems modern like debates, wonders, agitation, threats and the like. He not only viewed the struggle of life, but felt burning sensations against all the ills in society, The poet Amulya Boruah who met his untimely demise in the great Calcutta-Killing unexpectedly left a few great poems in the history of India to be remembered. Through the poems of Amulya Boruah a new tide, a fresh energy into Assamese poetry. In his poem we find a powerful feeling, sharpness of imagination a deep rooted sentiment of a creative mind and consciousness of revolting society. Amulya Boruah made Assamese poetry of the forties memorable; his modern poems composed with simple expression bear symbolic interpretation and a revolutionary mind.

**Keywords :** World war, Freedom movement, Dirty politics, Communal riot, Assamese

Poetry.

**Introduction :**

Renounce poet Amulya Boruah, the “victim of the Calcutta killing” expressed with strong determination in his poems. In that time India also got herself annexed with the destructive World war-II. It was a significant description of encompassing threats and diverse social destructive incidents. The freedom movement in India also arose to its climax. In Calcutta blood-flood had to be witnessed in the communal riot between Hindus and Muslims. Amulya Boruah, protested communal evils, economic exploitation on man by collected the basic resources of poems modern like debates, wonders, agitation, threats and the like. The poet Amulya Boruah tried to express himself this spiritual faith rather in a prosaic style in his poem Biplabi. He tries to depict a picture of called the sententious gentlemen their Social, Political, Economic and ethical characters and refine them through analysis. Marxist ideology gave him to realize sharpness of realism and helped close connection with the society. Marxist ideology gave him to realize sharpness of realism and helped close connection with the society. Romantic poets, the poet of Amulya Boruah claims a new and wider vision in the context of themes and rhymes. He lived only for twenty four years and in power of this short-lived poet, an effort of social consciousness can be aptly felt which base a wider possibility.

**Objectives :** The main objectives of this paper are as follows-

- (i) To know something about the poet Amulya Boruah.
- (ii) To find out the significance and relevance of the poems those he wrote for the society in present context.
- (iii) The impact of his work to the assamese society.

**Methodology :** The Paper is mainly based on analytical and descriptive methods based on secondary sources. The sources are collected from different books, journals, articles etc.

**Analysis :**

A handful of poets only composed thought provoking modern poems with a new vision during the world-wide turmoiling situation of the 1940s. Our known poet Amulya Boruah, the “victim of the Calcutta killing” expressed with strong determination in his poems.

“We have faith on man; We have our eyes fixed towards

The healthy red sun of future” (Biplavi ; Acina, Pg 67)

For the whole world, the decade of the 40s was an exceptional era. India also got herself annexed with the destructive World war-II. It was a sight beyond description of encompassing threats and diverse social destructive

incidents. The freedom movement in India also arose to its climax. It was a strong, blood-stained period of the last phase of freedom struggle. On one side, there was battle crop of the Japanese when world witnessed massacre of the Hiroshima and Nagachaki (Aug. 1942), on the other much killing of Hindu and Muslims, cruel police firing on the precisionists of the INA Day observation rally in Calcutta. In Calcutta blood-flood had to be witnessed in the communal riot between Hindus and Muslims. Humanity got almost shattered in the satanic clutch of killing along with economic depression and hunger. Still, the poets with human love and kindness went on writing. Ill fate was perhaps the agent for fresh creations. The infamous communal riot in the hands of dirty politics, snatched our loving poet of promising future Amulya Boruah on 18<sup>th</sup> Aug. 1946. The poet, entrusting faith on man promised to advance “With an eye fixed on red sun of future”\_ Who instilled same faith on us to proceed. He protested communal evils, economic exploitation on man. He collected the basic resources of poems modern like debates, wonders, agitation, threats and the like. He not only viewed the struggle of life, but felt burning sensations against all the ills in society. Although he wrote only a handful of poems, those carry permanent significance to modern poems, which claim his immortality as a modern poet.

The poet Amulya Boruah who met his untimely demise in the great Calcutta-Killing unexpectedly left a few great poems in the history of India to be remembered. Those poems Coal, Prostitute, The Dog, Distress of the black night, Revolutionaries who are sharp, Bharati’s dream of liberty, Our Bihu today and etc. are some of his poem which pioneer new avenue to poems.

Rhythm of Rabindra Nath Tagore’s modernism towards his last part of life could be heard in Assamese poems in the Jayanti era. Tagore was then renowned through his Sabhyater Sankat (crisis of civilization), Janmadin (Birthday) and etc. cluster of poems. “It is a sin to loose faith on man” – such expression of Tagore in free rhymes influenced As poets like Bhabananda Dutta (Puberun), Amuly Boruah (Biplabi) etc. The basic source of Rabindranath’s optimism was man’s the spiritual power or faith. The poet Amulya Boruah tried to express himself this spiritual faith rather in a prosaic style in his poem Biplabi\_

“... This helpless, destitute of today

Bearing distorted discontents in the heart of life

Around of hopes await in our hearts amidst threatening quakes.

A dialectical go of matter and ideal struggling Revolutionaries.”

(Biplabi , Acina, pg-67)

Through the poems of Amulya Boruah a new tide, a fresh energy into Assamese poetry. Where these are debates, wonders, threats, protests, revolts, these lies the resource of modern poems. He represented this genre of poems. He not only had his sights on the struggles of life, but discarded the ills and wrote poems prompted the inner burning of hearth on the line Whitman, the poems like Adhunik Jia Chanda, Baisha, Kukur, Andharar Hahakar, Bharatir Mukti Swapna, Biplabi, Koila and such other poems inspired by nationalist sentiment.

Coal (Koila) was his 1<sup>st</sup> poem which carries modernist characteristics. The theme of the poem is on the failing man and labour of coal mine. The poem was first published in the in the Cottonian edited by Abdus Chattar in 1944. The poem was written with fresh theme and style repelling the conventional ones. The poet himself says – *“I have changed the style in its totally. I am trying to view myself with a social outlook having close touch with Realism.”* (

**Talukdar, Nanda, (ed.) : Acina, Amulya Boruah: Kabi Parichoy, pg-xvii )**

In his poem we find a powerful feeling, sharpness of imagination a deep rooted sentiment of a creative mind and consciousness of revolting society. We find our arranged structure, a fresh rhythm of clear Assamese pronunciation in his poem Baishya (Prostitute).

Through the poem, poet Amulya Boruah tries to unveil the naked feature of the artificial modern civilization. He tries to depict a picture of called the sententious gentlemen their Social, Political, Economic and ethical characters and refine them through analysis. How the humanism has been exploited in the mechanical civilization of the 20<sup>th</sup> century and its decay has been delineated in his poems like this.

“They need only pleasure, a remaining rivulet fall of sexual appetite of insanity.

And she is for them as if a cup of sweet tea after long sleep.

She is a daueer tied to thread in their hands as that of a wooden toll.

She has no life, no tiredness no pain of her own.

They are blind to her closure of natural go of life.”

(Baishya:Acina, pg-62-63)

In this mechanical civilization only for a meal to satisfy her belly, for a little money, a no of ladies choose this hateful life giving up their most precious chastity of womanhood. Heart’s pain of these women who choose this path

can he felt by some, but they don't have the courage to speak boldly of them like the poet Amulya Boruah. He says boldly.

“She's also a women of the 20<sup>th</sup> century, mechanical civilization

A woman with flesh, blood, bones, skin and nerves

When suffers worst from hunger, thirst money and all wants

She sells her engine like body

To Raichabe Sarma, Khanbhadur Ekbal, EAC Phukan

And they like their chained dogs. When released

Come to her like a thief in night to quench the thirst of physical arge.”

( Baishya : Acina, pg-61)

We find a revolutionary philosophy of life in the views of the poet with which he wrote wrote Baishya infesting the masks of mechanical civilization. This revolt was against cheatings, injustice and atrocities, exploitation and corruption. The poet's ideals of humanism and socialism is reflected in the poems. This ideal gets reflected through out his last series of poems.

Another feature of man in reflected in the poems inspired by Marxist ideals. This picture is the picture of pretensions highly gentlemen in the dark. Marxist ideology gave him to realize sharpness of realism and helped close connection with the society. The theme of Marxist ideology is Dictatorship of Proletariat through class struggle. The tone of such progressive poems are initially of struggle. Although his poems are of pity and protest, Marxist tone is echoed everywhere. A society molded on without class barriers, without such problems is although quite imaginary, we hear the tone of such classless society in his poems. He says –*“Transformation of human culture happens, but it does not get lost and this Revolution” through culture is the word wining revolution – a change which is necessary – to make an end to cheatings against ideals on earth for long.*” ( Talukdar, Nanda(ed.): Amulya Boruah Kabi Parichoy,pg-VIII)

The optimism reflected in the poems based on the 1942 mass revolution is not so much safe. In these poems reflect a dialectic of receipts and non-receipts, of hope and hopelessness, a dramatic process where Amulya Boruah's realism is felt –

“And I myself,  
 lying on myself deception  
 keep viewing  
 their black, dirty life  
 and their satire to light”

(Andharar Hahakar : Acina,pg-81).

In 1943, the poet saw for himself the quarrel between beggars and dogs for crusades of bread through on dustbin by American military near Bishnuram Hall in Jorhat which inspired him to write the poem “Kukur” (The Dog).

Those are dogs near dustbins and garbage’s of every street  
 They have in every mouth a dry bone of some without any respect for caste and creed  
 or some carry a piece of stingy leather of form shoes.  
 Basing a few lucky ones, others don’t have rice thrown to garbage  
 A black hunger rushes them from the rear like shadow of the body.”

(Kukur: Acina,pg-72)

Thirst and Hunger are two characteristic words he used. Between these realities, the poet speaks of life through struggle, an optimistic tone is also significantly exceptional. We find example of this exceptional tone thus –

“so much satisfaction where they chew with diverse gestures  
 They make on ancient question most complicated  
 “Where we live only to eat or eat only to live”?

(Kukur :Acina,pg-73)

The answer to the question of whether “we live only to eat or eat only to live?” is significant these dogs we discord in daylight – are the faithful chowkidars of treasury at night of the masters. The poet expresses boldly and fluently of a section of hungry dogs in modern civilization – and it is the basic truth – “on Dog.”

Amulya Boruah made Assamese poetry of the 40’s memorable, his modern poems composed with simple expression bear symbolic interpretation and a revolutionary mind.

“They forget “nonviolence is the true religion”

because of ugly hunger.

In their indiscipline, violent querulous society –

hard struggles to quench thirst and hunger.”

(Kukur :Acina,pg-72)

use of jugglery of words in modern poems some times supply taste for intelligent in, bench remain critical to common readers, but the use of words by Amulya Boruah in his modern poems don't crate any problem for them.

The poet Navakanta Boruah, in his “Prangangar Bandar” tries to depict a picture of olddogs in the lying boatmen on sandy shore.

“Bones numerous on sandy shore of boatmen (Sailors)

In the sky fly kites of sterling and dollars

On ground crawls sights of octopods.”

( Navakanta Boruah Gan Aru Kabita Samagra,pg-223)

However a difference is seen in view of progressive poems of Dhirendranath Dutta and Amulya Boruah. In his “Kathmistrir Ghar”\_ a sort of disunity is seen his soy and symbols – “Kathmistrir Ghar” -

“Scarcely two meals a day/ Every evening an empty hand/

Since down incessant labours starts/ Blood – stained the house of carpenter/

They sing songs of love/ the luxurious ones in easy chairs/

The house of the carpet - a place of friendship and tragedy/

The palaces constructed by labours of lakhs of arms/

Masters of palaces – pause noble/ Big leaders of society/ the house of carpenter/

O carpenter, bill-metal workers, blacksmith. The end time of black nights come/

Snatch your night with your own night/ the house of carpenter.”

(Kath Mistrir Ghar, Osomiya Kabita: Rupantoror Porbo,pg-39)

If we consider and compare the poems of both Dhirendranath Dutta and Amulya Boruah- it seems that Dhirendranath Dutta's style of composition was not so modern. However, message is progressive in traditional composition. If we want to pursue the technique of progressive literature, we may analysis if through the lines of the

essay of Kamal Narayan Dev's – *“Technique of progressive Poetry” – style that is against age, traditional, narrow must be rejected and a reformation style he invited instilling the everyday neglected tiny ones through symbols, a new technique must be applied. Through these images and symbols we must try to enliven cause of the oppressed, neglected, exploited, destitute and unfortunate ones ....”*( Pragatikhil Kabitar Technique; Jayanti;6<sup>th</sup> year; 3<sup>rd</sup> edition;1994.)

In the 40s Hem Boruah write a poem Puja (worship) in a dramatic style in which we find a fresh rhythms and style like that of Amulya Boruah. On the basis of such fresh style and language like Amulya Boruah in the poems of Hem Boruah we feel an inner straggle. On the one hand, a section of well-to-dos enjoy life in the Puja (Worship Festival) and on the other another section of Have-nots suffers from utter hunger\_

“The have-nots in his poems are compared to the light posts on streets –  
The fate of lamp-posts covered with dust is the same fate of us - the low people  
What difference lies between the lin and thin lamp posts and that of us?  
We are all unfortunate lamp posts in a black out night.”

(Puja, Sanchayana, Moheawar Neog(ed.),pg-385)

Although influence of the poets of the Jayanti era can be traced, the poets like Jatindra Nath Dowarah, Ganesh Gogoi, Devakanta Borua, Ratna Kanta Borkakati and Such other Romantic poets, the poet of Amulya Boruah claims a new and wider vision in the context of themes and rhymes. The reflection of day to day real life becomes attractive and draws curiosity of readers through his studious thoughts. He lived only for twenty four years and in power of this short-lived poet, an effort of social consciousness can be aptly felt which base a wider possibility. In between the lines of his poems we find a clear picture of revolutions philosophy of life. This revolution was against social cheatings, injustice and exploitation. Hem Boruah says above his poetry – *“Through not the pioneer of the progressive school of poetry can generally be called revolutionary in the sense that a tradition had collapsed and its place it made the discovery of new frontiers of poetry possible and achievable.”* ( Boruah, Hem; Assamese Literature,pg-268)

#### Conclusion:

The poems like Kukur, Koila, Baishya etc. created wonder to the readers although the themes were unpoetic. The new subject matters of such poems were enough to threat a section of positive readers. In place of poetic softness, a sense of hardness was seen. He gathered the knowledge of city prostitute beggars of streets, and the hateful feature



of the World War from Calcutta, which were not so sharp in Assam. The softness of flowers and stars the basic themes of Assamese poetry were abuse in his poems, but his poems represented a wider society with modern thought and language.

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