



Flute in the consciousness of Rabindranath Tagore and Laxminath Bezbaruah (a discussion based on the poems "Bashi and Bahi ('Flute')

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ABSTRACT

During the 'Junkie' or 'Arunodaya' era, no institutions of higher education were established in Assam. From this we can only know that most of the Assamese who are conscious of higher education moved out of Assam. Laxminath Bezbaruah is one such conscious Assamese. It is to be noted that the given discussion paper deals with the poetry of Bezbaruah's contemporary poet Rabindranath Tagore. Vaishnava ideology in Indian literature and its influence can be seen in the poetry of both poets. Examples are bezbaruah's two poems titled 'Flute' and Rabindranath's 'Flute'. In addition to making some comparisons of these two poems in the given discussion article, it also attempts to explain the flute spirit inherent in it.

Key Words: Flute, Bahi, Poetry, Assamese Literature

1.00 Introduction:

Through the study of literature, we come to know that the writer's thinking flows to different places at different times for different contexts. However, this does not seem to be the case in all cases. Unknowingly, there seems to be a similarity between one's thinking and thinking of another writer. In today's discussion, an attempt has been made to discuss the 'flute' in the consciousness of Rasraj Laxminath Bezbaruah and vishwakavi Rabindranath Tagore. The flute is one of the oldest-cherished and prevalent instruments in Hinduism. It is mentioned in the epics that Lord Krishna played the flute and played leela with the gopis. Moreover, hidden in the voice of this flute is someone's anger, someone's love, or someone's spiritual attitude. The flute is the only instrument used in a variety of cultures that can be used together in folk songs, spiritual songs, etc. The discussion discusses Rabindranath's 'flute' and Bezbaruah's 'flute' with special reference to two poems. We have noticed that in Bezbaruah's writings, the geographical proximity of Assam and Assamese with Bengal, linguistic awareness has taken precedence although the subject cannot be covered in the same vein, it would not be correct to think that these two aspects are opposite to each other or the activism of others in place of an inability is an alternative. Extract healthy content from the neighborhood and at the same time move forward while proudly maintaining your individuality. It was in this way that Bezbaruah dreamt of the future of Assamese. Today's discussion of the poem 'Flute' contained in the poem 'Banshi' contained in Rabindranath's

poem 'Kadi and Komal' has been tried to highlight in today's discussion of the consciousness of the poem 'Banahi' under Bezbaruah's 'Kadamkali' poetry

1.02 Objective

The main objectives of the discussion on the given topic are-

- a) Discuss the influence of the flute in Assamese and Bengali literature.
- b) A comparative analysis of Rabindranath's 'Flute' and Bezbaruah's 'Flute' poems and a study of the published flute consciousness.

1.03 Scope of study:

The given research article will discuss the 'flute' in the consciousness of vishwakavi Rabindranath Tagore and Rasraj Laxminath Bezbaruah. It will also discuss the characteristics of the poems of the two poets. The issue will be highlighted by a comparison between their two poems 'Banshi' and 'Flute', respectively, and by comparing the spirit of the flute.

1.04 Methodology:

Analytical methods have been used to take forward the given research article. The decimal method has been used to facilitate the presentation of contents.

2.00 The life and poetic life of Rabindranath Tagore and Lakshminath Bezbaruah:

From the late 19th century to the middle of the 20th century, Rabindranath ushered in a paradigm shift in Bengali literature. At that time, the political situation in India and Calcutta was somewhat turbulent. In the meantime, Rabindranath was doing poetry in private. Critics have pointed out that Rabindranath's poetry had an influence on the predecessor poet Biharilal Chakraborty. Biharilal's influence is evident in Rabindranath's three poetry books, 'Kavikahini', 'Banaphul', and 'Broken Heart'. Rabindranath first expressed his speech in 'SandhyaSangeet', the poetic text. The main themes of the three poems of this episode were the depression, joy, love and human love of the human heart. In the later stages, Rabindranath's romantic thoughts about love and beauty blossomed into 'Mansi', 'Sonar Tari', 'Chitra', 'Kalpana', 'Kshanika', 'Chaitali', kavyagrantha With the outbreak of The First World War in 1914, Rabindranath's poetry in the book 'Balaka' expressed interest in the life of the dead instead of spiritual thought. In the last decade of his life, Rabindranath conducted a few new experiments on the aspects and contents of poetry. In the books 'Rogbedaya', 'Arogya', 'Birthday', and 'Sheshelekhā' (published posthumously) of this period, death and death were expressed in a new gesture. Rabindranath's last poem 'The Road to Your Creation' was composed orally eight days before his death. Rabindranath's poetry has the influence of medieval Vaisyagna Padavali, Upanishads, Kabir's Dohavali, Lalon's Baul songs and Ramprasad Sen's Shakta Padavali. Yet, instead of the misery of ancient literature, he adopted an easy and simple form of poetry. Again, in the 1930s, he expressed his reaction to the early emergence of modernity and realism in Bengali literature through some experimental poetry. His most well-known book of poetry in the world is Gitanjali. He won the Nobel Prize for this book The Nobel Foundation called his book "a deeply sensitive, brilliant, and beautiful book of poetry." The genius of Rasraj Laxminath Bezbaruahdev, a ghai personality of the 'Junkie' era and an icon of Assamese literature, was multi-faceted. The two books of poetry published by Bezbaruah are Kadamkali and Padumkali. 'Kadamkali' is a collection of poems written occasionally by Bezbaruah as "kadamkoli' bejboruwadewor "kabita hoy jadi hauk nohoy jadi nohouk "buli maje maje likha kabitar sankalan. "podumkoli ho'la 'ajatnopalita kanyar dore o'to-to'to sichorit kabitar

sankalan. Bezbaruah's poetry can be mainly divided into five parts: poetry of love, poems of national sentiment, moral-preachy poems, khuhutiya poems or satire poems and poems related to spiritual theology. The hallmarks of romantic poetry can be seen in Bezbaruah's poetry as a pioneer of the romantic movement. Among his romantic poems are 'Champa', 'Priyatmar's Beauty', 'I love you, dear sakhi'. The theme of Bezbaruah's Essam poem is patriotism. There was no end to his efforts to present the virtues and bravery of the Assamese people in the outside world. It can be seen in the simple vocabulary of the poem 'My Country'. The words of Assam's national anthem 'My Country' seem to be flowing at their own pace like pahari nija. So from this we were able to gain some knowledge of Bezbaruah's poetry. In today's discussion we will try to discuss some of the flute consciousness that is embedded in the consciousness of Bezbaruah and Rabindranath at a later stage.

3.00 Flute consciousness in Rabindranath's poem 'Banshi':

The poem is included in 'Kadhi aur Komal', one of Rabindranath's collections of poems. It has brought innovation to Bengali literature in many aspects of expression, language and rhythm. Moreover, critics say that Rabindranath's poetry has taken a new turn through this book of poetry. The theme of the poem titled 'Banshi' is the melodious flute voice of Sri Krishna and the concept of Bhagavata love inherent in it, the sound of Vaishnavism, the sense of transcendental love, the worship of beauty, the natural depiction, etc. Since Rabindranath was a staunch Hindu man. There is therefore an ancient reverence of Hinduism in his consciousness. So he has written this poem based on the voice of lord Krishna's flute. With a mystical look, he presents 'Ogo Sheno Ke Bajaye', a spiritual dish of the sweet flute of parampurusha. By saying 'Ogo', he means god's word. In the melodious voice of whose flute all the worlds are united. The scent of the lord's vocal banful garland and the melody of the melodious flute have merged to highlight the cuisine of Sirasundara. It's as if the tune of the flute, which has been defiled by the deep kiss of God, steals Gopi Krishna's sweet smile and the sweet song on his face, which evokes Gopi's smile, which steals Gopi's smile, as a result of which Radha's mind becomes anxious - 'Prane's soul fades away'. In Rabindra Kavya, love, nature, truth, beautiful pursuits are all seen to be united. The poem 'Banshi' is seen to be a rise in the tone of god's leelak flute, the love of Radha, the concept of sirasundara and the ugly nature. Through which he wants to show that the whole world is the shape of an indecisive beauty. The poet immersed in the transcendental concept feels that Bhomorai is also buzzing after hearing the sound of the flute, Bakul Jopai listens to the voice of god's flute and makes you feel forgetful. The poet says that the Yamuna has also come to life in the voice of the flute-

jamunaroi kolotan
kane aase kade pran.

In the eyes of the poet, one thing is reflected that all the beauty of the world is hidden in the sound of the flute. Love, nature, etc., all seem to have vanished into the mysteriousness of the flute tone. Although we can conceive of 'Banshi' kabit as a love poem, it is not the humorous love of the horn of romantic poetry. Rabindranath has a distinct philosophy of love. We can say that a high level of love or godly love is the main theme of the poem. The flute melody represents the mystery of an infinite in the poem 'Banshi'. Where there is a picture of Upanishadic philosophy in theory. In the poem, Radha and Krishna express the spirit of self-determination with the eagerness of love, the desire for union. So love, nature, all have vanished into the eternal pace of the tune of the flute and have attained a joyful, truthful form. "If we look at the features of Banshi's poem, we will see that it is of great importance as a poem of high-level love.

b) The poem 'Ogo Shono Ke Bajai' introduces the transcendental consciousness of the endless mysteries of the universe.

c) Various manifestations of nature are expressed here through the melodious voice of the flute. Through this, the black world has been revealed.

d) The adoration of the beautiful is characteristic of Rabindra Kavya. In the poem 'Banshi', that beauty blossoms.

5) In the poem, vaishnavism is introduced. Radha, Banaphool, Jamuna etc. have made this feeling clear.

f) It is a lyrical poem. g) Meaningful imagery, excellent words, musical language, rhythmic rhythm, etc. are the figurative features of the poem.

3.01 Flute Consciousness in Bezbaruah's Poem 'Flute' (Sakhi Koneno Bajaye):

Like Rabindranath's poem 'Banshi', Bezbaruah's 'Flute' is also the main theme of Sri Krishna's melodious flute and its effect. In a hypersensitive sense, the poet of Bivo asks the invisible in his address 'Sakhi' who is playing the flute which makes Radha desperate to the tune of the flute. The tune of this flute that flies in the evening air is very familiar to Radha but remains within the limits Radha is sceptical about this flute playing the tune of Aseem. In the song Kulu Kulu of that flute, the Yamuna is also flowing at a rhythmic pace and this poet hears the tune of invisible mystery in the rhythm of this force. Bhomora echoes the tune of the flute that comes alive in the touch of Krishna's abysmal. The poet, who searches for God in everything in nature, has filled his heart with the smell of the garland of wild flowers blooming in the tune of the flute. In the same way, the butterfly of the sky is also moving towards the joy of being filled with the tune of the flute.

Bezbaruah's 'Flute' introduces the spirit of love but it is not the juicy love of the horn. From the body to the body, from the land to the land, it is the love of god. Radha's love here is love in the lustless body. In the melody of 'Flute', the poet feels an endless mystery and the desire to meet the master of that mystery is the essence of the poem.

The characteristics of Bezbaruah's poem 'Bahi' can be shown as follows:

- a) In the poem, there is an expression of bhagavat love or spiritual feelings. Through words like Flute, Nupur, etc., the poet presents a picture of Vaishnava philosophy
- (b) In the tune of the flute, the poet has presented the mysterious evergreen dish. The poet's transcendental consciousness is reflected in the flute.
- c) The concept of liberation or moksha of Vaishnava philosophy can be seen in the flute poem—

“Aadori bonndhuk aana
Misate somoy jai
Koneno bojia”

d) Love, nature and eternal beauty have become one in poet Bezbaruah's flute poetry. The poem has a view of union with 'Satya-Brahma'.

4.00 A comparison of 'flute' and 'bahi' (who plays sakhi?):

From the above discussion, we have found some evidence of the flute spirit hidden in the poetship of the two poets. Because Rabindranath and Bezbaruah were contemporary poets. So Bezbaruah himself had some influence from Rabindranath. Bezbaruah candidly acknowledges Rabindranath in connection with the poems 'Banshi' and 'Flute', "Written with the pattern, language and melody of the song 'Ogo Ke Bajay' by the revered Mr. Rabindranath Tagore. Bezbaruah's poetry bears similarities with many aspects of Rabindranath's poetry. Especially in the case of love, nature, worship of the beautiful, godly love, humanity, mysticism or transcendentalism, the influence of Indian philosophy, Upanishadic thought, Vaishnavite tone, etc. are comparable in the case of both poets These comparable aspects are also introduced more or less between the poems of 'Banshi' by Our Prophet and 'Flute' by Bezbaruah. Bezbaruah, however, admits that he wrote his poem on the model of Rabindranath.

a) Rabindranath in his poem 'Banshi' addresses the owner of the infinite mystery of the world as 'Ogo' but Bezbarba addresses 'Sakhi'.

b) In both the poems, how it has affected Radha as well as all the natural worlds by listening to the melodious melody of Sri Krishna's flute, or the creation of a beautiful, joyful state is the main theme of the poem.

c) In both the poems, Radha's state of mind, that is, the love of Radha-Krishna, is associated with the sound of Sri Krishna's flute. But this love has not taken the humorous form of the chain of lust in the two poems. This love is overshadowed by the body, the lust-smellless and the love of god.

d) The way Rabindranath mentions the raga behag-ad khemta of classical music in the poem 'Banshi', bej rejects it in the poem 'Flute'.

f) Just as Rabindranath has created beautiful imagery in 'Banshi' with various aspects of nature, in the same way Bezbaruah has also taken care to draw beautiful pictures with beautiful imagery in the 'Flute'.

In both the poems, there is a simple influence of Vaishnava ideology.

Sandhiyar Bayut Shuna

Sei Surti uti jai...

5.00 Conclusion

With the given research article, we can come to a few conclusions.

a) I came to know a few things about the contemporary influence of Rabindranath in Bezbaruah's poetry.

b) I got an idea about the spirit of the 'flute' in the poetry of both the poets.

c) I have seen the influence of Vaishnava ideals and The Love of Bhagavata in the poems of both the poets. From this, we got to know a few things about Indian Hindu philosophy.

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