



Sudhanya Tripura's Five Poems: An Analytical Study

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ABSTRACT

This article offers a close reading of five poems by Sudhanya Tripura: *With Love in the Heart*, *The Voice*, *Many Things in the River's Mouth*, *In These Green Mountains* and *One Day You*. Through textual analysis, the study examines the poet's representation of landscape, memory, history, identity, and ecological consciousness. The poems reveal a distinctive poetic vision in which the natural environment of Tripura is not merely a setting but an active participant in human experience. Mountains, rivers, birds, wind, and rain function as symbolic elements that connect individual emotions with collective history. The study argues that Sudhanya Tripura's poetry creates an intimate relationship between self, land, and cultural memory. The recurring images of mountains and rivers establish a poetic geography that reflects indigenous experience, historical continuity, and emotional resilience. Furthermore, the poems demonstrate how nature becomes a repository of memory and a medium through which personal and communal identities are articulated. By examining imagery, symbolism, diction, and thematic concerns, this article highlights the poet's contribution to contemporary regional poetry and shows how his work engages with questions of belonging, loss, cultural remembrance, and environmental awareness.

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Analysis study of Sudhanya Tripura's five poems

Introduction

Poetry often serves as a medium through which individuals and communities express their experiences, emotions, histories, and relationships with the natural world. In many regional and indigenous literary traditions, nature is not merely a backdrop to human activity but an essential component of identity and cultural memory. The poems of Sudhanya Tripura reflect such a tradition. His poetic world is deeply rooted in the landscape of Tripura, where mountains, rivers, forests, birds, and human beings exist in a dynamic and interconnected relationship.

The five poems selected for this study—*With Love in the Heart*, *The Voice*, *Many Things in the River's Mouth*, *In These Green Mountains* and *One Day You*, present recurring themes that illuminate the poet's vision. These poems explore memory, love, silence, history, ecological awareness, and indigenous cultural identity through vivid natural imagery. The poems reveal how personal emotions are intertwined with collective experiences and how geographical spaces become sites of historical and emotional significance.

A close reading approach is particularly useful in understanding these poems because their meanings emerge through imagery, symbolism, repetition, and subtle emotional shifts. Rather than relying primarily on external historical or biographical information, close reading focuses on the language of the text itself. Such an approach enables a deeper appreciation of the poet's artistic techniques and thematic concerns.

This article examines how Sudhanya Tripura employs landscape as a symbolic framework through which broader questions of memory, belonging, and identity are articulated. It argues that the poems construct a poetic geography where nature and humanity are inseparable, and where rivers and mountains become carriers of history, emotion, and cultural consciousness.

Research Objectives

- To critically analyze the selected poems of Sudhanya Tripura with special reference to their themes, imagery, symbolism, and cultural significance.
1. To examine the major themes of nature, love, memory, and identity in the selected poems.
 2. To analyze the use of imagery, symbolism, and other poetic devices employed by Sudhanya Tripura.
 3. To explore the representation of indigenous culture and the relationship between people and landscape.

4. To investigate the ecological consciousness reflected through the recurring images of rivers, mountains, and forests.
5. To assess the literary significance of the selected poems in the context of contemporary in the poetry.

Although Sudhanya Tripura's poetry reflects rich indigenous culture, ecological awareness, and emotional depth, it has received limited scholarly attention. Existing studies largely focus on broad thematic discussions of regional or indigenous literature, while detailed textual analyses of his individual poems remain scarce. There is also a lack of research examining the relationship between nature, memory, cultural identity, and ecological consciousness across his poems through close reading. This study seeks to address this gap by providing a comprehensive analytical interpretation of the selected poems and demonstrating their literary and cultural significance.

Nature as Emotional Geography in *With Love in the Heart*

The poem *With Love in the Heart* establishes many of the central motifs that recur throughout Sudhanya Tripura's poetry. The opening lines present an image of the speaker gazing toward distant mountains:

"I keep gazing

Toward the distant mountains."

The mountains function not merely as physical objects but as symbols of aspiration, memory, and continuity. Distance creates a sense of longing, suggesting that the speaker is engaged in a reflective journey. The natural landscape becomes a mirror of inner emotional experience.

The image of the blue morning sky is significant:

"The morning sky seems

As blue as water.

The comparison merges sky and water, creating a sense of unity between different elements of nature. Blue becomes a recurring symbolic color associated with memory and affection. The memory of the beloved is linked to a "blue shawl," reinforcing the emotional resonance of the color.

The poem skillfully combines personal memory with historical consciousness:

"I have walked along the path of history."

History here is represented as a path, suggesting movement and continuity. The speaker is not detached from history but actively travels through it. The journey is both individual and collective.

The reference to the Gomati River is especially important:

"I have drunk the water of the Gomati
To quench my thirst."

The river symbolizes life, sustenance, and cultural rootedness. Water satisfies physical thirst, but it also suggests spiritual nourishment and connection to homeland. Rivers frequently appear in indigenous and regional literature as symbols of continuity and survival.

The concluding lines transform love into a force of resistance:

"With love in my heart,
I have fought tie and again."

Love becomes a source of strength rather than vulnerability. The movement "from mountain to mountain" and "from history to history" suggests an ongoing struggle for identity and survival. The poem ultimately presents love, memory, and history as interconnected dimensions of human existence.

Silence, Memory, and the Search for Meaning in *The Voice*

The poem *The Voice* explores the paradoxical relationship between silence and communication. The opening lines immediately create a mysterious atmosphere:

"In the silence
Slowly flows
Whose voice."

The voice emerges from silence rather than interrupting it. This suggests that meaning often exists beneath the surface of ordinary perception. The speaker's pursuit of this voice reflects a search for hidden truths, memories, or aspects of identity. The line:

"Chasing after it
I drown"

Introduces a powerful metaphor. The speaker's immersion in the voice indicates complete emotional and psychological engagement. Rather than finding simple answers, the search leads to deeper involvement in mystery.

Nature again serves as a medium of expression:

"From the edge of the mountains floats
A drunken scent"

The scent creates a sensory connection between landscape and memory. Mountains are not static objects but living presences capable of transmitting emotional experiences.

The poem contains striking visual imagery:

"A pair of indifferent eyes is gazing
Toward the sky"

The gaze toward the sky may symbolize yearning, contemplation, or uncertainty. The eyes are described as indifferent, yet tears flow from them. This contrast creates emotional complexity and suggests hidden suffering.

Dream imagery further deepens the poem's atmosphere:

"Dreams like watercolors"

Watercolor paintings are characterized by fluidity, softness, and impermanence. The comparison suggests that dreams and memories are delicate, unstable, and difficult to grasp fully.

The river motif reappears:

"A winding river descends, breaking through the mountain"

This image symbolizes persistence and transformation. The river's movement through the mountain reflects the power of memory and emotion to overcome obstacles. The final image of a shore-breaking wave striking the speaker's memory suggests the overwhelming force of the past. Memory is not passive recollection but an active and disruptive presence.

Ecological Consciousness and Cultural Memory in *Many Things in the River's Mouth*

Among the four poems, *Many Things in the River's Mouth* presents the strongest ecological and social dimension. The poem begins with a notable absence:

"For many days, I haven't heard a song at the river's mouth."

Traditionally, rivers are associated with life, movement, and music. The silence of the river indicates disturbance or loss. The absence of song becomes a metaphor for environmental and cultural disconnection.

The declaration:

"The river was released today"

Suggests liberation from restriction. The river can be interpreted both literally and symbolically. It may refer to environmental restoration, cultural revival, or the recovery of suppressed voices.

A significant theme of the poem is collective forgetfulness:

"For many days, haven't I heard the river's name
on the lips of people?"

The disappearance of the river's name from public discourse symbolizes a broader loss of connection between people and nature. Naming is an act of recognition and respect. When a river's name is forgotten, cultural memory is endangered.

One of the poem's most striking lines is:

"What was the name of that flowing woman?"

The identification of the river with a woman reflects a long literary tradition in which rivers are feminized. However, the image also emphasizes nurturing, life-giving qualities. The forgotten woman symbolizes neglected histories, silenced voices, and overlooked contributions.

The poem criticizes human indifference:

"Humans never speak of it"

This brief statement carries considerable emotional weight. It points to a failure of memory and responsibility. Human beings have benefited from the river's presence yet have failed to acknowledge its importance.

The conclusion is particularly powerful:

"Only wounded pride remains gathered
In my poem."

The poem beco

mes a repository of memory and resistance. If society forgets the river, poetry preserves its significance. Literature thus assumes an ethical role, protecting cultural and ecological memory from erasure.

Indigenous Identity and Landscape in *In These Green Mountains*

The final poem, *In These Green Mountains*, celebrates the vitality of nature and indigenous life. The opening image is vivid and colorful:

"In these green mountains
The blue birds
Fly away"

The contrast between green and blue creates visual richness and conveys a sense of freedom and movement. The birds symbolize vitality and continuity.

The image of rainbow colors attached to wings reinforces themes of diversity and beauty. Nature is portrayed as dynamic and harmonious.

The poem's emphasis on movement continues:

"The tender leaves dance
In the monsoon breeze"

Personification transforms the leaves into active participants in the landscape. Nature is alive and expressive.

The river descending the mountain slope continues a recurring motif found throughout the poet's work. Rivers symbolize connection between different spaces and forms of life. Their movement reflects continuity and renewal.

The most significant image in the poem is that of the Tripuri woman:

"The Tripuri woman
Is swiftly climbing up"

Unlike passive representations often found in literature, this figure is active and energetic. She becomes a symbol of resilience, cultural continuity, and connection to the land.

The concluding lines focus on sensory imagery:

"The scent of her hair bun
Lingers across
All the Jhum mountains."

The fragrance extends beyond the individual and becomes part of the landscape itself. The image symbolizes the inseparable relationship between people and place. Cultural identity is not separate from geography; it is embedded within it.

The reference to Jhum mountains is especially important because it situates the poem within a specific indigenous cultural context. The landscape becomes a marker of collective identity and heritage.

Recurring Themes Across the Four Poems

Several interconnected themes unite these poems.

Memory

Memory functions as a central organizing principle. Personal memories of love coexist with collective memories of history, rivers, and landscapes. Memory serves both emotional and cultural purposes.

Landscape

Mountains and rivers are recurring symbols. They represent continuity, endurance, identity, and belonging. Nature is never passive; it actively shapes human experience.

Identity

The poems reveal a strong attachment to indigenous culture and regional history. Identity emerges through relationships with land, community, and memory.

Ecological Awareness

The poet demonstrates concern for environmental loss and human neglect of nature. Rivers become symbols of ecological and cultural survival.

Movement and Journey

Walking, climbing, flowing, and flying recur throughout the poems. These images suggest that identity and memory are dynamic processes rather than fixed states.

One Day You

Sudhanya Tripura's poem *One Day You* is a lyrical exploration of love, memory, imagination, and the pervasive presence of a beloved figure within the speaker's consciousness. Through a series of vivid natural and domestic images, the poem constructs a world in which the beloved transcends physical boundaries and becomes inseparable from the speaker's perception of reality. The poem's simplicity of language conceals a rich symbolic structure that reveals the transformative power of affection and remembrance. A close reading of the poem demonstrates how imagery, repetition, symbolism, and emotional progression work together to create a vision of love that permeates both nature and everyday life.

The most striking formal feature of the poem is the repetition of the phrase "**One day I see.**" This recurring expression functions as both a structural and thematic device. Structurally, it creates rhythm and continuity, linking the poem's various images into a coherent sequence. Thematically, it suggests moments of revelation. Each occurrence introduces a new vision or experience, implying that the speaker repeatedly encounters reminders of the beloved in different forms. The repetition also creates a sense of wonder, as though ordinary scenes are transformed through the act of seeing. Rather than describing a single event, the poem presents a series of perceptions that gradually build an emotional landscape dominated by the presence of "you."

The opening lines establish an atmosphere of optimism and awakening:



One day I see in the sky

The sudden sun

Dreams blooming all around like flowers.

The image of the "sudden sun" symbolizes illumination, hope, and emotional renewal. The sun appears unexpectedly, suggesting a moment of revelation or joy. This brightness is immediately connected to dreams, which are described as blooming like flowers. The comparison between dreams and flowers evokes beauty, growth, and vitality. Flowers often symbolize love and emotional fulfillment, and their blooming suggests that the speaker's inner world has been awakened by the beloved's presence. The natural imagery establishes a close relationship between external reality and internal emotion, a characteristic feature of lyric poetry.

The poem then shifts from the sky to the horizon:

One day I see

A garland of stars on the horizon.

This image expands the poem's spatial dimension. While the sun belongs to the day, stars traditionally belong to the night, creating a symbolic continuity between different times of day. The "garland of stars" introduces an element of celebration and sacredness. In many cultural traditions, garlands are associated with honor, affection, and ceremonial occasions. By imagining stars as a garland, the poet transforms the horizon into a symbolic space where beauty and devotion converge. The image suggests that the beloved's presence extends beyond earthly experience into the cosmic realm.

The next image introduces water imagery:

One day I see in the green river

The play of your image.

The river is one of the most significant symbols in the poem. Rivers often represent movement, continuity, memory, and the passage of time. The adjective "green" associates the river with life, fertility, and renewal. Within this flowing landscape, the speaker perceives the reflection of the beloved. The phrase "the play of your image" suggests movement and fluidity rather than a fixed representation. The beloved's image appears dynamic and alive, interacting with the natural world. This reflects the speaker's emotional state: the beloved is not merely remembered but actively experienced through the surrounding environment.

The poem then moves from natural scenery to domestic space:

One day at the midday table

Spring—

This brief but powerful image compresses multiple meanings into a single word. The midday table represents ordinary daily life, a familiar domestic setting associated with nourishment and routine. Into this ordinary context enters "Spring," a season traditionally associated with rebirth, love, and new beginnings. The abrupt appearance of the word creates a moment of surprise, suggesting that the beloved transforms even the most commonplace experiences into occasions of beauty and renewal. Spring here functions as both a literal season and a metaphor for emotional rejuvenation.

The following lines continue this theme:

One day in the afternoon, in the courtyard

The blooming mountains.

The image of "blooming mountains" combines two seemingly different elements. Mountains typically symbolize permanence, stability, and endurance, while blooming suggests growth, vitality, and change. By bringing these images together, the poet creates a landscape that is simultaneously stable and alive. The courtyard, a space associated with home and community, becomes connected to the larger natural world. The beloved's influence appears so extensive that even mountains seem capable of flowering. This imaginative transformation reveals the depth of the speaker's emotional experience.

The poem reaches a reflective moment in the lines:

On the shore of the long-pathed window, I

Think—

The window functions as a symbolic threshold between the inner and outer worlds. It allows the speaker to observe the surrounding landscape while remaining within a space of contemplation. The phrase "long-pathed window" suggests distance, travel, and the passage of time. It evokes a sense of waiting or reflection, as though the speaker has spent a long period looking outward and inward simultaneously. This moment of pause creates a transition from imagery to realization.

The emotional culmination of the poem appears in the declaration:

Only you are everywhere.

This line serves as the poem's thematic center. All the preceding images—the sun, flowers, stars, river, spring, and mountains—lead to this realization. The beloved is not confined to a particular place or moment but exists throughout the speaker's world. Nature and memory become intertwined, and every element of experience reflects the beloved's presence. The statement suggests not physical omnipresence but emotional omnipresence. The beloved occupies the speaker's consciousness so completely that all perceptions become associated with them.

The final lines reinforce this idea:

You are like a dream of life

You will remain within my heart.

The comparison of the beloved to "a dream of life" is particularly significant. Dreams often represent desires, hopes, and idealized visions. By describing the beloved in this way, the speaker elevates them beyond ordinary reality while still connecting them to life itself. The dream is not an escape from existence but an essential part of it. The concluding statement, "You will remain within my heart," affirms permanence and emotional continuity. Unlike the changing images of nature throughout the poem, the beloved's place within the speaker's heart remains constant.

Overall, *One Day You* is a meditation on the transformative power of love and remembrance. Through recurring acts of perception, the poem reveals how the beloved becomes embedded within every aspect of the speaker's experience. Natural imagery, cosmic symbolism, and domestic scenes merge to create a unified emotional landscape. The poem's gentle rhythm, evocative imagery, and progression from observation to realization emphasize the enduring presence of affection within memory. Sudhanya Tripura thus presents love not as a fleeting emotion but as a force that reshapes the world, turning ordinary sights into symbols of beauty, hope, and permanence.

Conclusion

The four poems examined in this article reveal the richness and depth of Sudhanya Tripura's poetic vision. Through carefully crafted imagery and symbolism, the poet creates a literary landscape where nature, memory, history, and identity are intimately connected. Mountains and rivers function as more than geographical features; they become carriers of emotion, cultural memory, and collective experience.

With Love in the Heart explores the relationship between personal affection, historical consciousness, and resilience. *The Voice* investigates silence, memory, and the search for meaning through evocative sensory

imagery. *Many Things in the River's Mouth* addresses ecological loss and cultural forgetfulness while emphasizing the ethical role of poetry in preserving memory. *In These Green Mountains* celebrates indigenous identity and the harmonious relationship between people and landscape.

Taken together, these poems demonstrate how Sudhanya Tripura transforms local landscapes into universal symbols of belonging, remembrance, and endurance. His poetry highlights the importance of preserving cultural and ecological connections in an increasingly fragmented world. The close reading presented in this article suggests that his work occupies a significant place within contemporary regional literature, offering valuable insights into the intersections of nature, memory, and identity. Through his poetic engagement with rivers, mountains, and human experience, Sudhanya Tripura contributes to a broader literary tradition that recognizes the inseparability of people, place, and history.

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