

*A Green Dove
in Silence*

Forty Prose Poems in Translation

Gauranga Mohanta

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23. Cloudy Wall and Brown Flowers of Silence	58
24. Engulfing Time	59
25. Watery Kite	60
26. The Fiery Palas Posture and Homeland	61
27. Rajbari Camp	64
28. Language, the Distorted Umbra of Sight	66
29. Over the Uneven Boundary of Clouds	67
30. Either Fog or Bridge	68
31. Night and the Flight of Green Sight	69
32. Verdant Inner House	71
33. Expatriate Water	72
34. Voidness and the Feather-flow	73
35. Erosion Affected Water, Purification	75
36. Sights Precede Sights	76
37. Darkness and the Flared Bell of Dreamless Air	77
38. The Indeterminate Whirling of Whistle-cork	78
39. Sparkling Wine	79
40. To Reach You	80
<i>Analysis: Gauranga Mohanta's A Green Dove in Silence: Forty Prose Poems in Translation</i>	81
<i>Gauranga Mohanta's Poetry: Secret Dew on Eyeglass Ruminating on 'A Green Dove in Silence'</i>	86
<i>Critiquing 'A Green Dove in Silence'</i>	100
<i>Translators' Biographies</i>	104
<i>Poet's Biography</i>	107
	111

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Ruminating on 'A Green Dove in Silence'

Dr Nitai Saha

Gauranga Mohanta's collection of forty prose poems in translation titled "A Green Dove in Silence" entails more than an act of 'doing': doing must be the final outcome of an amalgamation of many faculties interacting with one another and determining the final form of the thing made. The poems of Mohanta can easily rivet their attraction by dint of their evocative power and hence can readily be 'chewed and digested' by avid readers of all climes. Some poems are at times obscure, for sometimes the form, the manner of writing, the language, and the imagery may have a private meaning for the poet, yet convey another aspect of experience to another. This is the joy of his creation, for even when he is obscure he is compelling. Half the joy of poetry comes in discovery of the unknown beneath the facade, and the other half comes in sharing the poet's experiences or emotional responses to the world of nature and that of man at the same time.

Mohanta is the master of the unusual, the paradoxical, and the unknown: his great virtue is that his poetic vision

100 • A Green Dove in Silence

embraces 'all from top to toe'. He has successfully conjured up the whole gamut of human experiences in a way that deserves accolades. "Literature is always personal," says W.B. Yeats, "always one man's vision of the world, one man's experience, and it can be popular when men are ready to welcome the visions of others". Mohanta speaks out some of his personal passions in words and types and metaphors that draw one's imagination as far as possible from the complexities of modern life and thought. His is a personal world, world of broken dreams, cessations, and all sorts of longings. But once he completes his personality, Mohanta sinks back to enrich the mass. Whitman's concept of "en-masse" is echoed when the poet speaks representatively in both "The Fiery Palas Posture and Homeland" and "Rajbari Camp":

"Escaping the ruthless eyesight of the bullets, we stealthily made an onward journey in the deep dark paths of the village... As we desired to come back, catfishes proliferated in our ponds; courtyard would be covered with beans' verdant tenderness."

"In the enclosed field of 'Rajbari' the stinking tents could not provide the reflection of solace, the villages by the Tista could offer... No dark could overcast the festivity in the anxiety-free villages of Bangladesh. The musical wave of the dhol would be played again."

Ruminating on 'A Green Dove in Silence' • 101