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# Tracing the Chronotopic Features in Select Translated Kokborok Poems of Tripura

**Mr. Sayan Saha*[1] Dr. Gitanjali Roy[2]**
[1]Research Scholar, Department of English, Faculty of Liberal Arts, ICFAI University, Tripura. Assistant Professor, Department of Basic Science and Humanities, Techno College of Engineering, Agartala,
Email:ID: sayansahahc3@gmail.com
[2]Assistant Professor, Department of English & Coordinator, Faculty of Liberal Arts, ICFAI University, Tripura,
Email:ID: itzgitz@gmail.com

**ABSTRACT**
This study examines the representation of chronotopic elements in the English translations of Kokborok poetry of Tripura, one of the culturally vibrant Northeastern states of India. It seeks to explore how spatial and temporal dimensions in these translated works embody the lived experiences, indigenous traditions, and collective memory of the people of Tripura. This study throws light on the various perspectives that are rooted in the identity of Tripura through the English-translated works of Kokborok poetry of Tripura poets.
By analysing selected translated poems from Kokborok, the study aims to trace how these poetic expressions reflect the coexistence of tribal cultural ethos. The chronotopic framework, as proposed by Mikhail Bakhtin is employed to understand how time and space intersect in these writings to represent the social realities and cultural transitions within Tripura. The translation serves as an interpretative medium through which the region's pluralistic identity, linguistic diversity, and cultural rootedness are expressed and reimagined. This article highlights how the poets have frequently tried to acknowledge the beauty of nature in their poetry by providing descriptions of the landscapes, flora, and fauna that define the tribals' way of life, as well as the way the local people have utilized the components of nature as metaphors just to express deep emotions and to articulate their connection to land, identity and culture of Tripura.
Through this investigation, the research intends to demonstrate how the poets' depictions of geography, environment, and tradition contribute to constructing a shared memory narrative of Tripura. The study ultimately aims to highlight how translation, as a cultural bridge, preserves and transmits the distinctive chronotopic consciousness of the state—where history, place, and identity converge in the poetic imagination
**Keywords:** Chronotopic elements, Kokborok, Tripura, Traditions, Culture of Tripura

## INTRODUCTION:

In literary theory, the concept of the chronotope offers a valuable framework for understanding how time and space are interwoven in a text. The Russian theorist Mikhail Bakhtin introduced the term in his essay *Forms of Time and of the Chronotope in the Novel*, defining it as "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin 84). In his view, time in literature "thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (Bakhtin 84). By this, Bakhtin suggests that time and space in a narrative are not passive backgrounds but living forces that shape the story's meaning, mood, and movement. Time gains visibility through the unfolding of events, while space becomes emotionally and symbolically charged through the passage of time. Together, they create what Bakhtin calls the chronotope—a fusion of time and space that forms the foundation of narrative experience.

Bakhtin's use of the chronotope grows from his broader theory of dialogism, which holds that meaning arises from the interaction of voices situated within social, historical, and spatial contexts. The chronotope thus functions as what Bakhtin calls a "formal-semantic category"—the organizing center of a narrative, where the threads of action are tied and untied (Bakhtin 250). In simpler terms, it is the point where time and space unite to shape characters, plot, and emotion. Every literary work occurs within a particular time and setting, and that combination defines its perspective and meaning. Bakhtin further argues that the chronotope "defines genre and generic distinctions" (Bakhtin 243), because each literary genre creates its own characteristic pattern of time and space. For example, the chronotope of a journey, a home, or a ritual all carry different symbolic and cultural meanings, each shaping the reader's understanding of experience and identity.

The word chronotope itself originates from mathematics and physics, combining the Greek chronos (time) and topos (space). Bakhtin borrowed it from the scientific notion of space-time in Einstein's theory of relativity,

which explains that time and space are inseparable dimensions that form the structure of reality. Bakhtin used this scientific metaphor to describe how narratives, too, exist within fused dimensions of time and space. He clarifies that his use is "almost as metaphor (almost, but not entirely)" (Bakhtin 84). Just as physics treats space and time as mutually dependent, Bakhtin sees literature as creating its own artistic space-time where meaning unfolds.

For Bakhtin, literature is never detached from life; it is grounded in historical time and social space, reflecting the rhythms, values, and tensions of real human experience. Every story or poem emerges from a lived moment in history and a concrete environment, making the chronotope a vital link between artistic form and cultural reality. In other words, stories do not simply happen somewhere or sometime—they happen in specific cultural chronotopes that reveal how people experience the world.

Apart from Mikhail Bakhtin, the concept of the chronotope has been revisited, expanded, and reinterpreted by several important literary and cultural theorists. **Julia Kristeva** engaged with Bakhtin's ideas by linking chronotope to intertextuality, emphasizing how time and space circulate across texts and cultural discourses rather than remaining fixed within a single narrative. **Gérard Genette** approached related concerns through narrative temporality, focusing on the structural organization of time in storytelling, which complements chronotopic analysis. **Fredric Jameson** further politicized the chronotope by reading it as a historical and ideological construct shaped by socio-economic conditions. Later, **Homi K. Bhabha** adapted chronotopic thinking to postcolonial contexts, viewing time-space as fragmented, hybrid, and negotiated within cultural identities. More recently, **Gary Saul Morson** and **Michael Holquist** have clarified and extended Bakhtin's chronotope, stressing its openness, dialogic nature, and relevance across disciplines. Together, these theorists demonstrate that the chronotope remains a flexible and evolving framework for reading literature, culture, and history.

This framework becomes especially significant when studying the translated Kokborok poetry of Tripura, where geography, history, and memory intersect to form a lived experience of time and space. Kokborok, the indigenous language of Tripura's tribal communities, carries a deep sense of connection to land, ancestry, and collective memory. The poets writing in this language often evoke landscapes—hills, forests, rivers, and courtyards—that serve as repositories of cultural identity and history. These spaces are not merely physical settings; they are chronotopes of belonging, where the past and present coexist and where personal emotions reflect collective experiences.

This research examines the translated poems of notable Kokborok poets such as Nandakumar Debbarma, Bijoy Debbarma, Sachlang Tripura, Shefali Debbarma, and Kamala Debbarma. Through Bakhtin's chronotopic lens, the study explores how their works represent the fusion of spatial and temporal elements that embody indigenous worldviews, ecological consciousness, and memory. The act of translation also becomes an important part of this chronotopic process, as it extends the poems beyond linguistic and cultural boundaries while preserving their emotional and historical essence. By analysing the intersections of language, space, and time in these translations, this research reveals how Kokborok poetry articulates both individual and collective identity through the lived realities of Tripura's land and culture.

- **The chronotopic references found in the traditions and attire mentioned by the poets in their works:**

This subsection focuses on the chronotopic references embedded in the traditions and attire represented in the poetic texts under study.

Drawing from Mikhail Bakhtin's concept of the chronotope—where time and space intersect meaningfully in literary narratives—the poets' evocation of cultural practices, clothing, and ritual markers functions as more than mere descriptive detail. These elements situate the texts within specific socio-historical moments and cultural spaces, allowing tradition and attire to operate as symbolic carriers of collective memory, identity, and temporality.

In the poem *With the River* by Nandakumar Debbarma, the poet foregrounds material cultural symbols deeply rooted in everyday Hindu social practices, particularly those associated with married women, to construct a chronotopic landscape where tradition, ritual, and lived experience intersect.

"flowing throughout the year,

watching love and peaces of sankha and sindoor

floating by,

it has not been able to show its own disintegration to anyone." (Gupta 43)

In the poetic representation of everyday life, material cultural objects often function as chronotopic markers that bind personal identity to collective history. Ornaments and ritual symbols associated with women's bodies are not merely aesthetic elements; they are material manifestations of deeply embedded socio-religious practices. In Hindu cultural traditions, particularly within Bengali society, objects such as **sankha** and **sindoor** operate as materialist cultural symbols that signify marital status, religious belonging, and temporal continuity. These items carry layered meanings shaped by centuries of ritual practice, gendered customs, and social memory, thereby anchoring the lived experience of women within a specific cultural time-space framework.

**Shankha**[1] and **Shidoor**[2] are the most common traditional ornaments to be put on by married women. Shankha (white bangles) and Shidoor (red vermilion marks) have great historical importance. Shankha, which is typically crafted from conch shell, represents marital bliss, auspiciousness, and purity. Married ladies who wear Shidoor on their hair parting symbolize the holy connection of marriage and ask for blessings for their husband's long life, which is deeply ingrained in traditional customs and ceremonies. In Bengali weddings, brides wear conch shell bangles, known as 'shakha', which

symbolize marital bliss and purity and Sindoor is an integral part of the daily ritual for many married women and is also used in various religious ceremonies. (Shankha, Pala, Loha, and Sindoor in Hinduism: Hindu Temple Talk).

In the poem *I Shall Go Walking*, Nandakumar Debbarma articulates—

"celebration in mustard seeds smeared in the festivity of nabanna in mopped courtyards where earth holds the alpana in secure embrace"(Gupta 38)

**Nabanna**[3], also known as the New Rice Festival, is a festival of harvest generally celebrated by Bengalis in Tripura. It is an agricultural ritual traditionally observed when the fresh crop of rice is ready to be harvested. The agricultural calendar determines the festival's schedule, which marks the conclusion of months of work. The people of Tripura celebrate planting, growing, and harvesting that support their way of life through Nabanna. People gather to pray and exchange meals made from the freshly harvested rice. Cuisines like pithaa (a traditional delicacy of Bengali cuisine) are also made. (Digestknowledge.com)

**Alpana**[4] is a ritual design being done on floors or courtyards by women using rice powder paste. It is a representation of artistic expression and cultural practices handed down through generations. (Folk Art: NIOS Study Material. National Institute of Open Schooling)

In Nandakumar Debbarma's poem "I Shall Go Walking," the poet evokes the beauty of rural life and the spirit of harvest through the image of nabanna, the traditional festival of gratitude and renewal. The phrase "celebration in mustard seeds" symbolizes the abundance of nature and the bond between the land and its people, where mustard becomes a sign of fertility and joy. The images of "mopped courtyards" and "alpana" drawn with rice paste highlight domestic spaces where art, ritual, and devotion merge. Through these simple yet meaningful acts, ordinary spaces are transformed into sacred sites of thanksgiving, connecting everyday life with cultural tradition.

This imagery reflects strong chronotopic features, blending time—the seasonal rhythm of harvest and renewal—with space—the courtyard and fertile earth that anchor community life. The nabanna festival marks a moment of transition, celebrating both the completion of one agricultural cycle and the hope of another. The courtyard becomes a living chronotope where memory, labor, and celebration meet.

Drawing from Bakhtin's concept of the chronotope, this poem shows how time and space together express lived experience and cultural meaning. The alpana, held by the earth's "secure embrace," symbolizes the creative union between people and nature — a harmony that binds human effort, artistic expression, and ecological continuity. Debbarma's verse thus captures a timeless connection between land, tradition, and spirit, turning the everyday rhythm of rural life into a sacred celebration of renewal.

The poem *Fingers of Half Burnt Tree Stumps* by Sachlang Tripura depicts—

"and the pattern of Sharbangi has to bloom in her risa

in the new year." (Gupta 101)

The poem *Sun Floats Away in the Waters of the Mountain Sream* by Pradip Murasingh presents—

"Before sunrise

the body takes the appearance of light

in the designs of your rignai and risa" (Gupta 110)

**Sharbangi**[5]is an attire of purity that is woven by the only elderly menopausalwomen of Tripura. It has great historical value and colorful, catchy patterns and designs. (Gupta 101)

**The Rignai**[6] and **the Risa**[7]. Rignai also called Pachra is a wrap around the waist to the ankle worn by the tribal women of Tripura, and Risa is a bustier for tribal women. Both outfits have chronotopic details. There are many various designs for the rignai. Tripura's traditional weaving techniques are frequently incorporated into the design and making of these attires. (Indian Culture)

In Sachlang Tripura's *Fingers of Half Burnt Tree Stumps* and Pradip Murasingh's "Sun Floats Away in the Waters of the Mountain Stream," the poets celebrate Tripura's traditional garments—Sharbangi, Rignai, and Risa—as symbols of identity, heritage, and renewal. In Sachlang's poem, the Sharbangi "blooming in her risa in the new year" marks rebirth and cultural continuity, where weaving becomes a ritual connecting generations. Woven by elderly women, the Sharbangi carries wisdom and memory, embodying purity and the endurance of tradition. In Murasingh's lines, "the body takes the appearance of light in the designs of your rignai and risa," the clothes become more than garments—they reflect inner beauty and unity with nature.

These images show strong chronotopic features, where time—the rhythm of weaving and renewal—merges with space—the loom, the fabric, and the cultural landscape. The act of weaving becomes a chronotope of creation, joining labor, memory, and environment. Each thread holds stories of the past, seasons of nature, and the emotions of the weaver. Through Bakhtin's concept of the chronotope, these poems reveal weaving as both temporal and spatial binding the body, the loom, and the land into one continuous cycle of life, art, and cultural remembrance.

- **The chronotopic references found in traditional entities mentioned by the poets in their works:**

This subsection examines the chronotopic references embedded in traditional entities evoked by the poets in their works. Drawing upon Bakhtin's concept of the chronotope, these traditional elements function as cultural signifiers through which time and space are simultaneously articulated. Rather than serving as mere cultural markers, such entities anchor the poetic narratives within specific historical moments, social practices, and lived cultural spaces, thereby revealing how tradition operates as a site of temporal continuity and spatial belonging.

In Nandakumar Debbarma's *A Trip to Shakhantang Hill*, the poet writes—

"Where is the sweat-drenched charkha?

keeping awake on a nabanna night,

the jingling of the anklets, the lullabies of Dangdu" (Gupta 36)

**Charkha**[8] is a loom or wheel used to spin thread. (Gupta 36)

The poet Nandakumar Debbarmarecalls rural life where work, music, and festivity blend in harmony. The "sweat-drenched charkha" symbolizes labor, craftsmanship, and lost traditions, while the nabanna night links hard work with communal celebration. Sounds like the "jingling anklets" and "lullabies of Dangdu" bring the village to life, joining rhythm and emotion. This scene forms a chronotope of cultural rhythm, where time—cycles of work and festivity—and space—the village and its people—unite. Debbarma turns everyday acts into symbols of continuity, showing how memory, labor, and joy are rooted in the land's living spirit.

In the poem *Since I am a Woman* the poet Shefali Debbarma writes—

"Insects have feasted on the yakhtom,

I cannot weave clothes" (Gupta 113)

**Yakhtom**[9]is a footrest that helps to keep the pressure up while weaving. (Gupta 113)

The image of "insects have feasted on the yakhtom" symbolizes the decay of tradition and the fading of women's creative roles. The yakhtom, once central to weaving and cultural life, now stands abandoned, reflecting the loss of inherited skills and identity. The poet's words "I cannot weave clothes" express sorrow for lost creativity and changing times. This scene forms a chronotope of loss, where time—a shift from past vitality to present silence—and space—the still domestic world—merge. Debbarma mourns how modernity erodes women's traditions, silencing their artistry and cultural memory.

"There is wine in a bamboo chong;

if you can taste it once,

dreams shall bloom in your eyes" (Gupta 82)

A **chong**[10] is a type of container made of hollow bamboo that is closed at the node. (Gupta 82)

In Bijoy Debbarma's *Ekalabya of Longtarai*, the image of "wine in a bamboo chong" expresses the deep bond between nature, culture, and emotion. The chong, a bamboo container, symbolizes indigenous skill and harmony with the environment. When the poet says, "if you can taste it once, dreams shall bloom in your eyes," it shows how this simple act awakens memory and belonging. The moment becomes both cultural and spiritual, linking generations through shared tradition. The chong forms a chronotope of cultural intimacy, where time—ancestral continuity—and space—Longtarai's bamboo groves—merge, holding within them the taste and memory of heritage.

"With a langa full of dreams

I have to spread myself all over;" (Gupta 113)

The **langa**[11] is used as a container that is hung from the back side. (Gupta 113)

In Shefali Debbarma's *Since I am a Woman*, the langa—a small container "full of dreams"—symbolizes the emotional and social weight women carry. It represents both responsibility and hope, showing how a woman bears her duties along with unspoken desires. The line "I have to spread myself all over" reflects her constant giving and sacrifice. The langa becomes a sign of endurance and strength, holding both confinement and possibility. This image forms a chronotope of womanhood, where time—daily cycles of labor—and space—home and society—merge, revealing women's resilience and their silent, continuous pursuit of dreams.

"In that valley I arrive,

Feasting on a handful of rice

And a tilok full of water;" (Gupta 100)

**Tilok**[12], is a gourd that has been scooped out and used as a pot. (Gupta 100)

In Sachlang Tripura's *In Close Proximity to People*, the poet celebrates simplicity and harmony with nature through the image of "a handful of rice and a tilok full of water." This humble meal symbolizes gratitude, self-reliance, and cultural rootedness. The tilok, a gourd used as a pot, reflects indigenous creativity and life sustained by nature. The valley represents both physical and emotional belonging—a space of peace and sustenance. This scene forms a chronotope of simplicity and survival, where time—daily routine—and space—the nurturing valley—merge. Tripura turns an ordinary act into a timeless symbol of contentment and connection with the land.

"My paths leads to the Chethuang forest,

Leads to the tongghar in the orchard;" (Gupta 87)

**Tongghar**[13], a pole-supported hut made up of bamboos.

In Bijoy Debbarma's *Why Should I Go*, the poet expresses deep attachment to his homeland through images of the Chethuang forest and the tongghar (bamboo hut). The path toward these places reflects both a physical journey and an emotional return to roots. The tongghar symbolizes harmony, simplicity, and the bond between people and nature. The forest and orchard represent home as a living; nurturing space filled with memory and belonging. This scene forms a chronotope of homecoming, where time—ancestral continuity—blends with space—the familiar land. Debbarma captures home as both a place and a timeless feeling of identity and peace.

"From morning till the time the sun sets in his mother's lap,

Being exhausted doing the work that cannot but be done

And lying on a lonely gyreng" (Gupta 100)

**Gyreng**[14], the crop-guarding tongghar, is located in the joom. (Gupta 100)

In Sachlang Tripura's *In Close Proximity to People*, the poet portrays the hard yet harmonious life of rural cultivators living close to nature. Working "from morning till the sun sets in his mother's lap" reflects both

exhaustion and comfort, showing how labor and nature are deeply connected. Resting in a gyreng—a small hut in the joom fields—symbolizes solitude, belonging, and endurance. This scene forms a chronotope of agrarian life, where time follows the sun's path and space is rooted in the land. Tripura beautifully captures how daily toil becomes a timeless rhythm of survival, peace, and harmony with the earth.

"And weaves a bunshi to tie up

And carry the child on his shoulder" (Gupta 114)

**Bunshi**[15] is a sling slung over the shoulder to carry a baby. (Gupta 114)

In Shefali Debbarma's poem *Life*, the act of weaving a bunshi—a sling to carry a baby—symbolizes love, care, and the continuity of life. Tying the child close reflects protection, affection, and the bond between parent and child. The bunshi is more than a tool; it represents creation, endurance, and the rhythm of everyday living. This image forms a chronotope of care and continuity, where time—the cycle of nurturing and growth—merges with space—the home and natural surroundings. Debbarma beautifully shows how simple acts of care become timeless expressions of love, labor, and human connection.

"I have no other work to do,

Besides making naillabasha and pelting berries." (Gupta 126)

"I lie down under the hallucination of smoke's fragrance

And sleep embracing the naillabasha,

To resume the play next day." (Gupta 126)

**The Naillabasha**[16] is a bamboo toy gun used by children in the hills of Tripura. It is a catapult-like design, with wild berries being used as pellets, which makes it innovative. (Gupta 126)

In Kishore Murasingh's "Naillabasha," the poet captures the innocence and creativity of childhood in Tripura's hills through the handmade bamboo toy gun used to shoot berries. The line "I have no other work to do, besides making naillabasha and pelting berries" reflects a carefree rural life where play, imagination, and nature unite. The toy becomes a symbol of joy, resourcefulness, and connection to the land. This scene forms a chronotope of childhood and play, where time—the rhythm of youth—and space—the hills and forests—merge. Murasingh shows how simple acts of play express timeless belonging and harmony with nature.

- **The chronotopic references found in the birds mentioned by the poets in their works:**

This subsection explores the chronotopic references embedded in the images of birds invoked by the poets in their works. Within the framework of Bakhtin's chronotope, birds function as symbolic mediators between time and space, often embodying movement, memory, and seasonal rhythm. Their presence in the poems situates human experience within natural temporal cycles and specific ecological spaces, thereby enriching the poetic landscape with layered meanings of continuity, transition, and belonging.

The poem *Spring in the Blue Forest* by Sachlang Tripura articulates—

"The fine fragrance of spring in the blue forest

and our dear Kungkok bird

sings the secrets of its heart from a forest shade" (Gupta 98)

In the poem "A House by the River", Nandakumar Debbarma writes—

"I'll pick dry leaves again at that place

Where the tune of Kungkok bird

is wrapped like poison" (Gupta 28)

**Kungkok bird**[17] is known for its unique call. (Gupta 28)

In Sachlang Tripura's *Spring in the Blue Forest* and Nandakumar Debbarma's "A House by the River," the Kungkok bird symbolizes the link between nature, memory, and emotion. In Sachlang's poem, its song brings the forest to life, representing renewal and harmony. In Debbarma's, the same bird's tune turns sorrowful— "wrapped like poison"—reflecting loss and remembrance. The bird's song shifts from joy to melancholy, showing how time changes meaning. These scenes form a chronotope of memory and transformation, blending time—cycles of joy and pain—with space—the forest and riverbank. The Kungkok bird becomes a living bridge between nature, emotion, and memory.

"O Nuyai bird, fly back

Over my house again.

My grandpa told me stories about you

But I had never seen your powerful wings." (Gupta 103

The extract is from the poem *Nuyai* by Dipali Debbarma.

"On the left sky Nuyai birds have come.

You'll fly and I'll fly too.

The wild tune of New Year arrives

Floating from behind the hills.

On the twincrop mountain this year,

there'll be a good harvest." (Gupta 33)

The extract is from the poem *The Bridge Before* by Nandakumar Debbarma.

**Nuyai bird**[18] is a mythical bird with powerful wings (mentioned in the kokborok fairy tales where the grandparents tell its stories to the children). (Gupta 103)

In Dipali Debbarma's *Nuyai* and Nandakumar Debbarma's "The Bridge Before," the mythical Nuyai bird symbolizes memory, tradition, and renewal in Tripura's cultural landscape. In Dipali's poem, the plea "O Nuyai bird, fly back over my house again" expresses a longing to reconnect with ancestral stories and lost heritage. The unseen bird becomes a symbol of both memory and absence. In Nandakumar's poem, its return marks hope, harvest, and new beginnings. Together, the poems create a chronotope of memory and regeneration, where time—past and renewal—and space—home, sky,

and hills—merge. The Nuyai unites myth, nature, and identity across generations.

I'll have to walk more,

I'll have to run longer,

Chasing away Uangs and Asikoloks

And wiping away all darkness" (Gupta 22)

The extract is from the poem *Don't Scare Me* by Shyamlal Debbarma.

**Uang**[19]is also a mythical bird, and it is said the bird takes the form of witches according to the Kokborok myth. (Gupta 22)

In Shyamlal Debbarma's poem *Don't Scare Me*, the poet expresses courage and determination against fear and darkness through the mythical figures Uang and Asikolok, symbols of evil and inner struggle. The speaker's resolve to "walk more" and "run longer" reflects a journey toward strength and freedom. The act of "chasing away Uangs and Asikoloks" represents overcoming both mythical and personal fears. This creates a chronotope of transformation, where time—the fight between darkness and light—blends with space—the mythic landscape of struggle. Debbarma unites folklore and reality, turning myth into a living symbol of endurance, renewal, and enlightenment.

"Jingling your anklet bells

Dance again… once more….

Snatch away the rhythm and posture from the khanjan;

Only then will the bird of your soul

Flutter its wings in ecstasy" (Gupta 26)

**Khanjan Bird**[20] is a beautiful bird with beautiful posture and rhythm. Its appearance signifies the new beginnings mentioned in the poems. (Gupta 26)

In Nandakumar Debbarma's poem *Dance Once Again*, the act of dance becomes a symbol of renewal and spiritual awakening. The call to "jingling your anklet bells" and "dance again" reflects the return of energy and life after stillness. The khanjan bird, known for its graceful movement, symbolizes freedom and natural rhythm. The poet's image of the "bird of your soul fluttering in ecstasy" shows dance as a path to liberation, where body and spirit unite. This moment embodies a chronotope of renewal, blending time—rebirth and motion—with space—the dance setting—where rhythm, nature, and emotion merge in harmony.

"The seeds in the basket crave for a shower.

Will the days be spent in this way

Synchronised steps will definitely appear.

Right now, there's this bride waiting

Like a thirsty chatak before me." (Gupta 33)

**Chatak bird**[21] relates to a mythological reference to Tripura, and it is said that the thirst of the bird brings rainfall. (Gupta 33)

In Nandakumar Debbarma's poem *The Bridge Before*, the poet blends nature, emotion, and culture to express longing and renewal. The line "seeds in the basket crave for a shower" shows both a farmer's hope for rain and the universal desire for fulfilment. The image of the waiting bride mirrors the earth's thirst, linking love, fertility, and faith. The chatak bird, known in Tripuri mythology for calling to the rain, adds a mythic dimension—its longing symbolizes patience and trust in life's cycles. Through these images, human emotion and nature's rhythm merge into one harmonious world.

The poem embodies strong chronotopic features, joining time—the seasonal cycle of waiting and renewal—with space—the fertile field and the bride's setting. The scene becomes a chronotope of hope, where human and natural desires flow together. Debbarma transforms an ordinary rural moment into a timeless vision of unity between nature, myth, and the enduring rhythm of life.

"To forget you,

I have closed the Northern doors to the wind.

But the call of kungkila whispers your name

To forget you,

I have smudged off the lustrous New Year summer

From my calendar.

But Phantokpakok whispers your name." (Gupta 125)

The extract has been taken from the poem *In Order to Forget You*.

The **Kungkila bird**[22] is the cuckoo bird, whose voice represents the beauty of nature.

**Phantokpakok**[23]is another bird that is heard in the months of Chaitra and Baisakh (March and April) mentioned in the poems, which represents the arrival of the new year of summer*."* (Gupta 125)

In *In Order to Forget* You, the poet captures the struggle between emotion and nature, where memory, love, and time are closely linked. The speaker tries to forget a beloved by closing "the Northern doors to the wind" and erasing the "lustrous New Year summer," but the calls of the kungkila (cuckoo) and phantokpakok birds—symbols of spring and renewal—keep reviving the past. The seasons Chaitra and Baisakh, associated with joy and festivity, deepen the pain of remembrance, showing how nature refuses to let memory fade.

The poem reflects strong chronotopic features, merging time—the cycles of seasons—with space—the home and natural landscape. Nature becomes a living chronotope of memory, where the rhythm of birdsong and wind carries emotional echoes of the past. The poet shows that love and loss remain inseparable from the world's natural rhythm, where time and space continually return to remind us of what endures.

"Tokpupu calls from the bush

Its time a break from the work" (Gupta 136)

From the poem *Do Not Call Anymore* by Sunil Debbarma.

"The night is gray like the breast of the Gugu bird

And bright stars stare like restless children." (Gupta 143)

From the poem *Faith Retained* by Lakkhidhan Murasingh.

**Tokpupu**[24]and **Gugu**[25]birds are located in the thick, dense forests of Tripura. (Gupta 143)

In Sunil Debbarma's *Do Not Call Anymore* and Lakkhidhan Murasingh's *Faith Retained*, the poets use the forest birds Tokpupu and Gugu to connect human emotion with the natural rhythm of life in Tripura's hills. In Debbarma's poem, the Tokpupu's call signals a pause from work— "It's time a break from the work"—showing how daily life follows the forest's rhythm rather than clock time. The bird's voice becomes a symbol of harmony and balance between labor and rest, reminding people that nature guides and nurtures human life. Murasingh, on the other hand, writes, "The night is gray like the breast of the Gugu bird," turning the night sky into a living space filled with calm, faith, and endurance. The Gugu bird's image links natural beauty with emotional reflection, suggesting that nature shares human feelings of hope and uncertainty.

Both poems express chronotopic features, where time—seen in cycles of day and night—and space—the forest and sky—merge to shape lived experience. The Tokpupu represents a chronotope of renewal, while the Gugu creates one of reflection. These moments show, as Bakhtin suggests, how time and space unite to express community life within nature. Birds become carriers of memory, rhythm, and faith, turning the natural world into a living chronotope. Through the voices of the Tokpupu, Gugu, and other birds, Tripura's poets reveal the deep bond between environment, culture, and emotion, portraying nature as both companion and witness to human existence.

## CONCLUSION:

The research study reveals how the poetry of Tripura interprets cultural traditions and environmental factors to create a diverse formation of chronotopic themes. Every tradition from alpana to attireslike Sharbangi, has great historical and cultural value and links ancient practices with contemporary festivities in Tripura. Poems are beautifully produced based on a better understanding of Tripura's historical and geographical development through the realistic identifications of the flowers, hills, rivers, and birds of this region. The Hokutwisa River and Unakoti Hill emerge as emblems of ecological progression and divine presence, illustrating the dynamic interplay between human activity and natural processes. In addition, traditional entities such as Charkha and Tongghar demonstrate the ingenuity and adaptability of the people of Tripura in adjusting to their surroundings. In addition, traditional entities such as Charkha and Tongghar demonstrate the creative ability and adaptation of the people of Tripura in how wonderfully they adjust to their surroundings. Tripura poets blend up narratives that celebrate the region's identity and its deep relationship to the environment across time, which is so pure and authentic, offering a complex representation of deep cultural history and ecological diversity through these chronotopic references...

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