

**A STUDY OF THE POETIC TECHNIQUE OF ROKUNGA**

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# **A STUDY OF THE POETIC TECHNIQUE OF ROKUNGA**

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Submitted

In partial fulfilment of the requirements for the degree of Doctor of

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**CERTIFICATE**

This is to certify that the thesis entitled “**A Study of the Poetic Technique of Rokunga,**” submitted by Mr Darchuailova Renthlei has been written under my supervision.

He has fulfilled all the required norms laid down under the Ph. D. Regulations of Mizoram University.

The thesis is the result of his own investigation. Neither the thesis as a whole nor any part of it was submitted to any other University for any research degree.

Tanhril

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DECLARATION

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June, 2021

I, Darchuailova Renthlei, do hereby declare that the subject matter of this thesis is the record of work done by me, and that the contents of this thesis did not form basis of the award of any previous degree to me or to do the best of my knowledge to anybody else, and that the thesis has not been submitted by me for any research degree in any other University/Institute.

This is being submitted to the Mizoram University for the degree of Doctor of Philosophy in the Department of Mizo, Mizoram University, Aizawl.

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## Chapter-1

### Introduction

This study mainly focuses on the poetic techniques of Rokunga. The creation of poetry is a combination of various techniques that comprises the whole thing of its discovery; and technique is the essence of poetry by which the poet represents his experience, subject matter, thoughts, feelings and emotions; and appraisal of his works. Nidhi Tiwari remarks, “Technique in poetry refers to the methods adopted by a poet to express his thoughts and emotions” (1). Mark Schorer says that to deal with poetic technique is to deal with nearly everything in the study of poetry (71); however, this study deals with Rokunga’s handling of selected poetic techniques such as “Imagery,” “Symbol,” “Metaphor” and “Simile” which will be deliberated in separate chapters. Handling of Imagery will be discussed in chapter 2; exploitation of Symbol will be analyzed in chapter 3; use of Metaphor shall be deliberated in chapter 4; treatment of Simile will be discussed in chapter 5; and chapter 6 will be concluding chapter.

Rokunga is Poet, Essayist and Novelist; however, he is best known for his poems. His five essays and one Short Story had been published by Chawnghranga in his book, *Rokunga leh A Hlate Parvul Lai*; those are: “Hnam Lungphum,” “Eng Nge I Nih?,” “Lo Neitu,” “Isua Chu Lal A Ni,” “Inngaihtlawmna,” and Short Story, “Khawvel Ata Pialralah” (pp. 141-264). Rokunga also published an anthology of Mizo poems entitled *Thalai Hlabu* in 1952 containing 282 poems of 56 poets which has been serving the Mizos till today. For his inputs make Mizo literature a gorgeous one, it deserves to be picked for the study. R. Vanhnuaitanga remarks, “All of a

sudden, *Rokunga's Ṭhalai Hlabu* permeates the entire Mizoram like a burning the extreme dry cut down jungle” (xi). The Millennium Celebration Committee constituted by Govt. of Mizoram, Awarded Rokunga as “Poet of the Century,” (of the twentieth century) in 2000 AD. Presently, the poems of Rokunga are being included in the syllabi of almost all classes from Secondary to Post-Graduate courses. Commenting Rokunga’s poems, Zikpui-pa says, “...poems are not end in that arrangement of words; but according to the attitude of the poet, the inspiration he received makes the poems great or not great. Viewing from that point, I had ranked Rokunga top among the Mizo poets” (71). Sangzuala-pa remarks, “Rokunga and Lalzova were borne poets so that they could write good poems without having special inspiration; .... For Rokunga all things around him are good inspirations (60). As commented by Sangzual-pa, it is undoubtedly, Rokunga could write poem on diverse subjects comfortably exercising the best of poetic techniques.

Besides the variety of its themes, Rokunga’s poems are marked by the multiplicity and wide range of manner and style. The poet is deep in thought and recurrently employ serious meditative and contemplative manner of writing. His efficient management of technique plays a significant role in his poetic invention. Siamkima Khawhling says, “Rokunga gave songs to the youth, there were no other poets comparable to Rokunga who make Mizo youth to sing happily in the same mind” (50). Lalhrualtuang Ralte also says that Rokunga was mostly known for his poetic genius; and his songs had been entertaining the entire Mizoram since 1940 to 2008 (14).

Rokunga was born on 20<sup>th</sup> February 1914 at Rahsi Venghnuai, Aizawl, as one of the three children of Thangluta Hmar and Zailiani. Rokunga married Zamawii, daughter of Ṭhawnga, h/o Lalchhingpuii on 9<sup>th</sup> April 1934; and blessed with five

sons and three daughters. In 1925, he joined Primary School at *Sikul Sen* (One school's roof at Aizawl was painted with red colour; hence it was named after its roof colour; *Sikul* means school, *sen* means red; therefore, *Sikul Sen* means the Red School); and completed Lower Primary education at the age of 13<sup>th</sup> in 1927; he completed Middle English education in 1929. After completion of Middle school, he joined the then Loch Printing Press on 2<sup>nd</sup> January 1934 as his first profession to earn his living. For he was expert in Tonic Solfa, he was entrusted mostly all works pertaining to song books editing and publications. With regards to his expertise in tonic solfa, Sangzual-pa observes, "Considering tonic solfa, he seems to be one of the inventors of it" (12). He had been working in this press till his last breath on 7<sup>th</sup> May 1969; and had been faithfully serving in this press for 35 years.

Rokunga, in his childhood, was a very shy, gentle, gracious, amiable but entertaining as well. He was benevolent to other, and time and time again visited sick persons. He was incredibly fond of singing and music; and was exceedingly a sacred man and used to pray frequently; as for his religious fervor, he was elected Church Elder in 1944. During his school life, he used to wear cloths of his mother's handmade alone; and was intense to support himself. He was a generous and altruistic; and when he was affectionately advised to have possession of house sites for his children, he often replied that it is not necessary to accumulate treasures for his offsprings; and because of his generosity, he gave away two of their house sites at Aizawl city to the needy neighbours. In his book, "Rokunga Hlate (A Critical Study and Appreciation)," R. Vanhnuaitanga thoroughly discusses the character sketch of Rokunga; and thrashes out his character under 14 sub-headings (p.xiii).

Rokunga started his career as a poet in 1939 at the age of 29; and his first poem was, "Vanhnuai Khuavel Sakhming Chhiarin." Whenever he was going to

create a poem, he always secluded himself in the corner of his working place and used to squeak; and wended up his poetic career on 7th May 1969 with his last poem, “Sualin Bo Mah i La.” Therefore, his career as a poet covers 30 years. Rokunga Memorial Committee collected Rokunga’s poems and published in one book under the title of *Rokunga Hlate* in the year 1999 in which his poems of 128 numbers had been incorporated. Hence, it is possible to draw assumption that Rokunga wrote around four to five lyrics every year.

It has commonly been said that Rokunga’s poetry is easy and simple; however, this plain and apparent simplicity of his poetry is deceptive and misleading. In reality, he is a very complex and intricate poet, and this complexity arises from his extensive use of poetic techniques. It is by the use of a mixture of mechanism Rokunga enriches the texture of his verse, adds the full significance and brought about deeper meaning of particular situations and events. His masterly handling of oblique method depicts the hidden and the deeper meaning, and widens the scope, and the full implications of his poems. He is a great regional poet and the scenes and sights; characters and events of Mizoram form the basis of his poetry but do not only depict all events of this limited region; there is a constant selection and ordering of materials of the globe; and the result of this shift and selection acquires significance. He represents enormous perceptions and extreme profundities within modest interim. Immense ideas are thus presented to the mind’s eye, and the effect created is one of unlimited expansion. Rokunga touches wide range of subject from politics to church, mother to father, children to youth, man to woman, nature to man-made objects, spiritual to moral reformation. For these multiple subject matters, he uses all form of poetic mechanism and suitable diction to represent his noble idea.

## 1. Classification of His Poem

In addition to the variety of its themes, Rokunga's poems are perceptible by ample assortment and wide breadth of means and forms. He is profound in contemplation and normally employs somber pensive and thoughtful style of writing. His competent operation of technique plays a noteworthy function in his poetic creation. His 128 poems cover wide range of subjects which can be classified differently. As such, Lalhrualtuanga Ralte classified into four subjects, such as: Kristian songs - 55 Nos, Nature – 22 Nos, Patriotic songs - 14 Nos, Others - 37 Nos (15); whereas, C. Thansiamia classified into 53 categories (134-136). In the course of investigation, it has been discovered that his 128 poems may be classified into twelve categories such as:

### 1.1. Patriotism- Rokunga wrote 31 nos of poem on Patriotism, such as:

- 1.1.1. Aw Zoram Nuam, I Hming A Mawi
- 1.1.2. Community Project Hla
- 1.1.3. Dam Takin Zawlkhawpui
- 1.1.4. Harh La, Harh La Zoram i tlai ange
- 1.1.5. Hmangaihna Hi Chakna A Ni
- 1.1.6. Hnam Hla
- 1.1.7. I Ram, I Pianna Ram
- 1.1.8. Indo Haw Lawmna
- 1.1.9. Ka Pian Ka Seilenna Ram
- 1.1.10. Ka Pianna Zawlkhawpui
- 1.1.11. Ka Pianna Zoram Nuam
- 1.1.12. Kan Ram Nuamah
- 1.1.13. Kan Ram Riang Te Hi

- 1.1.14. Kan Rorel Pawl Hi
- 1.1.15. Kan Tlang Ram A Zo Thiang
- 1.1.16. Kan Zotlang Ram Nuam
- 1.1.17. Lentupui Kai Vel Leh Romei Chhum
- 1.1.18. Mizo Kan Ni Kan Lawm e
- 1.1.19. Motor Kawng Laih Hla
- 1.1.20. Raltiang I Kai Ve Ang
- 1.1.21. Ram Khatah Hnam Ze Tin Reng
- 1.1.22. Ram Mawi Leh Nuam
- 1.1.23. Ramngaih Hla
- 1.1.24. Rengpui Ram
- 1.1.25. Rinawmna Hi Lungphumah
- 1.1.26. Ro Min Relsak Ang Che
- 1.1.27. Signal Pawl Hla
- 1.1.28. Tho La I Kein Ding Rawh
- 1.1.29. Tlawmngaihna Hlu
- 1.1.30. Turnipui Kan Do Dai
- 1.1.31. Zawl Khawpui Venna

1.2. Naturalism- Rokunga manifests his naturalism in twelve of his songs such as:

- 1.2.1. Bethlehem Par
- 1.2.2. Buannel Ram Dai
- 1.2.3. Chhawrthlapui Eng Nuam
- 1.2.4. Chite Luipui
- 1.2.5. Favang Khaw Thiang
- 1.2.6. Kan Sawm Fang

- 1.2.7. Kan Sawmfang Dum Dur
- 1.2.8. Lei Mawina Thinlai Tihlimtu
- 1.2.9. Lei Mite Hun Bi An Chhiar e
- 1.2.10. Ni Leh Thla Leh Arsi
- 1.2.11. Tuikhur Nuam
- 1.2.12. Zantiang Chhawrthlapui

1.3. Lamentation- He wrote five lamentation poems, such as:

- 1.3.1. Aw Ka Thinlai Tiriangu
- 1.3.2. Buaina Thlipui Hrang Velin
- 1.3.3. Ka Pa Duh Tak
- 1.3.4. Ka Va Ngai Em!
- 1.3.5. Tah Hla-I&II

1.4. Time and Space- He composed ten poems on time, such as:

- 1.4.1. Aw Hun Leh Kumte An Ral Zel A
- 1.4.2. Chhung Kim Lai Kha
- 1.4.3. E Khai! Hlim Rawh U
- 1.4.4. Hmana Kan Nun Hlui
- 1.4.5. Hunte An Inher Liam Zel A
- 1.4.6. I Hun I Hmang Tha Em?
- 1.4.7. Kum Hlui Ngaihawm
- 1.4.8. Kum Thar Lawm Awm
- 1.4.9. Tute Khawte Kan Ngai Lo
- 1.4.10. Vanglai Nite An Chuai

1.5. Spiritual- Fifty-two of his poems have spiritual theme, such as:

- 1.5.1. A Mutna Chu
- 1.5.2. A Ropui Leh A Mawizia Chu
- 1.5.3. A Tho Leh Ta
- 1.5.4. A Zalna Ran Thleng
- 1.5.5. Ar Ang Kan Vai Tawh Lawng
- 1.5.6. Aw Bethlehem, I Te Ber Tawp Lo Ve
- 1.5.7. Aw Isu Mi Kai Ang Che
- 1.5.8. Aw Ka Ngai Che Lalpa
- 1.5.9. Aw, Bethlehem Ka Ngai A Che
- 1.5.10. Bawng In Runpui A Bel
- 1.5.11. Bethlehem Chhiarpui
- 1.5.12. Bethlehem Tlang A Mawi Leh Ta!
- 1.5.13. Bethlehemah Hmun A Awm Lo
- 1.5.14. Bible Thianghlim
- 1.5.15. Chatuan Khua A Lo Varin
- 1.5.16. Chatuan Nunna
- 1.5.17. Chhinchhiahna Phelhtu Chu
- 1.5.18. Hmanhmawh La
- 1.5.19. Hriat Thar Lehna
- 1.5.20. Hunte An Inher Liam Zel A
- 1.5.21. I Chen Nan
- 1.5.22. I Hming Ropuina Tur
- 1.5.23. I Lawm Ang u
- 1.5.24. Isuan Ro A Rel e



- 1.5.25. Ka Lungkham Ram Eng Mawi
- 1.5.26. Ka Va Ngai Em
- 1.5.27. Kan Hnenah Awm Ve Ta Che
- 1.5.28. Kan Intawh Lehna Hmunah
- 1.5.29. Kan Tan Naupang A Piang Ta
- 1.5.30. Khawvel Nite An Kiam
- 1.5.31. Khualzin Mai Ka Ni
- 1.5.32. Kohna Aw Chu
- 1.5.33. Kraws Chu Ka Pawm Ta E
- 1.5.34. Krismas Ni Eng
- 1.5.35. Lal Hmaa Ding Turin
- 1.5.36. Lal Leh Chhandamtu A Ni
- 1.5.37. Lalpa Kohhran
- 1.5.38. Lalpa Thlamuanna
- 1.5.39. Lalpa Thutiam
- 1.5.40. Leiah Rem Leng Rawh Se
- 1.5.41. Ngawi La Awm Hle Hle Rawh
- 1.5.42. Pathian Hmangaihna
- 1.5.43. Ram Ni Eng Takah Chuan
- 1.5.44. Sualin Bo Mah Ila
- 1.5.45. Thihna Luipui
- 1.5.46. Thuhritu Jubili
- 1.5.47. Tlawm Mah Se Lal A Ni
- 1.5.48. Van Khawpui Chhung
- 1.5.49. Van Lal Reng Lal Ropui Chu

1.5.50. Van Mite Hla

1.5.51. Van Mitten Zai An Rem

1.5.52. Vanhnuai Khuavel Sakhming Chhiarin

1.6. Mother & Wife- He wrote four poems on Mother and Wife; such as;

1.6.1. Chum Nemi

1.6.2. Run Lum Nuthai

1.6.3. Hmeichhe Tha Chu

1.6.4. Ka Nu Min Hmangaihna

1.7. Ophanage- One poem on orphanage entitled, “Hraite, khawngge I chun ve kha?”

1.8. Cultural & Tradition- Three numbers of his poems are on culture and tradition;

such as:

1.8.1. Cheraw Kan Hla

1.8.2. Lo Haw Rawh u

1.8.3. Sangha Vuak Hla

1.9. Wedding- Three numbers of his poems are on wedding; such as:

1.9.1. Inneihna Thianghlim

1.9.2. Kan Unaute Nupa Hi

1.9.3. Nangin Malsawm Ang Che

1.10. Welcome & Farewell- He wrote three poems on Welcome and Farewell; such

as:

1.10.1. Dam Takin Aw Mangtha

1.10.2. Lungduh Inthenna Ram

1.10.3. Zosap Lawmna Leh Thlahna

1.11. Hospital, Library & Guiter-One poem each; such as:

1.11.1. Aw Ding Reng La Library

1.11.2. Durtlang Damdawi In

1.11.3. Ka Ṭingtang Hruì Rimawi

1.12. Morality-Two of his poems are on morality; such as:

1.12.1. Mawina Sang Ber

1.12.2. Boruaka Ka Thian

## 2. The Milieu of Rokunga

There were significant events and changes in Mizoram at the time while Rokunga played his tunes: there was mass conversion to Christianity and *harhna* (Spiritual Revival), *bawih chhuah* (freeing of slave or bonded-man), 1934, World War II, political awakening and formation of political parties, new education system and establishment of Schools, and new administrative system, *Union nawrh* (agitation of Union), *Lal ban* (Acquisition of Chief Right), 1954, *Mautam Ṭam/Ṭampui mitthi* (deadly famine), 1959; and formation of voluntary organizations like Young Mizo Association (YMA) initially named Young Lushai Association (YLA), 1935, Lushai Student's Association, 1935, Mizo Famine Front (MFF), 1959, Mizoram uprising, 1966, etc. Those events had great impact on the social and individual life and particularly to the poet's life much of which had been reflected in Rokunga's poems.

Change in the belief and New Administrative System lead to abolition of *Zawlbuk*; by 1926, N.E. Parry, the then District Superintendent tried to reinstitute but not in grand success. (*Zawlbuk* is a large house in Mizo village where all the unmarried young men of the community put up for the night. It is a pivotal social institute that built up the society, disciplined each individual life and character. It is a

defense headquarters for the village). Chawnghranga says that the elimination of *Zawlbuk* is responsible for the declination of morals upon which Rokunga sung some of his poems (36)

Vanneihtluanga in his essay, *Music of Rokunga* clearly mentions the atmosphere in Mizoram at the time of Rokunga's poems took stage in Mizoram. He says,

In the early time of conversion from old religion to new religion our song was switched to English Tonic Solfa; ... love and love song were coming out of boys and girls, ...but the proximity of the church hinders their proclamation of such feelings...By that very time comes the songs of Rokunga; the youth stranded in the desert were freed and feel their thirsty (267).

R. L. Thanmawia called Rokunga as a saviour in the sense that Mathew Arnold called William Wordsworth as saviour; he says,

If Arnold honoured Wordsworth as Redeemer because the latter showed ways to Europe at the time it was passing through hardship...

Rokunga... set the youth free at the time of transition period, ...he was curing the wounded heart of the youth, showing the ways, paving the ways to advancement. He deserved a big trophy calling him as Rokunga Redeemer... Our window is open to look out and saw other countries. Students and sepoys talked about the civilization of others; ... It is during this time Rokunga who had deep insight into the beauty of Mizoram laid before the eyes of the indigenious (Chuailo pp.167-170).

The conversion to Christianity, the World War II and 1966 Uprising significantly changed behavior and conduct of the society, the way of thinking and

view of literature as well. Those traditional poems have been set aside, instead Western Hymns translations were used in worship services and other occasions. Besides, the dogmatic church leaders strictly forbidden to sing love song and *Kaihlek zai* (poems created by some of the creative Mizo poets using the same tunes sung in the worship service were called *Kaihlek zai*). It is evident that there might be much reason why such classical or traditional verse forms were prohibited: One obvious motive was the belief that the believer must imitate the sanctity of Christ, and to pursue such a goal one should change life style and possess new way of living hence the traditional poems did not suit to new religion. Secondly, the debarred poems always expressed passionate love that may lead astray the believer and may cause unholiness. Therefore, traditional poems were banned as a matter of... banned the traditional poems as a matter of precautionary measure.

The third spiritual revival emit a new genre of Mizo Christian's worship poems known as *Lengkhawm zai* (congregational or gathering song) which were quite different in tunes with that of traditional verse form and translated hymnal but purely Mizo's tunes. The prominent inventors of this new genre were Patea (1894-1950) R.L. Kamlala (1902-1965), C. Z. Huala (1902-1994). Siamkima says that the memorandum of Dante of Italy, John Milton of England, and Kamlala of Mizoram are the same (82).

As the unbending church leaders forbade singing traditional verses and *Kaihlek zai*, the youth were in awkward position but need to entertain. As a result, there were gaps between the youth and the older generation. Hence, appeared Rokunga who stood equidistant between the love versifiers and the church assertive leaders; he was a fountain for the youth who dare not to entertain themselves by love lyrics now find the water to quench their thirst. Zikpuui-Pa asserts that Rokunga worked for a

mediator between the church leaders and the youths (MZP Chanchinbu Oct. 1970). His poems are the Anchorage for the youth decisive years who dare not to entertain themselves by the love lyrics because of the doctrinaire of the church. This situation might have obliged Rokunga, who was too, a church elder to conceive many lyrical poems on discrete subject matters that does not harms the hedge of the church making the old and new generation amuse together; and bridged the barriers.

The Christian Missionaries brought new education system and new administrative set up which bring about rapid social changes, and in other ways creates a gap between the elderly and the trendy generation; and those gaps have been filled up by the poems of Rokunga. Lalzuia Colney, a recipient of Padma Shri in literature gives comments about Rokunga, and says, “Youths are like most thirsty but could not find water to drink, by at that very time, Rokunga gives water for the youths...a good medicine to the youths” (182-183).

A political movement with democratic principle in Mizoram was started when a group of persons under the leadership of Telela Ralte of Kulikawn Aizawl met LL Peters the then Superintendent of the Lushai Hills in 1925 (Lalrintluanga 46). The main motive of the group was to obtain permission to form political party to change the administration; and besides, protested chiefs’ rules. A. Thanglura said that the mission was a total failure and were suppressed within no time; and ultimately the leaders were jailed (57). The Government of India Act, 1935 declared the Mizo Hills (Lushai Hills) as an “Excluded Area” (McCall 65). The Excluded Areas were to be governed by regulations and orders of the Governor of Assam. Under the widespread circumstances, the Mizo’s intellectual felt deprived of opportunity to take part in the National Provincial politics while other hill tribes in the “Partially Excluded Areas” could access to send their representatives to the

Provincial Government of Assam. Under the circumstances, some of the educated Mizo began to mobilize Mizo public opinion to have right to send representative to the Provincial Government of Assam. But that, too, were suppressed by the colonial rulers immediately.

In the meantime, The World War II, though it had a dark impact, too, on Mizo society, opened an extensive chance of exposure for the Mizo to the outside world as war personnel that widen the general Mizo's attitude; and consequently, could not accept the outdated rule of their long-established Chiefs as they learnt enduring unbothered in their native soil. Meanwhile, the Superintendent L. L. Peters formed "A Chiefs' Council" in 1939 that worsened the relationship between the Chiefs and the Mizo commoners. The commoners were eager to scrap the rights, privileges and powers of the traditional Chiefs.

The next Superintendent of the Lushai Hills A. R. MacDonald encouraged the Mizo to build up attention in the administration; and constituted "The District Conference" with the provision of equal representation from both the Chiefs and the Commoners which would advise the Superintendent on all matters concerned with the administration of the district (Lalrintluanga 47). The utterance of MacDonald that Mizoram is meant for the Mizo who inhabited it (R. Zamawia 73) stirred up the educated Mizo towards the formation of political party. As a result, the first political party in the Lushai (Mizo) Hills called "Mizo Union Party" was formed on 9<sup>th</sup> April, 1946. Some leaders of the party were interested in Mizoram independence whereas the new leadership believed that the future of the Mizo vested with the Indian Union. As a result, those who propagated independence or Crown Colony left the party and formed Mizo National Council.

At the dawn of India Independence, Mizo public opinion was significantly at odds on the future status of Mizoram. There was much talked about four options among the Mizo themselves such as, District Autonomy within Indian Union, join Burma, British Crown Colony and Independence. The Mizo Union favored the Autonomous District Council within the Assam Province of India whereas The Mizo National Council aired Independence. About this time, the Constituent Assembly of India constituted an Advisory Committee on Tribal Areas to deliberate the problem of Tribal people. The Advisory Committee, further, set up a Sub-Committee under the chairmanship of G. Bordoloi, the then Chief Minister of Assam to assess and advise on the future administration of the tribal and Excluded Areas. Before the Sub-Committee, while Zairema demanded local autonomy with full powers to make laws and enforce them, division of powers and functions between Assam and Mizoram be decided by negotiation between the parties concerned, financial disposal at Mizoram government; Mr Kailuia, who was a representative of Chief Council demanded the Chief retain their status. Mr R. Vanlawma and Mr Pachhunga, who were supposed to be representatives of Mizo Union Right Wing or Mizo Union Council talked about Independence. Mr Bawichhuaka, Mr Thanhlira and LB Thanga pleaded for District Autonomy within the Indian Union. All of them advocated safeguards from exploitation by the plains people (Chaube, p. 51).

The superintendent of Lushai Hills, A.R. McDonald anxious for Mizo solidarity and existence outside India; and thought that it would be better for Mizo to be attached to Burma or a setting up of separate land to be called Mizoram. Meanwhile Mizo Union wanted democratization of polity, and abolition of the rights and privileges of the Chiefs to enable the Mizo commoners freely participate in the Provincial Government of Assam. They were of the opinion that many of the Chief



distorted their powers and ruled their subjects as autocratic, and were not looked upon as protectors but as a symbol of exploitation and oppression.

As the Indian Independence was drawing nearer and nearer, Mr. Pachhunga and his associates launched political campaign for Mizo independence. Despite a tough opposition from Mizo Union, the movement for Mizoram independence received a massive support that finally led to the birth of a new political party named the United Mizo Freedom Organization (UMFO) on July 5, 1947. This new party mainly propagated joining Burma. Political turmoil covered Mizoram as to whether opt for Indian Union or not. However, majority supported to opt out of India after ten years.

The instant effect of the Indian Independence was the termination of District Conference; and in its place, the formation of an Advisory Council. The first democratic election to the Advisory Council was held in April, 1948. With the implementation of the sixth Schedule to the Indian constitution in the beginning of 1952, the Lushai Hills District got the status of an autonomous District under the Province of Assam. By virtue of their victory in the first District Council election, the Mizo Union demanded the immediate introduction of Village Councils all over the district to end the Chiefs' regime.

The District Council passed the popular Act known as "the Lushai Hills District (Village Council) Act, 1953 (Gazetted called *Hriattirna* p.15). On April 25, 1953, the District Council passed a Bill for the closing down of Chieftainship. Village Council election was held for the first time in Mizoram on July 24, 1954; and the Mizo Union won the election capturing all the Village Council. Conceding their defeat, UMFO leaders changed their manifesto of joining Burma to creation of their own New State.

The language policy of the Assam State government to introduce Assamese in the school run by the District Council provoked the leaders of hills tribes. When the States Reorganization Commission (SRC) visited Assam, the Mizo Union and the District Council submitted a joint memorandum to that commission suggesting that the Mizo-inhabited areas of Manipur and Tripura be annexed to Assam and these areas including Mizo Hills District form one Mizo District.

The rejection of the Hill leaders demands for separate Hill State by the Commission provoked the hill leaders to pressurize the government with stronger force to create a separate Hill State. Consequently, the political leaders of Khasi and Jaintia Hills, the Garo Hills, the Mikir Hills and the Mizo Hills met in the District Council Hall at Aijal during 26-28 October, 1955; and resolved to demand creation of a separate Hill State resulting formation of new political party named Eastern Indian Tribal Union (EITU). In February 1957, a general election to the District Council and Legislative Assembly of Assam were held concurrently. In this District Council election, the Mizo Union won 11 seats out 22 seats; UMFO and its ally took 8 seats of District Council and 2 seats of Assembly.

In 1959, a horrible famine called *Mautam Tam* (famine caused by recycle or flowering of bamboo) occurred in the whole Mizoram District of Assam. There was prevalent adversity, and discontentment to the inhabitants on the apathy of the Assam government to the victim of the famine. The Mizo Union who supported the Assam Congress government and the District Council felt that the Assam government did not give much importance to the Mizo District Council, and convened a conference to discuss whether the Mizo Union should continue to support the Hill State Movement or should it fight for a separate Mizoram State. This

was the first time the Mizo proposed specific idea for the formation of their individual state.

Taking the advantage of the stock of the situation, some enthusiastic local politicians formed a fraternity called the Mizo National Famine Front (MNFF) as a wellbeing organization to cope with the hardship caused by the “*Mautam* Famine.” This Front earned reputation among the Mizo by their relief works during the outbreak of the famine. After the Famine was over, as the motive behind the creation of the Famine Front was the grounding for the formation of a new political party. In 1961, The Famine Front was transformed into a political party called the Mizo National Front (MNF) under the leadership of Mr Laldenga as Chairman, Mr. R. Vanlawma as Secretary General, Mr A. Rohnuna as Joint Secretary, Mr. Vanlaliana as Treasurer (R. Zamawia 169) with the objective of Independence for Mizoram. The MNF firstly contested two bye-elections held in 1963 and won both the seats.

While the MNF leaders at first proclaimed “non-violence” as their principle to achieve its goal, however, it was an open secret that they had prepared for an arm uprising movement. The relentless use of the beautiful phrase “non-violence” by MNF was to earn the confidence of the Assam Chief Minister Shri B. P. Chaliha (Lalrintluanga 59). While the Mizo Union was pleased with a separate Mizo state within India but the MNF loudly propagated sovereign independence.

The MNF adopted arm to achieve its goal and declared Mizoram a Sovereign Independence State on 1<sup>st</sup> March, 1966. Firstly, Aizawl Treasury was attacked; and within a few hours lapse, the MNF took over all significant centres of the Mizo District; the civil government in the district was practically paralyzed. Straight away on hearing the problems made by the MNF, the Government of India determined to use military strength to suppress the insurgency. On 2 March, 1966, the government

of Assam declared the entire District as a Disturbed Area under the Assam Disturbed Areas Act, 1955, and Armed Forces (Assam and Manipur) Special Power Act, 1958 is effective in the areas. This Act empowered the Armed Forces to arrest any person and to enter and search any premises without warrant. The Security Forces were sent to Mizoram; and The Armed Police were put under the control of the Army; and eventually the government of India banned the MNF. The people of Mizoram were between the hammer and the anvil: they were suspected by the Indian Army, and even innocent people were tortured brutally, and at the same time feared to displease the MNF personnels.

Villages were group in the places where the Army authorities found suitable in 1968, and this “grouping of villages” badly affected the life of the whole Mizoram District. All the Grouping Centres were fenced with *dai-sakuh* (lances) made of sharp bamboo; and the villagers were insisted forcibly by the military personnels to work for the fencing task. People did not have time rather not allowed to work in their jhum to produce rice which was the main food of the district. As a result, a dreadful famine called by the native as *Rambuai Tam* (Disturb’s Famine) broke out.

At the time of Rokunga, most of the lands of Mizoram were covered with virgin forest; and different kinds of animals and birds enjoyed their habitats. For example, his poems, “Leimawina” and “Buannel,” addresses the environmental which are good documentation of his his attitude towards moral, beauty and environment. He deliberately portrays truth of the beauty of Mizoram and the important role of nature to human kind.

### 3. Some Characteristics of His Poems

Rokunga’s mastermind for shimmering and melodious expression was joined to strict willpower, and to patience which allowed nothing to go forth from him until

it had been refined to the utmost perfection that he is competent of giving to it. He possesses an exceptional power of work of art, as if in a flash. His skillful employment of poetic technique articulates the full propositions of the poet. His poetic uniqueness shows that he was a mindful artist who buffs up his poems using the best possible words; and noted for his poetic style and decorative phrases that makes his poetry as a replica of careful art for contemporary Mizo poets. He exhibits dexterously different form of techniques in his poetic creation that deserve careful survey.

Prior to deliberation of the selected tropes cited above, a glimpse of some features of his poetic artistic and some characteristics of his poems are presented hereunder.

### 3.1. Rhythm and Meter

Rokunga's metrical compositions are remarkable; he employs variety of line forms. The most commonly found rhythm and metre in Rokunga's metrical compositions are *iambic tetra* and *tri meter* alternately; *iambic penta meter*; *iambic hexa meter*; *iambic hepta meter*; one of his distinctive meters is *iambic hepta hepta, hexa hexa* which he uses in his poem, "Kan Sawmfang Dum Dur" which shows Rokunga's dexterity in metrical composition. His line form marks his peculiarity in poetic creation. While 78 numbers of his poems were written in end-stop-line; whereas 50 numbers of his poems were written in run-on-line. In his first poem, "Vanhnuai Khuavel Sakhming Chhiarin," he used *iambic tetra* and *tri meter* in alternate lines; he does sing:

Vanhnuai/ khuavel/ sakhming/ chhiarin,           4ft

Lalber/ Kaisar/a chuan;                                       3ft

A sawm/ vel e/ hnam tin/ naufa, 4ft

Khuarei/ an chang/ zo (1-4) 3ft

(Meaning: Long long ago the king Caesar conducted census; and commanded that all should register their name in their respective birth place L.1-4)

In his renowned poem, “Ro Min Relsak Ang Che” and in some of his poems, Rokunga uses the same style of meter.

His last poem, “Sualin Bo Mah ila” is runing in the foot of *iambic tri, tri, tetra tri meter*; the first stanza of this poem would suffice this style, which runs as:

Sualin/ bo mah/ ila, 3ft

Tu dang/ ka thlang/ chuang lo; 3ft

Ka dam/ chhan ber/ ka lo/ hre lo, 4ft

Lalpa/ min ngai/dam rawh (1-4) 3ft

Whereas he uses *iambic tetrameter* in his poem, “Raltiang i Kai ve Ang;” however, he uses *iambic hexameter* in his lamentation and some other poems; but when he uses to write lamentation for the sake of other, he used *iambic penta, tri and heptameter*. His lamentation entitled “Ka va Ngai Em!” written on the death of K. L. Hlira, he thus sings the dirge:

Aw, /ka hlim/ lai ni/ a liam/ a, 5ft

Lungngaih/in min/ bawm; 3ft

Vanduai/nain/ thla a/ zar, / aw/ kan run/ah (1-3) 7ft

He sings in his poem, “Ka pianna Zoram Nuam” in *iambic pentameter*; he thus intones:

Lentu/pui kai/ vel leh/ romei/ chhumin, 5ft

A bawm/ kan Zo/ram nuam/leh/ duhawm; 5ft

Awmhar/ tinkim/ dawna/ han thlir/ velin, 5ft

A mawi/ zual Zo/fate/ kan len/na, (1-4) 5ft

But he is lamenting in *iambic hexa meter* in his poem, “Ṭah hla-2” as follow:

Rai/ ka rah/ thinlai/ riang/ tihlei/hluanin, 6ft

Aw/ka run/chhung par/mawi /ka hrai/bung dawn, 6ft

Aw/ a hring/ nun par/ ang a/ vul lai/ kha, 6 ft

Belhlai/chun/ lunglian/in a/ hertliak/ ta; 6ft

Aw, /ka tan/ lungngaih/ chhumpui/ a lo/ zing, 6ft

Kei ka/ tuaran/ e/ vanpui/ a lo/ chim (1-6) 6ft

While lamenting in *iambic hexa meter* in the above-mentioned poem, he is singing the requiem in *iambic hepta meter* in his poem, “Kan Rorel Pawl Hi;” he thus intones:

Kan ram/ rorel/na pawl/ hi, Aw/Pathian/ malsawm/ la, 7 ft

Kawng ngil/ leh dik/ apiang/ah/ Thinlung/ hmun khat/ puin; 7ft

Inthu/rual leh/ ding nghet/in, /Nangin/ awmtir/ang che (1-3) 7ft

He chooses *iambic hexa, penta, penta hexa (hpph) meter* in his poem, “Hraite, Khawinge i Chun ve Kha;” he thus sings:

Hrinhniang/ hraichawi/ te / i lo/ piang a, 5ft

Mi zawng/ laiah/ i riang/ chuang e; 4ft

Mim ang/ i pian/na chun/ ngei kha, 4ft

Rihtlang/pui/ zamual/ a liam/ ta e (1-4) 5ft

In his poem, “Kan Sawmfang Dum Dur” he uses *iambic hepta hepta, hexa hexa, hepta hepta, hexa hexa (hp hp, hx hx, hp hp, hx hx) meter*; he thus sings:

Vawiin/ chuan/ ram ṭuan/ kan rel/ e/ vangkhaw/ zauvah, 7ft

Lawm/ lungrual/ kan ngir/ e/ chhuahtlang/ mual mawi/ in;	7ft
Kal lai/ relin/ lamtluang/ kan zawh/ vangkhaw/ daiah,	6ft
Tin, kal/ zelin/chawlhna/ hmun tlang/ kan thleng/ thin.	6ft
Tahchuan/ka han/ thlir a/a lang/e kan/ sawmfang/ dum dur,	7ft
Kiva/ leng rual/ murva/te leh/ thlakawi/an leng/ e;	7ft
Hmatiang/ hlen tur/lawm lung/ruala/sir kan/ sawnna,	6ft
Leh kan/ bukthlam/ sawngka/ dawhrem/ tlaitlan/nen (1-8)	6ft

As mentioned above, Rokunga uses varieties of rhythm and foot which evidently indicate his poetic genius and his craftsmanship in metrical composition.

### 3.2. Stanza form

Rokunga's poetic genius in stanza form is also not less than his abilities in rhythmic. He wrote two blank verses, not divided into stanza; one in 40 (forty) lines, and another one having 16 (sixteen) lines. Except these two poems, all of his poems were divided into stanza, and in most of the poems, he added chorus (es); and number of stanzas in one poem are not the same, some are more than the other; and number of lines in one stanza also varied from poems to poems. He wrote 3 (three) poems with two stanzas and one is having chorus; 38 (thirty-eight) poems with 3 (three) stanzas, out of which 24 (twenty-four) are having chorus and 14 (fourteen) are without stanzas; 66 (sixty-six) of his poems are divided into 4 (four) stanzas, 42 (forty-two) are with chorus and 24 (twenty-four) are without chorus. He also wrote 13 (thirteen) poems with 5 (five) stanzas, out of which 7 (seven) are having chorus and 6 (six) are without chorus; his 4 (four) poems are having 6 (six) stanzas without chorus, two of them are in 4 (four) lines in one stanza and two of them are in 5 (five)



lines in one stanza; and wrote one poem with 7 (seven) stanzas with 4 (four) lines each in one stanza.

The content of lines in one stanza also varied from poems to poems. He wrote only one poem of ten lines in one stanza; two poems of nine lines in one stanza; fifteen poems of eight lines in one stanza; three poems of seven lines in one stanza; ten poems of six lines in one stanza; eighteen poems of five lines in one stanza; seventy-three poems of four lines in one stanza; and four poems of three lines in one stanza. It seems that he was well at home with any numbers of lines in a stanza. To air the variety of line in one stanza, let's take two of his poems that run in three and four lines respectively. His poem, "Buaina Thlipui Hrang Velin" runs in three lines; he thus utters:

Buaina thlipui hrang velin phunbung a her tliak e,  
 Chhungkim lai dar ang kan lenna sumtualah;  
 Phal loten lungherin mual a liam ta e (1-3)

A troublesome storm breaks *phunbung*,  
 In our courtyard where all of us live happily;  
 He left even he was not allowed (1-3)

(*Phunbung* is poetical word for *bung*; its biological name is *Ficus drupaceae*, it is a species of *Moraceae*; its English name is *Banyan tree*).

Though the main stanzas of this poem run on three lines; however, the chorus is running in four lines. His poem, "Ka Pianna Zoram Nuam" is running in four lines; he thus croons:

Lentupui kai vel leh romei chhumin,

A bawm kan zoram nuam leg duhawm;  
 Awmhar tinkim dawna han thlir velin,  
 A mawi zual, Zofate kan lenna (1-4)  
 Dense forest and amazing haze,  
 Covers our pleasant and delightful Zoram;  
 It is more beautiful when-  
 Look out for in a pensive mood (1-4)

The chorus is running in identical with the lines of other stanzas as well.

### 3.3. Rhyme Scheme

In many of Rokunga's poems there is no rhyme scheme as such; however, some content commendable rhyme schemes. He exercises initiation or beginning, ending and internal rhyme scheme dynamically. His poem, "Kan Zotlang Ram Nuam" is a good example of his beginning and internal rhyme scheme; he thus sings:

<b>Zaiin</b> chawi <b>vel ila</b> perhkhuang tingtang remin,	a	a
<i>Hei ang</i> ram <i>nuam reng hi</i> ram dang awm ve maw?	b	b
<b>Auvin</b> hril <b>vel ila</b> khuavel hnam tin zawtin,	a	a
<i>Hei ai</i> ram <i>nuam zawk hi</i> awm chuangin ka ring lo ve (14-17)	a	a

In this poem, the beginning diction of the first line *zaiin* is rhymed with the beginning word of the third line, *auvin*; and the beginning phrase of the second line *hei ang* is rhymed with the beginning phrase of the fourth line, *hei ai*; besides, the internal phrase of the first line, *vel ila* is rhymed with that of *vel ila* in the second line, and phrases of the second line, *nuam reng hi* is rhymed with that of *nuam zawk hi* in the fourth line. His poem, "I Ram I pianna Ram" suffices his beginning rhyme scheme as well; he thus sings:

**Ramin** a mamawh chu,           a  
*Taimak*, remhriat a ni;           b  
**Hnamin** a mamawh chu,           a  
*Hamngaih*, rinawm a ni (5-8) b

In the quoted lines, the beginning word, *ramin*, in the first line is rhymed with *hnamin* in the third lines; and the beginning word *taimak* in the secondline is rhymed with *hmangaih* in the fourth line. This kind of rhyme scheme is abundant in his poems; and such technique marks his poems.

His employment of internal rhyme can lucidly be seen in his poem, “Bethlehem Chhiarpui;” he thus sings:

**Lo eng** leh rawh Varparh arsi,           a  
*Van eng* zai min zawmtir rawh;           b  
**Aw eng**, chho la kan fak ri nen,           a  
*Van Reng* thinlai han chhun rawh (13-16)   b

In the quoted lines, the beginning clause of the first line, *lo eng* is rhymed with the beginning clause of the third line, *aw eng*; and the beginning clause of the second line, *van eng* is rhymed with that of *van reng* in the fourth line.

Rokunga exercises Shakespearean sonnet rhyme scheme of *abab* in all stanzas of his poem, “Hnam Hla;” he thus sings:

Aw nang, kan Pathian duh tak, ro min rel ang che,           a  
 Kan hnam سوالنا leh khawlohna zawng zawng hi,           b  
 Nangin hre reng lovin, khawngaihlin thaibo ang che,           a  
 Engkim zawng zawng chungu roreltu ini si (1-4)           b

This Shakespearean rhyme scheme of *abab* is also found in his other poems such as:

- “KanZotlang Ram Nuam,”
- “Chhawrthlapui Eng Nuam,”
- “Chun Nemi,”
- “I Lawm Ang U,”
- “Van Khawpui Chhung,”
- “Bible Thianghlim,”
- “Tah Hla,”
- “Hriat Thar Lehna,”
- “Boruaka Ka In,”
- “Dam Takin Aw Mangtha”

Whenever he wrote four lines in one stanza, he always uses the rhyme scheme of *abab*.

His poem, “Ar Ang Kan Vai Tawh Lawng” is composed in the rhyme scheme of *ababab*; he thus sings:

Aw, chhimhlei tual kan lenna tlang,	<i>a</i>
Lungduh thenna hmun hi;	<i>b</i>
Aw, engtik nge ka chhuahsan ang,	<i>a</i>
A rang vaihna ram hi?	<i>b</i>
Aw, engtik nge ka chhuahsan ang,	<i>a</i>
A rang vaihna ram hi?” (1-6)	<i>b</i>

Here, the first, the third and the fifth lines are rhymed; and the second, the fourth and the sixth are rhymed. He also uses Petrarchan’s rhyme scheme of *abba* in his poem, “Ka Nu Min Hmangaihna;” he thus sings:

Saisen teta ka lo pianin,	<i>a</i>
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Lungmawl leh saruak maiin ka nu'n min lo pawm; *b*  
 Min hmangaihzia ka hriat hma pawhin min lo lawm, *b*  
 Ka tah changing hmangaihin min lo pawm thin (1-4) *a*

It is apparent that the first line and the fourth line are rhymed and the second line and the third line are rhymed.

His poem, "Mizo Kan Ni Kan Lawm e," is identical with Shakespearean sonnet of *ababcdef*; he thus sings:

Mizo kan ni kan lawm e, *a*  
 Kan tlang a thiang bawk si; *b*  
 Kan rilru pawh a sang e, *a*  
 Kan hming a thang bawk si. *b*  
 Kan ram, kan hnam din chhuah nan, *c*  
 Thinlung tithianghlimin; *d*  
 Kan huai, kan fel, kan finna te, *e*  
 Thiamin i hmang ang u (1-8) *f*

His poem, "Buannel Ram Dai" is also in the rhyme scheme of Shakespearean sonnet which runs *abab cbc b*. The first stanza of this poem clearly indicates his uses of this rhyme scheme; he thus intones:

Thlaler ram reh hla takah chuan, *a*  
 Chhuihthangvala lunglenna; *b*  
 Buannel ram dai kawlvanchham, *a*  
 Nghovar leh Chawngtinleri tual lenna. *b*  
 Tah chuan a changing lung a leng thin, *c*  
 Ramchhawl thingte par vulna; *b*

Zantlaih riakmaw va lengin, *c*

Thiangthing zar mawi a siang lawina *b*

A slight difference with that of Shakespearean sonnet rhyme scheme is that Rokunga uses *cbcb* instead of *cdcd*. It may be said that this rhyme scheme on the one hand underscores the uniqueness of Rokunga's rhyme scheme.

### 3.4. Patriotism

One trait that everyone who read Rokunga's poems would surely come into contact with that knit across his poems is patriotic elements that crochet the whole of his patriotic poems. The subject matter of 31 poems out of 128 poems emphasizes patriotism that evidently denotes that Rokunga was a patriotic poet. Commenting Rokunga's patriotism, Zikpuii-pa remarks, "Great House has different corners, the greatest corner of Rokunga is his patriotism" (77). With regards to Rokunga's patriotism, R. L. Thanmawia says, "He was a patron of truth and righteousness, and a rebel against corruption and other social evils and vices of his age. But unlike Shelley, Rokunga did not revolt against the political, religious and social institutions" (Poetry.122). His care for other, love of liberty, freedom, justice, and hatred of inequality in the society turned him into a partisan patriotic poet.

He hates bonded in the chains of ignorance; and strongly urges his readers to enlarge and extend their knowledge and enhance their store of learning to obtain wisdom. He had a resilient compulsion to enlarge the edge of expertise and augment the stockpile of learning by discerning knowledge. He urges his readers to have introspection and see how others live self-sufficiently without envying anybody; and look forward and move forward. He pushes forward his readers in his poem, "Raltiang Ram;" he thus intones:

Raltiang ram saw thlir teh u,

Hriatna, thiamna, finna ram saw;  
 Leng dang mi chu lallai par tlanin,  
 Min ngai lo ten hlimin an leng si (6-9)

Look at the land of progressive,  
 Packed with knowledge and wisdom;  
 Theres' lived luxuriously with no wants,  
 Happily, but envying not of us (6-9)

He appeals his fellow men to look forward and make progress; and to rise up from the bottom of backwardness and see what the well-ahead realms enjoyed and what materials they used for their advancements. He zealously asks his friends to rise up from the bottom of darkness, to look out for the betterment of themselves and for their generations to come. He believes that it is a sin to remain chained up in ignorance. He, then, constantly implores his readers to run across the river of lack of knowledge to arrive to *Raltiang ram* (*Raltiang ram* is a symbolic metaphor for land of advanced or progressive countries, *Raltiang* literal meaning is simply the opposite bank of a river; but the poet uses it to symbolize the vanguarded countries) thereby improve their insight.

Rokunga strongly repels lack of knowledge or ignorance; and he was an investor of truth and righteousness; and strongly opposes corruption and other social evils and moral weaknesses of his age, dazzlingly attacks the tribulations of society. In his poem, "Ka pianna Zawlkhawpui," he groans when he saw the increasing corrupt morality of his people. The word, *Zawlkhawpui* literal meaning is Aizawl City but here the poet uses it as an epithet that stands for the whole community of

Mizo. He utters that *Zawlkhawpui*, in its foundation is innocent like the son of God but is much afflicted with the fall of the city or in other words, the declining morality of the populace; he thus croons:

Dikna a fam ta,  
 Felna atlawm ta;  
 Tham leh bawlhhlawnaten tual an leng,  
 Awi maw! A paw em mai! (13-16)

Truth and righteousness passed away,  
 Life spilt like a torrent;  
 Bribery and detestation intrude the street,  
 Oh! How wretched it is! (13-16)

He wrote this poem just after the so-called upheaval broke out in Mizoram in 1966. The political and societal institutions collapsed; immorality acts such as robbery, bribery, deceit, rape and other unlawful behavior which had never been prevalent in the society is now widespread. Seeing that exploited life, the poet now disheartened; and soberly pushes the city to rise up from its fall.

His patriotism is evident in his poem, “Kan tlang ram a zo thiang;” in this poem, he manifests his love for liberty and thereby in the last two lines concludes that a harmonious society leads to a peaceful life which further can shape Mizoram to look like the heavenly abode. This poem underlines the poet’s love for liberty and his diligence to enter into such land of freedom; and fervently utters that cordial community leads to prosperity, peaceful and transcendental life; he thus sings:

Hawihkawm lenrual thenawm khawveng zawng pawh,



Inrem taka lentirin thla a timuang e;  
 Van ram chhawrpial chhuahtlang a iang reng e (10-12)

Harmonious lives of all friends,  
 Of neighbours makes life solacing,  
 It's like the square of paradise (10-12)

He denounces leisure; and frequently exhorts the Mizo youths to work hard and keep up integrity, sincerity, compassion, self-sufficiency and equality; and asks them not to waste their time. He sows the seed of unity and cooperation by imagining a tree that all kinds of animals and birds have the benefit of its fruits.

Many of his poems articulate the idea of freedom struggle. His poem, “Tho La, i Kein Ding Rawh” incites to fight for their own; he thus sings:

I ralvenna kulhchu veng tha la,  
 Ralthuam hmangin inring reng la,  
 .....  
 I ram leh hnam tan ding nghet la,  
 Thih thleng pawhin rinawm zel la; (9-14)

Cautiously watch over your bastion,  
 Be ready with your weapons,  
 .....  
 Stand firmly for your nation,  
 Be faithful until death (9-14)

Though Rokunga content with one-self, however, patronizes harmonious living and belief that it is the best way to excel to ecstasy. In his poem, “Mizo Kan Ni Kan Lawm E,” he thus chants:

Hnam dang hmusit mai lovin,  
Thiana'n i siam ang u;  
Chutin kan hmingthan mawina chuan,  
Khuavel a deng chhuak ang (21-24)

Don't despise other nations,  
But making them as friend;  
Then our reputation will go beyond-  
And will impress the entire world (21-24)

He emphasizes the need to think over the development of the whole nation rather not to content with regional practices; and throw away perpendicular mindset but possess horizontal outlook. He squeezes out a strong conviction to justice, holistic, faithfulness and hard working.

His poetic works were jointly colored by the fever of freedom struggle and the fervor of the Second World War. As such, obstinate elements were also seen in his later poems. In his poem, “Tho La, I Kein Ding Rawh,” he thus utters:

I ram leh hnam tan ding nghet la,  
Thih thleng pawhin rinawm zel la (13-14)

Stand firmly for the nation  
Be faithful until death (13-14)

Rokunga thoroughly studies his time in its wide-ranging characteristics and sounds to its hopes and aspirations, its fears and doubts in his poem, “Harh La, Harh La;” he thus intones:

Harh la, harh la, Zoram i tlai ang e,  
 Harh la, harh la, hun ṭha a liam ang e,  
 Ngai teh, ri chu, Zalenna dar a ri,  
 Tho rawh, hun ṭha a liam hma hian (1-4)

Awake, awake, *Mizoram*, before it’s too late,  
 Awake, awake, chances will be clasped,  
 Hark, the bell of freedom,  
 Arise before a chance is gone (1-4)

This poem incited the heart-beat of the Mizo youths, and the spirit of patriotism quivered all through their veins. In the second and third stanzas, the poet keeps on urging the youths to sacrifice themselves, and fight for the liberty of their country. In the last stanza, the poet asks them to implore the heavenly assistance promising the victory day will come, the day of hoisting their national flag. The wave of nationalism, therefore, whirled like strong wind throughout the state. Commenting Rokunga’s “Raltiang Ram,” Lalfakzuala observes:

In this poem he encouraged us to conquer all the difficulties before us, working for the development of our nation throughout our life so that we can attain advanced country. His “Raltiang Ram” is not personal but the whole nation shall enter into it. Rokunga with a great zeal wished all the Mizo, not as a single but as a whole nation for better advancement and uplift from the poverties (92).

### 3.5. Treatment of Nature

Rokunga's treatment of nature is very interesting; his dealing certainly insinuates his conception of human life, understanding of the relations between nature and human being. Commenting Rokunga's treatment of nature, R. L. Thanmawia expresses, "He loved nature for her own sake without finding any mystical meaning like Wordsworth in the objects of nature. He loved the sensuous beauty of nature. To him nature is colorful and beautiful, and he delighted in her ordinary manifestations" (Poetry.119).

The different idea of Rokunga on nature is exhaustively reflected in his poem, "Lei Mite Hunbi An Chhiar E." It is divergent because unlike his other poems on nature, Rokunga here depicts the spiritual association between man and nature; he thus sings:

Chung siar lungmawl mah khian,

'Nunna eng nei la' min lo ti (14-15)

Even the unconversant star says to me,

'Acquire wisdom of life' (14-15)

Nature, with quietness and beauty, sends messages to human beings a lofty thought, a guiding principle and directions. The comet by its beautiful lights facilitates the man to keep on patience and endurance; and the stars, which are the time-keepers and vigilant on men's activities and teach man lessons to be vigilant on their duties continuously. The comet cautions men that lot of their valuable time had been wasted of no vein; and the stars set an example to men to have the light of life. Like Wordsworth, the poet regards nature as a great moral teacher and guardian of man. Unlike Byron, Rokunga sees the gentle aspects of nature; and never comprehend the

ugly side of nature. Like Shelley, he often figures out the shifting and changing full aspects of nature and the scenery of the sea, the sky and the mountain; and like Keats, he is quivering with joy on her intense beauty; and attains perception.

In the second stanza of his poem, “Leimawina,” the poet amuses with the beauty of nature; and adds that such beauty were the sources of happiness and all kinds of magnificence took its origin from nature; and exquisite songs were given by nature; he thus sings:

Tlang sang thing zar mawi leh phai zawla,  
 Suanglungpui leh luipui luang ri;  
 Van rang chum leh thlifim leng velin,  
 Khawvel mawi hi hla mawi an pe (9-12)

Beautiful branches of tree in the high mountain,  
 Big rocks in the plain and sounds of rivers’ wave,  
 A floating clouds and breeze,  
 Gave beautiful songs to the beautiful world (9-12)

He utters that nature is a good source of knowledge and reminding agents which tells man that in which season he is living; he continues to sing:

Khua thal lenkaw! ni chhuak eng rii riai,  
 Tuahpui par leh vau, phunchawng par;  
 Chungtiang len thiam kaw!ngo thla khawng ri,  
 Lei rawngbawl kum siam an lo ni (13-16)

Beautiful rising sun in the springs' morning,  
 Flower of Coral and Ebony, Bombacaceae;  
 Sound of Hornbill's flapping in the sky,  
 All, serving for the earth revising its time (13-16)

The poet has been fascinated by the beauty of autumnal morning in his poem, "Favang Khaw Thiang;" like Keats, he is singing jointly with nature, dancing, floating together within wandering breeze of autumn, enjoying its pleasantries; he proclaims cherishingly that the pleasant autumn invites other nature to resonate and boogie together; he thus croons:

Thlifim nuam leng velin,  
 Thing tin zar arawn chhem;  
 Chutin favang hun lawmawmin,  
 Thilsiam tinreng sawmin zai an rem (9-12)

The pleasant breeze waving around,  
 Touches every branch of trees;  
 Then enjoy pleasant autumn joyfully,  
 Invites all kinds of nature, to sing mutually (9-12)

While reading Rokunga's "Favang Khaw Thiang," his reader will surely feel the breezing around him, touching his face, moving his hairs, dancing together with nature, uses the wing of *Kawlhawk*, which the poet used *Kawlingo* in poetic diction, to adore and experience autumnal morning, and verify what has happened in other places. So, the poet conceived man as a part of nature and sharing his joys and sorrows with nature.

Conversing Wordsworth's view of Nature, Cazamian remarks:

To Wordsworth, Nature appears as a formative influence superior to any other, the educator of sense and mind alike, the sower in our hearts of the deep-laden seeds of our feelings and belief ... Nature is a safe guide to wisdom and goodness: it is instinct with the irradiating presence of the divine (1010)

Rokunga dwells in the same sallow place in a river with William Wordsworth, who sings:

Knowing that Nature never did betray  
The heart that loved her, 'tis her privilege  
Through all the years of this our life, to lead  
From joy to joy (Tintern Abbey L.125-128)

Rokunga's passion for nature is clearly exhibited in his poem, "Buannel Ram Dai." Though one might find poetic exaggeration, it clearly indicates the poet's fervor of nature and the forest itself; and proclaims that the serene forest has occupied his pensive mood. He expresses that the mind of *Pasaltha* (Knight) always goes to the *Buannel* where all kinds of wild animals were grazing. He represents the serene forest beautified with flowers of different kinds more attractively; he thus sings:

Aw a kham rang thari laikhum,  
A tualzawl sa tin kaina;  
A luikawr dung leh a tlang mawi,  
A thing zar mawi thuvate zai remna.  
Sihalten pialleian run an rem,  
Va tin rengte thing zarah; (9-14)

Oh, its precipice the bed of serrow,  
 All wild animals walk along its courtyard;  
 Its beautified ranges and river courses,  
 Beautiful branches, birds singing stage.  
 There wolf built its home,  
 All kinds of birds on its branches (9-14)

While attending to his poem, “Buannel Ram Dai” we are living together with all kinds of wild animal in the courtyard of enchanting forest house; and smell the fragrance of its flower, sing together with nightingale in the twilight of that serene forest where the moon and stars are shining above; self possessedly dance with wild goats or serrows, birds of all kinds, and guarded by the sentry wolf who firmly built its home at the corner of the courtyard. Thus, Rokunga attaches himself to nature and pick lessons from branches of trees, rocks, clouds and breeze. His noble feelings on the nature are manifested in many of his poem; and the poet epitomizes nature as refreshing agency.

The study is a qualitative research based on Primary sources and Secondary sources. The Primary sources are *Rokunga Hlate* (Poems of Rokunga) published Rokunga Memorial Committee (RMC), 1999, and *Ṭhalai Hlabu* (Songs of Youth) published by Rokunga, 1952. The Secondary sources are Books, Journal, and Articles. While analyzing data, New Criticism Theory that encourages a close reading and thorough study of the text, a minutely study of the lines, figurative languages, words etc shall be applied.



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## Chapter– 2

### Handling of Imagery

Imagery is a widespread poetic technique and has always been the essence of poetry. It is an image shaped by word or words for a depiction of object; and the term is one of the most common in criticism, and one of the most erratic in meaning; and its applications range all the way from the rational pictures to the totality of the components which make up a poem. It is one of the most useful mechanisms by which a poet represents sense of quality. The meaning and purpose of imagery differs from poet to poet, poem to poem; and poets down the ages in all languages have carried out imagery technique to augment their manifestation and produce an influence on the reader.

Ezra Pound says that it is better to produce one image in a lifecycle time than to yield ample exertion (18-19). Even though, imagism as a movement has taken place in early twentieth century, nevertheless, poets had been employing imagery in the sixteenth century or even before. This has evidently indicated the profound connection between poetry and imagery. Kristian Smidt says that poetic use of imagery expresses actual ideas (109). This remark clearly elucidates that imagery is indissoluble from poetry. The study of imagery sometimes refers not only to visual picture, but to an abstraction or strengthening sequences of pictures in using the word image; and the word image sometimes becomes synonymous with idea, vision, feelings and emotions. It represents imaginative thought, the aesthetic experience, which the writer attempts to communicate. Miss Edith Rikert defines, “Imagery is...mental reproduction, without external stimulus excerpt through words, of things

seen, heard, touched tasted and smelled” (5). Florence Marsh delineates that imagery is the idea of life (19). Though it is said that the word image sometimes becomes synonymous with idea, vision, feelings and emotions, however, John Crowe Ransom distinguishes between idea and image; and says that there is no view without notion (45).

Some readers of the passage experience visual images and some do not; and among those who do, the precision and features of the depictions may be diverse considerably. C. Day Lewis mentions seven kinds of imagery such as auditory, tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensation of movement)” (17-18). I.A. Richards pronounces that every kind of feelings contains parallel image (97). Imagery is often used to signify the object and qualities of significance observation referred to in a poem or other work of literature by literal explanation, or by its comparative words. Lee T. Lemon states that imagery is to make the reader appreciate than to make him assume the proper facet of physical certainty (73). Satish Gupta says that imagery serves as a vehicle for imaginative thought, the aesthetic experience (172). Caroline Spurgeon depletes Shakespeare’s “referents,” of which Richards called “vehicle”, as clue to Shakespeare’s personal practice (9). Bliss Perry says that imagery convey the sense of things sooner than the acquaintance of things (335).

The study of imagery is the evaluation of a poem; it is an exposition of the representation of qualities, of the objects, of events and junctures referred to in a poem exhibited. Poet by imagery describes and makes us see and hear the thing embedded in his poetry. It plugs out and finalizes our own partial acquaintance of objects by that flash of recollection, which both educates and appreciates; imagery

helps us to discover familiar things in a new light and the unfamiliar suddenly becomes authentic. Imagery is a useful technique that the poet uses for the poetic effect, to elucidate the clarities of objects in precise manner; and to make sale the schema of the poem. There are two broad types of imagery theorists: one is who promulgated theory from the perspective of Clinical Psychology; and in disparity to psychological dealing, scholarly arguments of imagery and the literature are plentiful. Martin S. Lindauer says that both theorists generally accepted the occurrence and significance of imagery (475).

### 1. Rokunga's Imagery

Rokunga uses imagery to captivate the reader to the objects, and make the reader appreciate the proper facet of his texture. His efficiently management of imagery plays a significant role in his poetic invention. His poetry presents a unique blend of the poetic and visual art, and uses words to paint his poetic pictures. He is a pictorial artist in words like Shelly and Keats, Chaucer, Spencer, Shakespeare; and excels in giving even abstract ideas and objects a concrete shape. Imagery quality is one of the most remarkable features of Rokunga's poetry. His imagery expresses truth through crucially metaphorical images and artistic expression. The reader enjoys a rich banquet of representation of which image follows image in swift sequence and each picture is incredible for its brilliance and tangible.

Rokunga's mode of imagery presentation covers many fields like pictorial treatment of real and concrete object that can be professed visually; picture of imaginary objects; visual representation of abstract notions such as joy, sorrow, beauty, love, autumn and the like. In his presentation, he brings into play seven kinds of imagery as has been enunciated by Lewis so as to captivate the mind's eyes of the

reader. Joseph Frank in his essay, *Spatial Form in Modern Literature* discusses about image; and says “An Image is that which presents an intellectual and emotional complex in an instant of time” (42). His handling of imagery plays a crucial role in his poetic creations. His imagery expresses truth through significantly images and artistic expression. The reader enjoys a rich banquet of portrait of which epitome follows embodiment in swift succession and each picture is astonishing for its vibrancy and tangibility which are whole heartedly operative and incredible for its vividness, concreteness, appropriateness and accuracy.

### 1.1. Suggestiveness of His Imagery

The quite particular characteristic of Rokunga’s imagery is that a single epithet or a few only suggests the whole picture. He engineers to finish a picture of vast size in a single stroke. For instance, *Vanrang chhum leh thlifim* (Breezes and floating clouds) and *ni chhuak eng rii riai* (rays of rising sun), crooned in “Leimawina” gives us the full picture of autumnal morning and rising sun, signifying the pleasant atmosphere of the day; not only the weather is pictured, but the mood is also shaped by his skillful handling of imagery. The kinesthetic image of a swirling clouds gently moved by breeze looks smooth; it insinuates a great pleasure to float along with the dancing clouds; it suggests the shed stretches by the clouds as well. It would be pleasurable to take a safety shelter under the sheds of the clouds recreating on self from the heat of the sun. To enhance the exquisiteness of the eye catching image of rising sun in the spring’s morning, the poet exemplifies olfactory and visual images of beautiful flowers of *Tuahpui* (*Erythrina variegata*), *Vau* (Mountain Ebony) and *Phunchawng* (*Bombax ceiba*) to suggest the attractiveness of the settings. Those images of flowers are representation of the poet’s passion for beauty, and suggest beauty of the scenarios by decorative figure of speech; and this selection of rhetorical

metaphors raffles the readers' imagination. *Chungtiang len thiam kawlngo thla khawng ri* (A maneuver acero and its flapping sound L.15) suggests the visual full picture of *kawlhawk* (acero) and its maneuvering flight whittles the abstract image of its wings flapping sound but really with complete absence of strain which always accompany all perfect art as well. A recurrent of *kawlhawk thla khawng* (aceros' flapping sounds) evidently signifies fertility of the serene dense forest.

There are numbers of suggestive depictions in his poem, "Ka pianna Zawlkhawpui" and "Zawlkhawpui" represents the populace. The images in this poem are crystal-clear and tangible. The poet severely attacks the evils in the society, gave a sigh when he saw the declining morality of the people; and rhetorically expresses that in its origin, *Zawlkhawpui* was innocent but now the poet aggrieves with the declining morality.

A stunning and aglow imagery of lady created by the metaphor, *Zawlkhawpui* seems not to fade away as the entire well-wisher yearn for to keep her loveliness and would not allow to loss her but remain as she is. The imagery of the vehicle, *I tlang lal chhipah singtui tling khawm* (There's a stockpile of water on top of you L.4) symbolizes steadfastness of necessity of life water essential for their lives. The portrayal is to solace the lady that there is no fear of want that may lead her to miss the right path. You can visualize an enthusiast lady carrying a water pot on her head for the benefit of her children. It is an imagery of guiding and suggestive evoking the mind's eye, a host of associations connected with it. There is a fusion of tactile, gustatory and thermal: you can touch the reservoir; you can taste the water, and can feel the cold or warm. Another striking imagery is breast of good-looking girl erected by metaphor *tiahṭang* (bosom) which is suggestive, emotive and evocative to human nature. The poet, by metaphor explicitly compares the focal point of the city in which

broadcasting station had been stationed with that of the breast of lady. It is a shining visual imagery. In the sixth, seventh and eighth lines of the poem, the poet renders images of hills that surround Aizawl city as if guarding sentries stood around the girl. In the north, stands hill of *Laipuitlang* (name of one hill), and in the south, stands hill of *Tlangnuam* (name of one hill). Again here, occurs a fusion of visual and olfactory: you can visualize hills and can sniff or smell the fresh air under the cover of thick forest. The image has assured the lady that she has been guarded by such faithful sentries.

His depiction of immoral and wicked soldiers signifies that the lady is like withered flowers as if the tree rotten by beetles to exemplify the moral ugliness, the dying morality of the lady; he thus mourns:

I chhungah sualna doral ang a lian,

Dikna a fam ta, felna a tlawm ta (12-13)

Enemy's sinful troops romp in you,

Righteousness dies, virtuousness has fallen (12-13)

The metaphor *doral lian* (sinful troops romp) signifies the arch enemy of human beings that oppresses and seduces her chastity, lost her moral, of her genuine charms; and is not worthy to roam around as virgin girl. The poet adds her moral ugliness by vehicle of simile, *nun suar ang chim* (life crooks like a torrent); and *Tham leh bawlhhlawnaten tual an leng* (Bribery and loathsome swarm you). A firm and even a stern realism is often imparted to the poems by the references to the death of *dikna* (righteousness), *felna* (virtuousness), and the prevailing *bawlhhlawhna* (corruption),



*thamna* (bribery) and *sualna* (loathsome) swarm the life of the girl, the Aizawl city. The selection of metaphorical phrase, *tlang kimah mawi mah la* (though thou art beautiful by physique) indicates that the lady is highly picturesque but lacks some moral characters; there are some dejections which has been substantiated by proceeding line, *I chhungah sualna doral ang a lian* (enemy's sinful troops romp in you); and also alludes to her detestation. Rokunga wrote this poem just after the break out of Mizoram uprising in 1966. The people of Mizoram were broken, exploited, oppressed and demoralized by the army, and lost a normal life; the political and social institutions became disorder, robbery, bribery, treachery, rape, disgusting and unlawful activities prevailed within the state. Those unlawful activities swarm the people as if the bees swarm in the bees' hive overtones the complete ruin of the society.

P.B. Shelley says, "...in periods of decay of social life, the drama sympathizes with that decay... To such purposes poetry cannot be made subservient. Poetry is a sword of lightning, ever unsheathed, which consumes the scabbard that would contain it" (116). Like Shelley, Rokunga chooses poetry to mend compose off social life, sympathizing the decay. Though the lady is highly picturesque and enjoy rich natural environment, but her inner weakness makes her ugly; lustful troop rape her and lost her charms. The imagery indicates the poet's complete absorption in his thought, aggrieved, wailed over the lady whom he proud. It manifests the poets yearn for advancement and reformative mind set. He was a great trendsetter in the field of reformation and draws good looking images from his rectification spirits. He patronizes or be condescending truth, righteousness, holiness and dignities but strongly differs to corruptions and other collective immoral attempts. His imagery overtones his earnestness in his reformation pursue; and in pursuance of his

manifesto, he severely attacks the declining morality of the people, sleazes, evil practices, political and social disorderliness, treachery and unlawful activities; therefore, he is seriously rather incapacitated lamenting its fall but still earnestly urges her to rise up from its fall. The pictorial management intimates the poet's desire of overhauling the public's tendency, the moral, psychological, political and social ills. His imageries are genuinely suggestive and evocative.

His imageries in his poem, "Buannel Ram Dai" are suggestive as well. The images of natural inhabitants and their habitats; and a stretch of thick forest, its beautiful landscapes are suggestive images; he thus sings:

Buannel ram dai kawlvanchham,

Nghovar leh Chawngtinleri tual lenna (3-4)

Aw a kham rang thari laikhum,

A tualzawl sa tin kaina (9-10)

A dense and serene forest in the far-off,

Where *nghovar* and its guardian *Chawngtinleri* lived (3-4)

Oh, it's clefts of precipices are the beds of serows,

Its courtyards dancing ground of all animals (9-10)

(*Nghovar* is a poetical word for *nghalchang* (wild pig) or *Sai* (Elephant) termed for its white tusk or fang; and *Chawntinleri* is a guardian, queen and creator of animals

as assumed in Mizo folktale). In this poem, there are recurrent of cluster imagery. The images in these lines signify calm and quite woodland where wild animals are in abundant. In one corner of the painting, the poet exposes hunters with gun on his shoulder and running hunting dogs by his side. One of the images which wild life activist would, no doubt, feel is animals feeding kids deadly run to protecting their caring toddlers in fear of the hunter's gun; the poet explicates thus:

Chengrangpui lungleng a au ve,

Damsa hraileng awi zawngte tlan dial dial (19-20)

At avaricious hunters' gun roaring,

Auspicious mother who shoots their babies deadly run (19-20)

The poet inserts imagery of animals' deadly run to protect their babies from the ferocious hunters' gun exhilarates the tone of campaign to wild life safeguard in the minds of his readers; and warns them to avoid vandalism against both wild life and nature. Wild-life activist would, no doubt, appreciate the memorandum. He urges his fellows to look the happy life of animals in the forest with their habitations, decorative beautiful flowers, charmed by the sweet songs of birds, flying keets and the chirping sounds of cicadas that deserves care; fed by pure water increased their sources by thick forest full of trees in a long and high mountain ranges.

The imagery of forest created by adjective *ram dai* (serene forest) itself denotes a vast aloof far-off land in the forest to clarify its remoteness; and another utterance of the adjective *kawlvalenchham* (utmost bounds of the earth L.3) suggests the abstract image of far-off distance. It embodies a stretch of thick forest, stunning

landscapes including all ecological units as well. A single portrayal of *kham rang* (precipices L.9) image signifies the whole precipices of vast size and embodiment of *thari laikhum* (bed of Serrows) in the same line nuances the abyss all over the clefts where serrows take safe haven of which implies occurrences of transportation and transformation: by his agility, a rough tactile imagery of the clefts precipices transforms into soft bed of Dunlop; and the reader has been transported from sheer drop to comfortable Rest House. The chanting of *chengrangpui lungleng au* (avaricious gun roaring L.27) points toward the visual representation of abstract notion of the mood of the whole forest: the deadly sound of the gun echoes and all the living beings prick up their ears; it is also an expression suggesting the growing exhilaration of the hunter climbing down from he is in waiting for the prey, carrying his gun on his shoulder and hurry up to verify the pursued. It gives us a quintessence of the situation complete in all its details brightly. The resonances of *Damsa hraileng awi zawnge tlan dial dial* (Auspicious mother who shoot their babies, deadly run L.28) also denotes the visual representation of the abstract notion, mental picture of wild animal who fled in fear of the gun roaring. It signifies the poet's spirit of wild life protection to avoid vandalism against both wild life and nature in latent pattern.

Commenting the 'Creative Principle' of Shelley's imagery, Leon Vivante comments,

This purity reflects both creative novelty-the uncorrupted, simple, non-composite character of thought in its live originality-and, on the other hand, the soul's primary quest, self-transcending, never concluded. In Shelley's images the intensity of the serene seems to get its quality from all his power of joy (44).

Rokunga's imagery too, get its excellence from the powerful operations of the poet's mind that posits the truer landscape; and also, overtones the poet's ardent and profound disappointment over a manifestly unethical behaviour of the hunter towards the flora and fauna. Indeed, this *buannel* (forest) reflecting the landscape seems to be an image of thought's very reality, in its radical aspects. There is unity in them, to a notable degree, more perceptibly than in the landscape directly seen; there is depth, profound and naturalness in them. It reflects pure, simple thought in its live originality; the soul's primary quest is transcended. In Rokunga's images the intensity of the tranquil seems to get its quality from all his power of joy and, on the other hand undertones burdened with unsolved problems of vandalism with sorrow, seeking for atonement in the image of the *Buannel* that lies under the vover forest. There is forest, but it is not seen as such, rather has been converted in the image of the sacred landscape, and accurately bears the image itself. Therefore, Rokunga attained the closest and ecstatic contact with spirit in the quietness of the forest as self-protected eternity.

His poem, "Tur Nipui Kan Dodai" is the depiction of the poet's persuasive ability to open the mind's eyes of the readers as well. The rhythm of his rhetorical selection exquisitely exposes his artistic quality; the line thus runs:

Turni hrang vung na e, Zaleng zam lo na e (16)

The sun is extremely hot but we don't care (16)

It underlines a comprehensible proposition of the sunny day under which the *Lawm* (a working body formed to assist each other) continue their work without losing heart resolutely and blissfully. It is the representation of quality of thermal; and too,

suggests intense clarity of the feeling of *lawm* (a working body formed to assist each other) much more than the actuality.

A great deal of images in his poem, “Kan Zotlang Ram Nuam” is suggestive. His imagery of symbolic diction, *Par mawi tinreng leh thlifim lenna* (flowers blossom and breezing place L.4) underlines an immense size suggesting full-scale of wonderful landscape decked out and fragranced by various species of flowers of numerous colours; and it is kinesthetic representation of intangible perception of invigorating breeze.

Rokunga’s imageries drawn from spiritual experiences are suggestive. His poem, “A Ropui leh a Mawizia” is discovered from a spiritual experience, and the imageries are evocative. The most salient feature of this poem is that the poet intimately connects with the theme. The visual imagery of the new born child fostered by the vehicle of phrasal decorative simile, *ran thlenga chham ang zal* (lies in the manger as Spook L.3) implies humble and destitute; and suggests that the redeemer born as a human being but could not enjoy the privilege of even common man. To clarify that the new born was king though humbly lay on manger but was venerated by shepherds, the philosophers, star and heavenly hosts; the poet thus intones:

Berampu leh mifingte chuan,

A hmaah kunin an bia a;

A chung zawnah si-ar eng leh

Chung lum zai ri a zam e (8-11)

The shepherds and the philosophers,  
 Bow down before him;  
 Above him a star is shining,  
 Still resonates sound of angels' singing (8-11)

These visual and auditory imageries of shepherds, philosophers, star and heavenly-hosts singing imply to the kingship of the new born child, a heavenly son; and overtones adorations to the newly born child. The tone of the poem has biblical allusion referring to Luke 2:8-18.

## 1.2. Passion for Beauty and Music

Rokunga's imagery on scenic beauty, natural flowers, natural music produced by natural denizens of Mizo Land is the exhibition of his passion for beauty and music. While discussing Tennyson's *In Memoriam*, Stopford A. Brooke says,

But the power of seeing beauty and the love of beauty is not all that make the great artist. He must also have the power of shaping the beauty which he sees, and in a way peculiarly his own. There must be in the work- the personal touch, the individual surprise, the unique way; the unimitated-shaping which provokes imitation... This is one of the main tests of genius. Of every great poet it is true (17).

S. N. Arora too observes, "What is an artist if he hasn't natural passion for beauty" (21). Rokunga adorns nature and possesses passion for beauty in abundance as he was born and brought up at the heart of a spectacular Mizoram from his early youth onwards; he cultivated his taste for beauty by his invariable habit and exercise of precisely discerning and noting down his impressions of beauty. Like Keats,

Rokunga has delicate sensitivity to the external beauties of nature and exemplified poetic beauty in scenic effects. His descriptions of nature and natural beauty are entirely of his own. He possesses the power of shaping the beauty by his own; creation of imageries in his works is his own; there are personal touches, the unique way, and provokes imitation for his readers. He has unique way, and has exhibited passion for beauty and music. His adoration of beauty, like Keats, is sincere and intense; and his cult of beauty is embodied in his imagery. He had a keen eye for beauty and colours and often, like a painter, relishes in an orgy of colours.

In his poem, “Tur Nipui Kan Dodai” the sky still retains its attractive natural blue colour, the paddy leaves are eyes catching green, the streams water at the field side are crystal clear suggesting a refreshing agency that has an intense bewitchment. His pictures are all rosy that enralls the intellect; and the recurrence of rhythms and rhyme of *Thangvan dumpawl riai e, Sawmfang hring no nghial e* (The sky is blue, the paddy stalk is green. L.7) make the picture livelier and persuasive; each of the image has their own life and entity.

Discussing Keats’ image, Arthur Symons Collins remarks, “The pictures of Keats are all aglow with colour, not always very accurate painter’s colour, but colour which captivates or overwhelms the sense” (314). In Rokunga’s poem, “Kan Sawmfang,” the paddy leaves are emerald, the woods are green, rice in the threshing floor are golden yellow; and these representation of qualities of senses are made by profusion of colours that captivates the mind’s eyes. The imagery signifies adoration of beauty and music. This passion is predominant in most of his poems.

One of his exemplified poems is “Chite Luipui” in which his treatment of the image depicts his obsession for beauty and music and his adoration; he thus sings:



Kangkang, chhimbuk, thangfen zaiten lo awi e;  
 Lungtileng zualin kilva hram thiam zai nen,  
 Sen siarin chhawrthla pui engin a rawn chhun (18-20)

*Kangkang*, owls and *thangfen* singing booms;  
 Hierococcyx singing makes more pleasant,  
 Twilight entertains the place (18-20)

(*Kangkang* is a birdlike leave insect or walking leaf-insect singing during the night; and *thangfen* scientific name is *Myophonus caeruleus*; its English name is Blue Whistling Thrush)

The poet posits a cluster of images in both sides of the banks, a group of songsters like *Kangkang* (birdlike leave insect), *chhimbuk* (Brown-hawk-owl), *thangfen* (Blue Whistling Thrush), and hierococcyx playing their sweet tunes that stir up the place, thrill the scene, and thrills the excitement of the site. The image of a smooth flowing river of *Chite* under the twilight and the rays of the moon penetrating the thick forest enshrine the valley; under the moonlit the forest has been tinged; enjoying moon light natural songsters play their tunes in ecstasy. His synthesis of visual, tactile, auditory and thermal imagery is a representation of abstract notion signifying the happy mood of the whole river's course under the twilight. The melody of songsters and the Moon's rays make more charming images, and the colour as well as the music possess power of charm; and enhance the scenic effect and poetic effect as well. This enliven of image undertones quality of power, of shaping the beauty of personal touch in a unique way of his own that provokes simulation.

Arthur Compton Rickett asserts:

Where Wordsworth spiritualizes, and Shelley intellectualizes Nature, Keats is content to express her through sense: the colour, the scent, the touch, the pulsating music- these are the things that stir him to the depths. There is not a mood of Earth he does not love, not a season that will not cheer and inspire him (344)

Rokunga enjoys Nature in its paradise radiance, and is usually satisfied with the joy Nature affords to his sense; and he is content with the sensuous delight they provide. The colour of the rainbow, the fragrance of a flower, the music of a bird, or the touch of a delicate leaf, all these are for him things providing joy.

A peculiar feature of Rokung's pictorial craftsmanship is that he imparts life and feeling into his images; and his imageries are dramatic. To make his portraits extra vivid and life-like, he imparts them with life and might. While presenting the picture of inanimate objects, Rokunga often endows them with life and with the capacity to feel, see and think so as to make his pictures brighter. He passes on of nonsensical things in terms of life, movement and feeling. Discussing Shelley's imagery, R. H. Fogle comments,

Shelley's images are not lifeless pawns in a game of philosophic chess. They are living, flexible, various in the subtle shades of meaning which attach to them. Reflecting a consistent view of life, each image is...a response to a particular poetic stimulus and situation...Shelley's imagery is always dramatic (29).

Rokunga's imageries are living and their actions are dramatic in which different kinds of persons including father and mother, youth of genders, children; and even heavenly hosts took parts. His character comprises all ages of human existence and animals, birds and cicadas. His imageries enshrine his vision and concept of life. His imageries are drawn equally from rural life and urban life. His imageries drawn from rural life mostly represent simple and happy corner of life; and most of his imageries drawn from urban life represent scenes of boredom, corruption and unchaste life. His men are symbols of reliance, active and productive; his ladies, except one, are also industrious and productive. Both of his men and women are tireless and used to work joyously laughing like a laughing-thrush and the sound of their merriment always echoes. His animals, birds and other animations are not preying but congenial, amiable and friendly.

Another good exemplary poem that shows of Rokunga's passion for beauty is his poem, "Hmeichhe Ṭha Chu" in which he posits lady's character sketch of picturesque physique to praise her; he thus sings:

I lenthla leh ikimtlangah,

Hmangaih eng zun a lo zam (17-18)

In your beautiful face and physique,

Flows a charming rays of love beam (17-18)

A visual imagery of picturesque and embodies a visual representation of the abstract perception of the moral quality of the lady, *Hmangaih eng zun a lo zam* (Flows an enticing rays of love beam L.18). Unlike this charming physique but moral ugliness of his protagonist in his poem, "Ka Pianna Zawlkhawpui" the lady, in this poem, has

been endowed with fascinating ethical charm, adorned with complete moral charismatic, diligence, and industriousness; he thus adorns her:

Hahthlak mah se, phunnawi lovin,

Chhungkaw tan lal maicham rawngbawlin (22-23)

In no way complain even if arduous,

Incessantly perform for family in God's alter (22-23)

A visual representation of abstract notion of motherly character that has faithfully and never failingly served the family, her holiness, righteousness, dignities, a charming beam of rays can be counted by all is truly evocative. It signifies the poet's passion for beauty, adoration and moral value like John Keats who asserts, "A thing of beauty is a joy forever" (*Epipsychedion* L.1). The correctness of his images leaves a concrete impression on the readers' mind.

Discussing Keats' imagery, C. L. Finney remarks, "His poetry is not only rich in line, colour, light and shade and sound but it is also rich in image of the intimately physical sensations of taste, touch, smell, temperature, and pressure and in images of the organic sensations, such as hunger and thirst" (154). Rokunga's poetry is also not only loaded in line, colour, light, shade and music but it is also rich in image of the warmly substantial feelings of taste, touch, smell, thermal, and pressure and in images of the natural commotions. His alluring imagery quality is that most of his images are intense and sensuous appealing to human five senses; besides, thermal and kinesthetic imagery has been added.

In his poem, "Leimawina" we found again fusion of imagery; he thus sings:

Tlang sang thing zar mawi leh phai zawla,

Suanglungpui leh luipui luang ri,

Van rang chum leh thlifim leng velin,

Khawvel mawi hi hla mawi an pe

Khua thal lenkaw! ni chhuak eng rii riai,

Ṭuahpui par leh vau, phungchawng par,

Chungtiang len thiam kaw!ngo thla khawng ri (9-15)

Beautiful branches in the high hills and valleys,

Big rocks and the sound of River's flowing,

Breezes and swirling clouds in the sky,

Pour beautiful songs to the world.

A beautiful rising sun in the spring,

Flowers of *Ṭuahpui*, *Vau* and *Phunchawng*;

The sounds of acero's flapping in the sky (9-15)

Here happen a combination of imagery in a single stroke: the visual and tactile image of green mountains full of trees, flowers of *ṭuahpui* (eruthrina variegata/coral tree) and *vau* (bauhinia variegata/Camel's foot tree), eye catching big rock, refreshing river, a stunning rising sun in the autumnal morning, variegated acero, landscape up to the distance; sensation of kinesthetic floating clouds; auditory image of amazing

breeze, astonishing river flowing and acero's flapping sound and its maneuvering flight whittles the representation of abstract impression of its wings wiggling sound but really with complete absence of strain which implies perfect art; sense qualities of thermal breeze, and gustatory images of crystal clear water; a sense symbol of abstract concept of air, a refreshing seasoned olfactory image of flowers' fragrance.

There are unison and harmony in his imageries such as- visual and tactile images of landscape, auditory images of river flowing and acero's flapping sound, breeze floating; olfactory images of fragrant flower of *tuahpui* (eruthrina variegata/coral tree) and *vau* (bauhinia variegata/Camel's foot tree); thermal and kinesthetic images of pallid clouds floating and river flowing; the visual image of *acero undulates* and the auditory image of the *sound of its wings wiggling* of which are blended in a single stroke as well. The images are natural; and rocks are attractively big, rivers are crystal clear and lively as well that overtone relief from the worldly predicaments, the swirling clouds gently moved by breeze that looks smooth through the sense of kinesthetic image; and enjoy safety shelter under the sheds of the clouds to save us from the heat of the sun. The auditory representation of intangible perception of "sweet song of universe" sung to the adoration of the beauty of the earth is greatly impressive; it overtones a sense of duty. The natural music of high mountains, branches of trees, valleys, big rocks, swirling clouds and rivers is the shaping of abstract idea which symbolizes happiness, innocence, originalities and profoundness. The colours are orgy and natural, suggestive and attractive. Those imagery are evocative, evoking feelings and tender emotions; it intense a place where pensive mood attains ecstasy and transcending.

The image of rising sun in the spring's morning is sensuous; and it senses the distinctive atmospheric weather, and the rising sun itself symbolizes happiness which

the day would bring forth, comfort and clear weather. The decorative and provocative images of *tuahpui* (eruthrina variegata/coral tree), *vau* (bauhinia variegata/Camel's foot tree) and *Phunchawng* (bombax ceiba/Silk Cotton Tree) signify the transcendental live of the scenario, and a sense of beauty. The selection of rhetorical metaphors raffles the readers' imagination. Each figure is given a separate life, and is fully individualized. This rhetorical assortment of poetic language awakens dormant of the reader's mind. Shelley pronounces,

Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar; it reproduces all that it presents, and the impersonations clothed in its Elysian light stand . . .as memorials of that gentle and exalted content which extends itself over all thoughts and actions with which it coexists (112).

So also, Rokunga's imagery lifts the veils and exposes the hidden beauty of the objects, and makes familiar objects be as if they were new rather not familiar; it reproduces all that it presents, and the pretense clad in its Paradise radiance.

### 1.3. Archetypal Imageries

The archetypal theory aspires to imparting a cohesive openness. The archetypal methodology in literature intends to present an incorporated susceptibility. C. Day Lewis in his book, *Poetic Image*, defines archetypal imagery as:

The archetypes are there for the poet, looming vaguely behind his present experience and his personal memories, . . .buried deep in the modern reader's unconscious, may still be stirred by

poetry... but, since they have been steeped for centuries in the sea of the unconscious, it has lost its distinctive quality and not as awe, love, but as that general imaginative response we call aesthetic emotion (141-144).

Since Lewis considers that archetypes are competent of fulfilling the human yearning for fullness, the investigation possibly will facilitate us to comprehend Rokunga's image better. Archetype has together an anthropological and psychological implication; C. G. Jung says,

The contents of the collective unconscious...are known as archetypes...The concept of archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere...Adolf Bastian long ago called them "elementary" or "primordial thought" (4- 42).

Archetypes obviously competes an outstanding function in the existence of man; and, no area of study can argue looseness from archetype. The realm of poetry is stitched with archetypes. Maud Bodkin states the role of archetype in poetry,

Responding with unusual sensitiveness to the words and image which already express the emotional experience of the community, the poet arranges these so as to utilize the full of their evocative power. Thus, he attains for himself vision and possession of the experience engendered between his own soul and the life around him, and communicates that experience, at



once individual and collective, to other, so far as they can respond adequately to the words and images he uses (8).

Elemire Zolla's work in this field is also remarkable. He says, "Contemplation turns a scene into an enigma, into an archetype, which is always half submerged. Poetry answers the query of the enigma in the form of a myth" (101). To quote Northrop Frye,

An archetype should be not only a unifying category of criticism, but itself a part of a total form, and it leads us at once to the question of what sort of total form criticism can see in literature...Similarly an image is not merely a verbal replica of an external object, but any unit of a verbal structure seen as part of a total pattern or rhythm...the melodic and harmonic contexts of the imagery (12)

According to J.A. Cuddon, the basic details of human subsistence is archetype. He defines,

Archetype is ...a paradigm or exemplar...The fundamental facts of human existence are archetypal: birth, growing up, love, struggle... fraternal rivalry...the self-made man, the hunted man, the siren, the witch...the villain, the traitor, ... the social climber...Creatures, also, have come to be archetypal emblems (51).

In his poem, "Buannel Ram Dai," Rokunga infuses life and feeling into his pictures. He depicts so many insignias of archetypal imageries such as *Chawngtinleri* (Guardian of wild animal, *chhawthing par* (tree flower), *chhawrthla* (moon), *kham rang* (precipices, *thari* (serow), *khii* (barking deer), *laikhum* (soft bed), *lui kawr*

(valley), *nghovar* (wild pig), *pasaltha* (knight/hunter), *phuaivawm* (bear), *Riakmaw* (brain-fever bird), *sa tin* (all animals), *siar* (star), *sihal* (wolve/Jackal), *thiangthing* (*Olea salicifolia*), *thing zar* (branches of tree), *thuva* (Dove), *tlang mawi* (beautiful mountain range), *tualzawl* (courtyard), *zuki* (sambal deer), to all these images, the poet instills life and feeling. A vast stretchy desert and forest possess its calm and quiet but enthused by its inhabitants; there are no man-made noises that can disturb the hunters' mind. He pasteurizes *nghovar* (big wild pig), and put on sentry *Chawngtinleri* (queen of animals' creator). The images of forest flowers, a sense of beauty works to revamp the scenario; a living rare species of bird which is called *Riakmaw valeng* (a brain-fever bird) has its own life; a natural stretch of jungle to play hunting, flowers and animal of all kinds enjoy their own lives of natural habitats. He adds good looking images of serows or wild goats on comfortable bed in the clefts of cracks in the second stanza of the poem establish feeling and emotion as they dance. While a simple reader might fear high tactile imagery of rugged cleft, cracks in normal situation, but after touching Rokunga's tactile image of comfortable bed set for serows, his fear would surely drown in the river flowed by the side of the cleft. The adventurous reader would, for sure, feel the cohort of the audacious wild goats in climbing the high crevice of precipices.

The poet imparts life and feelings to his portrayal of animals such as wild pig, serows and wild goats, different kinds of birds, tigers, jackal and foxes, bears, barking deers, sambal deers, and a live of their own. Again, here occurs blending of visual, tactile, an auditory imagery of hunter's gun roaring, of the laughing sound of bears, barking deer and sambal deer while drinking gustatory and thermal imagery of the crystal-clear water streams of the forest. The intimidating hunter's gun roar is the auditory imagery of abstract idea representing the spirit of viciousness against wild

life, over toning reformative mind set toward environment and wild life preservation. His imageries in this poem possess the qualities of archetypal imagery.

Rokunga's imagery epitomizes his experiences of cultural codes and ethos, and represents some crooks of social life that surrounds the society. In his poem, "Kan Zotlang Ram Nuam" he thus intones:

Kan Zo tlang ram nuam hi Chhawrpial run i iang e,

Hal lo te'n lunguala dar ang kan lenna (1-2)

Our highland mountain is like *Chhawrpial* home,

Live and dance together without any hatred (1-3)

(*Chhawrpial*- is Rokunga's coined word to represent his ideal world)

The vehicle of the metaphor, *Chhawrpial run* undertones a dream-land or ideal world like Shangri-La or El-do-rado in the western literature; it represents the poet's utopianism. It forces the reader to dwell in the poet's utopia; and of course, outburst words of praise, and would overflow such words spontaneously. His portrayal of social life as happy as-

Auvin hril vel ila khuavel hnam tin zawtin,

Hei ai ram nuam zawk hi awm chuangin ka ring nem maw (16-17)

Lo! Ask all the nations

Is there any more pleasant country than this? (16-17)

is visual alluring representation of social life genuinely exposes the poet's utopianism. Lives without any hatred, serenading, sing a song with guitars. It undertones the social practice of group singing. The visual landscape imagery and auditory imagery of dwellers' merriment are fused together which are clues to Rokunga's personal experiences, interest and temperament; unless he possesses such nature or temperament, it would have gone as soon as he retires from the scene but still lingers after retirement from the scene, here collects his experiences in tranquility and thus overflowed such potent feelings and shaped into poetic form.

His poem "Tur Nipui Kan Dodai" is the projection of social life and occupation from where Rokunga draw his images which are archetypes; he thus sings:

Kan thlawh sawmfang hring nghial karah,  
 Kawltu kan chawi nilen;  
 Mahse kan zam bil lo, turnipui hrang hnuaian,  
 Lawm lungrual hlim thawm nui ri nen, (2-5)  
 In our green paddy field,  
 We toil daylong with small hoes.  
 Never lose our hearts under the heat of the sun,  
 With *Lawm lungrual* merry laughter (2-5)

(*lawm* is a working body formed to help each other; and *lung rual* mean same mind of the team)

Commenting Donne's imagery, Joan Bennet observes,

His images are drawn from his own interest, so that he is always illustrating one fact of his experience by another. Everything that played an important part in his life left its mark upon his mind occurs in the poetry, not as subject matter but as imagery. ... but his imagery reveals the width of his intellectual exploration (32).

Rokunga too, is illustrating one fact of his experience by another from his working with his comrades of *lawm* (a working body formed to assist each other) in the jhum. The visual representation of field full of emerald paddy and a team working whole day with small hoe signifies the occupation and work culture of the society, working from dawn to dust. *Tuthlawh* or *chemkawm* literally means small hoe, the poet uses it *kawltu* (small hoe) in poetical word; it is a working tool for weeding their fields. It connotes to their practices of maintaining jhum; and portraits a Mizo typical shifting jhum cultivation. The green paddy stalk pleases the cultivators because it is the place where they invest most of their potential and their belongings; and have to wait for the whole years long to harvesting their investment. The green stalks of paddy gives pleasures to the cultivators make them full at east, content with their works; and its symbolic significance is that the paddy stalk receives sufficient sun shine to get healthy and care; and in turn produce more grain that referred to the parable uttered by Christ which read, "Every good tree bears good fruit, but the bad tree bears bad fruit" (Mat 7:17, 18); and there is a Mizo Proverb which peruses, "Kawi pawh a kawm a that chuan a tak pawh a tha" (If *Entanda scandens* is good, its fruit also good).

The visual representation of conceptual idea of happy mood by the vehicle *Lawm lungrual hlim thawm nui ri* (merry laughter of working team) signifies that it is the practice of the society that a fraternity is set to help each other and execute any kinds of works without hesitation rather happily. They used to work joyously laughing like a laughing-thrush and the sound of their merriment always echoes. The versifier proclaims that they work all day long under the heat of the Sun untiringly. The lady's image carrying water is retreating and exhilarating force and is very important for the whole team of *Lawm* (a working body formed to assist each other) to refresh and renew their strength; it is reinforcement image that enable them to complete the target set for the day. The gustatory image of water can be tasted; so it is a mingling of tactile imagery and gustatory imagery. They work blissfully like a dancing and cheering team performing on the stage. These pleasuring forces come from nowhere but from among themselves. It is visual representation of abstract image of *lawm's* happiness.

The visual image of *mimsirikut* (Rufus Turtle Dove) in the 12<sup>th</sup> line indicates that Rokunga uses to take image from animals, birds and natural songsters. His kinesthetic imageries are complementing each other; he thus sings:

Thli te'n rawn chhem an fawn dim e,

Lawm lungrual dung an thul (14-15)

(Meaning: the paddy stalks are waving at breeze like  
same mind of work-team proceed happily)

The simile, *lam ang her* (moving like dancing), and *par ang tlan* (as happy as honey sucker while sucking) forms kinesthetic imagery, sense of movement. Here Rokunga

encompasses not only things that are visible, but also qualities that are sensed, heard and felt.

There is visual representation of abstract feelings of *lawm* (a working body formed to assist each other) on the future of their *jhum*, the place where they worked with no one of their teammates was missed, the time when it would be departed; the phrase *nghilh ni awm tak ang maw?* (Can there be a time to forget it?) overtones his innermost feelings; and indicates that shifting cultivation was the practice; and the poet's aggrieved to such wastage system of cultivation, mourns over the departure of their field where most of their potentials had been invested and prepared a new one for next year. The imagery embodies the poet's regret over the defects of shifting cultivation; and signifies the poet's wish their field be maintained for years or make it permanent so that their investment would be more productive and more fruitful and prolific.

His imageries on occupation and social life is perceived in his poem, "Kan Sawmfang Dum dur" are dramatic archetypal images depicting the actions such as *Kallai rel* (moving happily) starting from the outskirts of the village, *Sik tuithiang dawn* (drink natural cool water), *sakruang bual* (taking bath), and proceed up to the place of *Jhum* and what had happened in between. Visual representations of events are: *Chhuahtlang* (outskirt), *Lawm lungrual* (same mind of assisting team), *Chawlhmun* (resting place), *Sawmfang dum dur* (Cluster paddy stalks at *jhum*), *Kiva leng rual* (parakeets, swift and other birds), *Bukthlam sawngka, tlaitlan* (*Jhum* hut with its platform), *Luipui kam* (valley of River), *Huiva hram thiam* (accomplish singer Dove), *Lelte* (cicadas). His depiction of working force full of *chhuahtlang* (outskirt) signifies sense of perception, how all the members of the society, unless she or he is *ṭawmkai lo* (definition of ram ṭang rual at glossary) are supposed to

work. It is the habit of the Mizo that all *ram tang rual* (definition of *ram tang rual* at glossary) never stay at home in the week days unless he or she felt ill. He also depicts an aerial view of jhum therein a jhum house or farm house having a good-looking platform which he called *sawngka dawhrem* (veranda) at the front and *tlaitlan* (platform) at the other side, and works set for the appointed day and actions of the team as such. Representations of sense of auditory imageries are found as well such as *murva lengrual te leh thlakawi* (Parakeets and Amur Falcon fly).

Vankhama calls Mizoram as “Rimawi Ram” for its abundant natural songsters. Those natural songsters and natures are good sources of Rokunga’s imageries. His images of natural songsters and natures are inventive, lively exhibiting lives of their own life; and represent his perception. His poem, “Zantiang Chhawrthlapui” is a good exemplary poem in which he posits beautiful images of those songsters. The visual representations overtones sense of beauty; those are - *Chhawrthla eng* (rays of Moon light) and *Va leng rual* (numbers of birds) including *Chhimbuk* (Hawk Owl) and *zunva*, and *Katchat* (walking leaf-insect), *Thangfen* (*Myophonus caeruleus*), *Riakmaw* (brain-fever bird); and that music overtones sense of auditory.

#### 1.4. Some Characteristics of Western Imagery

Rokunga uses western practice of depicting experience of deserts and ocean as well. In western literature, there often is a recurrent depiction of imagery from desert and ocean experiences. Kaa Naa Subramanian says that most of the Indian writers often use western imagery as a means of expression, reinforcement, endorsement, illustration, evocation and also as objective correlative fusing together concept which normally occupy separate boxes in our mental filing system (7). This



“objective correlative” literary theory was first used by T. S. Eliot in his essay, “Hamlet and His Problems;” he thus asserts,

The only way of expressing emotion in the form of art is by finding an “objective correlative;” in other words, a set of objects, a situation, a chain of events which shall be the formula of that *particular* emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked...The artistic “inevitability” lies in this complete adequacy of the external to the emotion; and this is precisely what is deficient in *Hamlet*. ...that Hamlet’s bafflement at the absence of objective equivalent to his feelings ...which he cannot understand; he cannot objectify it, and it therefore remains to poison life and obstruct action (93).

In western imagism, there often is a recurrent depiction of imagery from desert and experiences in it, ocean and sea and experiences from voyage; and frequently create metaphor and simile from those encounters. Rokunga’s imagery in his poem, “Aw Isu, Min Kai Ang Che” is unique for he uses western imagery which had never been experienced in his region. Imagery in this poem signifies that in his state of quest, the poet faces the conflict between good and evil; it indicates conflict between good and evil by vehicle in metaphor and simile; he thus croons:

Aw ka dam lai tuipei fawn,

Sual thlipui hrang karah hian (1-2)

Oh, surging ocean of my life,

In the midst of evil's storm (1-2)

The imagery created by the metaphor *damlai tuipei fawn* (wave of life's sea L.1) is being borrowed from western imagery but here the poet localizes or personalizes it to symbolize adversity of life in corporeal world. It connotes the obstacles met by the poet in his state of quest. He compares proceeding of life as journey at sea; and *tui fawn* (wave) signifies hardship faced during that expedition. Another vehicle, the adverbial metaphor, *Sual thlipui hrang karah* (In the midst of evil's storm L.2) is widespread imagery signifying the conflicts. These two imageries are the visual representation of the abstract notions of evil and harsh conditions that caused all through pursuance of transcendental life. The imageries of *khaw dur, thlipui hlauhawm* (a furious stormy gloom L.5) and *Tuipui fawn inchhawk ri* (Scary sounds of rolling waves L.6) are the representations of the precision of situation. The auditory imagery of the 6<sup>th</sup> line enhances the clarity of visual imagery in the 5<sup>th</sup> line of its fearfulness signifying the enormity of the conflict. The poet extends depiction; he thus intones:

Suanglungpui hriamin min hliam,

Tidamtu ka ngai mang e (13-14)

A rugged rock wound me,

How I eager for the redeemer (13-14)

Visual representation of abstract notion overtones such conflicts which inflicted wounds to the poet; and obstructed in his state of quest for solution of hardship that makes him cries for the redeemer. The imagery in the 4<sup>th</sup> stanza undertones conquest over the conflict; he thus sings:

Damlai tuipui Galili,  
 Tuifawnin min khuh mah se,  
 Ka chhungah van Lal a mu;  
 A tawk e, Lalpa, nang nen (17-20)

If rolling wave of Galilee,  
 Of life ocean covers me,  
 But the heavenly King reclines within me,  
 Lord, its sufficient if with you (17-20)

The metaphor *damlai tuipui* Galilee (Galilee Ocean of life), and *tuifawn* (wave) depicts visual representation of human life encountering troubles as if undertaking journey in the ocean facing a furious storm and tide causing hardship; and the phrasal metaphor *ka chhungah van Lal a mu* (heavenly King reclines within me) undertones the consolation or solution of the conflict. This has a biblical reference, which read, “Without warning, a furious storm came up on the lake, so that the waves swept over the boat. But Jesus was sleeping... Then he got up and rebuked the winds and the waves, and it was completely calm” (Mt 8:23-26).

In the state of quest, man always faces the conflict between good and evil. The world of evil is represented by the carnal desires, whereas the good is the religious life and the moral standards set forth by the society. Even though spiritual quest is difficult, the imageries in this poem show that there is a total solution. Initially, he is lost in the maze of thought and conflict between good and evil. He wants to retain good and find it hard to accept the dark side of his own-self; but once the step is taken and the dark side is accepted then the path becomes clear. Though

now he has to follow a path of reversal where material comforts have to be given up, yet he accepts the suffering with pleasure because he knows that it will lead to salvation. His imagery insinuates a path of salvation. It tells us that a man union with Holy Spirit follows this path; and that path leads to a mystic rapture. His imagery reveals that salvation is not easily attained. If one desires a permanent state of illumination, then one has to undergo great trials of life, *thlemna chhumpui* (fogs of temptation); and has to overcome. Though flashes of joy and life are possible even in ordinary human relationship of love, yet, they are impermanent. One has to pay a big price which can even be the life of a person, if perpetual bliss is desire. The presence of spiritual masters makes the task easier; and the master's presence solaces the seeker if possess absolute faith in him. Once Salvation attains then a state of harmony prevails; and all the tension dissolved, and the seeming opposites are reconciled.

### 1.5. Sources of Imagery

Poet conceives poems consequential from his acquaintance with in life; and how events and circumstances have been dealt with and create image from those experiences. Rokunga creates images from the rich experiences of life, knowledge of the world around him. He portrays encounters that played an important part in his life, and those occurrences left a mark upon his mind are overtone in his poems not as subject matter but as imagery. Sangzual-pa comments, "For Rokunga all things around him are good inspirations (60). Rokunga could write poem on diverse subjects comfortably and creates images without strain to make his reader understand events and occasions, and all the objects and qualities of sense picture submitted to in his poems. He is a great regional poet; and the scenes, sights,

characters and events of Mizoram form the basis of his poetry but do not only depict all events of this limited region but there is a constant selection and ordering of materials of the globe; and the result of this shift and selection acquires significance. He is proficient to exemplify unbounded perception and infinite intensities within tiny cosmos. Substantial ideas are thus presented, and the effect is unlimited expansion; and thus, becomes possible to read even a simplest of his poems at a number of levels. He strokes wide range of subject from politics to church, man to woman and mother to father, nature to man-made objects, spiritual to moral reformation. For these multiple subjects, he uses all form of poetic mechanism and suitable diction to represent his noble idea. Therefore, the sources of his imagery varied from poem to poem: he conceives many images from daily familiar objects and association; some have reference to social life, ethos, spiritual sojourning and some have biblical allusions; and some are visual representation of abstract notions.

Clarifying the sources of his images, Shelley utters, “The imagery which I have employed will be found, in many instances to have been drawn from the operations of the human mind, or from those external actions by which they are expressed” (*Preface* p. 201). Rokunga imageries are tensed from the process of the individual intelligence, or from those peripheral encounters; functional, and possess plurisignation. Most of his images are drawn from nature, myths, man and his existence. Blake draws animal of prey-tigers and lions, birds of prey, especially eagle, fire, lamb, Satan, flower, beetle, rose, little girl/boy, angel are few of his images. When Blake has to create an atmosphere of grandeur and awe, or has to see the Supreme Infinity in the palm of hand, he turns his images into symbols. Rokunga

draws animal of congenial, birds of entertaining and orgy colour, colorful flower, lady, angel, mother, father and working forces. His image fabricated out of spiritual experiences absorbs an immense space of his poem.

His poem, “A Zalna Ranthleng” depicts a good number imagery built out of his intimate religious or spiritual experiences. He has paraded visual imagery of heavenly hosts bowing down before the new born child by a literal description; he thus sings:

Angel ten kutin an chawi,

Zah takin chibai an buk (17-18)

The Angels endorsed him with their hands,

Greet him admirably (17-18)

The adorers are visualized: *Berampu leh Mifingten chibai an buk* (shepherd and philosophers bowed down before him). A visual representation of conceptual idea of silent night occurs in L.19, *Chumi zankhawhar taka* (In that very lonely night).

Imagery drawn from his religious experiences is abundant in his poem “Leiah Rem Leng Se.” He depicts sense quality of auditory representation by, *Ngair’u, angelho zai* (Hark, the angels singing L.1). You can visualize the angels gathering at the outskirts of the Bethlehem, one of the villages of Israel, and hear to their message, “Peace be on earth.”

His poem, “Bawng In Runpui A Bel” is another good example to illustrate Rokunga’s imagery drawn from his spiritual experiences. It may be said that this poem is a displaying Gallery. In lines between 4- 19, the poet parades visual cluster

of images: the picture of massive, ripen pregnant Mary turning towards Cow-shed, slow witted Inn-keeper, evocative image of Bethlehem village, kingdom of Caesar that symbolizes the heart thronged by sin which referred to Luke 2:4-6. He repeatedly depicts the mental retardation of the Inn Keeper which is vibrant and tangible; he thus sings:

Khualbuk vengtu suihlung mawlin,

Van lal rengpui ka lung damna,

Puan ang a hnawl ta e (13-15)

Slow-witted Inn keeper,

By his folly rejects the king of king

As if ineffectual rag (13-15)

The rejection, *puan ang hnawl* (rejected as a rag) evokes the reader to reckoning the folly of the Inn Keeper, and feel sympathy for Joseph and Mary and desire to take them into shelter. Discussing Shakespeare's imagery, Charles Lamb says, "So to see Lear acted- to see an old man tottering about the stage with walking-stick, turned out of doors by his daughters in a rainy night, has nothing in it but what is painful and disgusting. We want to take him into shelter and relieve him" (94). In Rokunga's imagery, the same feeling happens to the reader while seeing the Inn Keeper who turns away Mary heavy with child and the helpless and upset Joseph leading her towards cowshed or animal shed in a late evening, has nothing in it but what is aching and repulsive. A visual representation of abstract perception is being displayed as well; he thus croons:

Khualbuk vengtu ang mai ka ni,

Sualin min bawm reng e (28-29)

As if guests throng the Inn-keeper,

I am swarmed by evils (28-29)

This visual representation of abstract perception overtones the poet's repulsive feeling. Some reader may not favour Rokunga's imageries drawn from his spiritual experiences due to its "palpable designs." According to John Keats, "palpable design" in poetry adulterates the uncontrolled articulation of idea (A Letter to John Hamilton Reynolds, no pagination)

Not only landscapes and its flora and fauna are the sources of Rokunga's imagery but also fashions imagery from social life and their occupations of different corners. In his poem, "Ro min rel sak ang che" Rokunga paints a notable imagery on one corner of social practices; he thus sings:

Kan awmdan tur ngaihtuaha,

Mipui kan inkhawmin

Finna ropui min pe la (5-7)

Please listen to our prayers,

When the crowd congregates;

Endow us with wisdom (5-7)



It is the social practice of the society to offer prayers to God at the beginning of any gathering in a body invoking him to listen to their prayer and endow them wisdom so that the country may go on the right path and tract.

One good source of Rokunga's imagery is his negative capability that is predominant in many of his poems; and which indicates his peculiarities in poetic discovery. Beyond his ability of discovering poetry from his own inspiration, he possesses negative faculty as well. The term "negative capability" was first introduced by John Keats in his letter to Bailey (no pagination). In this letter, Keats praised Shakespeare for his "negative capability" that makes him happy to live in every atmosphere like darkness or light, can happily accompany the rudest character of Logo (Othello) and most innocent Imogen (Cymbeline). To proclaim his inbuilt chameleon poet's trait, Keats writes, "the setting sun will set me to rights, or if a Sparrow come before my window, I take part in its existence and pick about the gravel" (no pagination). Like Keats, Rokunga too can take part in the events and occasions yet in not physically or personally go through but reported to him. Commenting on Rokunga's negative capability, R. L. Thanmawia says that Rokunga may be called a "Chameleon poet" (Poetry.121). "Chameleon poets" are poets that possess negative capability; and can enchant, by imagination, the life, movement, activities feelings, emotions, character etc. of the whole thing that surround him. A poet's state of mind is presented in an object near him. His friend told Rokunga about their exuberance on fishing, Rokunga composed his song "Sangha Vuak Hla," of joyful adventure which is a good source of knowing his artistic quality; he thus sings:

Luipui dung kan zuk thleng, lengi lung lawm nui ver ver,  
 Tin, rusum kan thlak e lengngha sumtualah,  
 Chhei! Nghalenga tuihal a lang zuai zuai,  
 Lengngha tuai te mau rawthei belin kan chhum.  
 Lengi lunglawmin eng dang reng a dawn chang lo,  
 A nui rite chuan luipui dung a thangkhawk e,  
 Valan len a vawr a man leh ta,  
 Lengi hlim au ri rawi rawi chu, a-ha-ha! (9-16)

Lady full of joys, amusing when we arrive to River,  
 We start fishing in the playing ground of the fish;  
 Oh ho! The fish coming out of water,  
 Then we cook the fish in bamboo's pot.  
 A pleasing lady mind nothing more but fishing,  
 Her merry laughter sound echoes the whole valley;  
 A boy throws the net, catch the fish again,  
 Hark! a merry laughter sound of girl, a-ha-ha! (9-16)

*Lengi lung lawm nui ver ver* (Lady full of joys is amusing) signifies the mood of the party; pouring out the happiness on arrival to the fishing ground; and her laughter echoes in the whole valley. Here the imageries like kinesthetic imagery, a sense of

movement, auditory imagery are the representation of sense of abstract notion of the ambiance of the fishing party, the whole atmosphere of the fishing party which clearly undertones the quality of happiness.

He enlivens the image by actions of fishing: the boy catches the fishes, prepared food dish offish. The utterance, *Lengngha tuai te mau rawthei belin kan chum* (we cook fish using bamboo as boiling pot) underlines the practice Mizo to cook food at jungle by bamboo. P. B. Shelley declares,

A poet as he is the author to others of the highest wisdom,  
pleasure, virtue and glory, so he ought personally to be the  
happiest, the best, the wisest, and the most illustrious of men...

That he is the wisest, the happiest, and the best, in as much as he  
is a poet is equally incontrovertible (135).

This remark of poet's happiness is inherent in Rokunga. Imagery in this poem underlines his happiness, and is predominantly found in most of his poems. This poem, "Sangha Vuak Hla" (A Poem on Fishing) clearly indicates his happy mood, feelings shared to all his readers.

The line *Lengi lung lawmin eng dang reng a dawn chang lo* (A pleasing lady mind nothing more but fishing) signifies the abstract image of lady's mind; and posits a typical traditional fishing style in the line, *Valan len a vawr a man leh ta* (the boy is catching fish with net again), and *Lengi hlim au ri rawi rawi chu, a-ha ha!* (A merry girl laughter, a-ha-ha!); *a-ha-ha* is the representation of abstract reverberation of the laughter, and that mood covers the whole poem; and the unison of tactile imagery and abstract imagery are complimenting each other; and it signifies success

of fishing party that is confirmed by the merry laughter of the girl which echoed the whole valley.

Rokunga's negative capability is evident in his other poems like, "Chunnemi" and "Buannel." Sangzual-pa says, "Once my younger sister Denghlunchhungi requested Rokunga to write a farewell poem to Pi Teii who was to go on furlough, with no much time lapse, Rokunga finish the poem "Dam Takin Aw" (61). Once Rokunga was told about bad-temper mother but which he didn't experience; and then, from that stimulation, Rokunga composed "Chunnemi;" he thus sings:

Run in chhungah chhim thlipui a lo hrang e;

Ang buan buan, rum vung vung (8-9)

Fearce south storm ransacks house;

Chiding, roaring hysterically (8-9)

Keipui ziatial chhai lai iang a lo hrang e;

.....

Run in chhung beramnote an tlan del del (14-16)

She's roaring like a fierce wounded tiger;

.....

The house's lambs run in fear of hers (14-16)

The imagery of bad-tempered mother is lucid and tangible; it signifies how the irritable mother can ruin the day, the whole atmosphere in the family, and how damaging and harmful she is; on the other hand, in contrast, it indicates value of

good-temper mother to the family. The vehicle *chhim thlipui* (fierce south storm) and *keipui zia tial* (like a fierce wounded tiger) clarifies the dreadful character of belligerent mother; her indignant roaring is compared with a rage of wounded tiger roaring to frighten its prey or enemies. The second vehicle, of the metaphor *Run in chung beramnote an tlan del del* (The house's lamb run in fear of hers) signifies the obnoxious atmosphere of the family. The comparison of the fierce mother's raging with destructive storm and fierce wounded tiger is very apt, appropriate and helps the poetic effect to captivate the reader's mind. While fierce south storm suggests angry mother, and at the same time lambs running in fear of tiger's roar, suggests children inside the house keeping quite in fear of angry mother.

Rokunga and one of his contemporary poets Vankhama wrote a poem on "Orphan;" Rokunga's poem has been entitled as, "Hraite Khawngai I Chun ve kha," and Vankhama's poem has been labeled "Khawngai Hnuchham." A few lines may suffice their handling of imagery:

Nu hnuntui ngai a lo tap e,

Zua luaithli tui ang a lo hnam e (Rokunga L.11-12)

Baby cries for his mother's breast milk,

Tears running from father's eyes (Rokunga L.11-12)

Chun dang chun dang reng an awm thei ta chuang lo,

Nang leh kei hi an chun leh zua kan ni (Vankhama.L.25-26)

There can be no other parents

You and I are their parents (Vankhama. L. 25-26)

Commenting these two poems, Siamkima Khawlhing observes that pagan imagery still lingering in these poems though it were written after a lapse of 60 years or so since conversion into Christianity (51). To elucidate his argument, Siamkima quoted the phrase, *rih sang mual liam* and *rih tlangpui zamual liam* (gone due to death), and *Vanpui/Siamtu/Chung Khuanu* (Divine/ Creator/goddess). He says that these phrases and words undertone pagan imageries that still inherent in the poetry of post conversion.

It is presumable that composing on the same subject, same imagery be portrayed; however, their depictions of orphan's life and live are selective and different corners. While Rokunga depicts seven visual images such as: *chun...rihtlang mual liam* (mother died and climbed over death mountain L.3-4) signifying the dull funeral evening and the insolvency of the bereaved, *A mi hraiten chunnu tang an bel* (Other babies take refuge on their mother's breast), *Hlim leh muang ten zanmu an chhing* (They sleep happily and soundly L.4-5), *Mahten laikhuma I lo zal le?* (Why do you alone recline on bed? L.8). *Mahriak chuan chawitlei ka zuam nem maw* (I dare not to bring him up alone L.13). This lonely visual father picture is lucid and tangible; and it is a heartbreaking and evoking imagery; and it arouses dormant. Whereas Vankham presents ten visual imagery such as: *Zawlkhawi lai vawng Dawrpui* (Renowned market Dawrpui at the heart of Aizawl city L.1), *Hnam tinreng khuai ang an lawina tluang* (Road side where trespassers busy like bees swarm in its hive L.2). The bustleness of the road is exemplified by the simile *khuai ang lawi* (like a bee's swarm). *Hnuchham Rairah*

*Run an ti* (it is named Orphan's Home L.4). The reader would surely encounter the visual concrete image of this Orphans' home. *Chun tawng lo rairah riang chuang* (most ill-fated motherless L.5) and *kan zal sakruanga laitha zam lo* (we recline with no strength L.21). A clear pathetic lean and skinny orphan's image lie weakly signifies the need of assistance. *Chun lem tang bel* (soothed by volunteer L.6). This visual image of *chunlem* signifies the aids agency working for the welfare of the orphans. The image of (different) mother is portrayed in four places; and almost the same is *hnuntui tulh* (feed with feeding bottle L.24) also portraits visual representation of abstract notion: *Lian chung leh rairah* (rich and poor lives L.18). The contrastive families of affluent and meager are lucid and straighten. Sangzuala-pa says, "We have clearly seen the orphan baby lying alone by the side of his father, and when awake and cries for his mother's milk, the bewilderment of his father's faces clearly appears before our eyes" (66).

Another striking imagery of Rokunga in this poem is visual and gustatory image of which is built by a mixture of metaphor and simile, *Zua luaithli tui ang a lo hnam e* (Father's tears rolling down like a water L.12). You can see and feel the tears running down from the father's eyes. It is very much emotive. This kind of imagery is not seen in Vankhama's "Khawngai Hnuchham" (Insolvent Orphan). Both the poets deck out auditory imagery; Rokunga croons: *Nu hnun tui ngai a lo tap e* (Cries for her mother's breast milk L.11); and Vankhama intones: *Lai hang e, chun rihsang mual liam hnu a au ve* (He is hungry and cries for his dead mother L.13). It is as loud as if the deaf could hear.

Both the poets adorn abstract imagery; and whilst Rokunga uses a long line, of line13-20 for it, whereas Vankhama use phrases such as *awmlai hrang* and *awmlai*

*leng* both phrases connote death alone. Anyway, is evident that auditory imagery is seen in both the poems.

While Vankhama embellishes thermal imagery such as- *Awi maw a zalsan ta, piallei thuah riat karah* (So sad her mother lies in the deep graveyard L.11). You can feel or imagine the thermal, heat or cold of the deep graveyard where the deceased body of the mother of the orphan had been buried.

Imageries of poverty have aroused disgust in certain quarters and has laid open to the charge of moraines. Socializing the act of relieving the poor, the deprived persons, both the poets collected huge amount of fund for the orphans' wellbeing and enlistment; and propagate the spirit of charity or helping others among the common man as well as among the rich people living around the society. It is the duty of a citizen who knew what is necessary to make other people know that there are some needy persons waiting their facilitation.

Siamkima disapproved these two poems for its "palpable design" (52). The purposes of palpable design in these two poems are to awaken dormant of the fellow human being to see the exact position of the orphans who are in need of help. According to John Keats, the "palpable design" in the writing of poetry reduces the uninhibited squeezing out of thought by the poets, and that poetry should not be written for propaganda or moral teaching (68). However, it seems that the "palpable design" in the referred to two poems does not dilute the poetic effect. These two poems stir up the heart of reader to donate; and a considerable amount had been accumulated for the orphan and for the better running of the Orphan's Home.



Shelley enunciates,

Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar; it reproduces all that it presents, and the impersonations clothed in its Elysian light stand . . . as memorials of that gentle and exalted content which extends itself over all thoughts and actions with which it coexists (112).

The images found in these two poems of Rokunga and Vankhama on the subject of “Orphan” and their existence lift the veil and depict the real picture of orphan’s home and the live of orphan who need facilitation.

Imagery is Rokunga’s never failing poetic technique; it is one important cohort of his artistic; it is the soul of his poetry. His imagery manifests his actual thought embodied in his poems; and captivates the reader and makes them appreciate the proper facet of his texture. He is deep in thought and recurrently employs serious meditative and contemplative images. His poetry presents a unique blend of the poetic and visual art, and uses words to paint his poetic pictures. His pictures are all rosy that enthralls the intellect; and the recurrence of rhythms makes the picture livelier and persuasive; each of the images has their own life and entity. His imagery expresses truth through crucially images and artistic expression. The reader enjoys a rich banquet of epitome of which quintessence follows quintessence in swift sequence and each picture is amazing for its vibrancy and tangible which are wholeheartedly operative and incredible for its vividness, concreteness, appropriateness and accuracy.

Rokunga's imagery augments his texture and overtones a firm and even a stern realism. There is unity in them, to a notable degree, more perceptibly than in directly seen; there is depth, profound and naturalness. It reflects pure, simple thought in its live originality; the soul's primary quest is transcended. In Rokunga's images the intensity of the tranquil seems to get its quality from all his power of joy and, on the other hand undertones burdened with unsolved problems, seeking for atonement in the image. Rokunga's imagery lifts the veils of his poetry as proclaimed by Shelley (112), therefore, exposes the hidden beauty of the objects, and makes familiar objects as if they were new rather not familiar; it reproduces all that it presents, and the pretense clad in its Paradise radiance. His imagery describes and makes us see and hear the thing embedded in his poetry. His imagery plugs out and finalizes our own partial acquaintance of objects by that flash of recollection, and helps us to discover familiar things in a new light and the unfamiliar suddenly becomes authentic.

Rokunga's alluring imagery quality is that most of his images are intense and sensuous appealing to human five senses; besides, thermal and kinesthetic imagery has been added so as to captivate the mind's eyes. In his presentation, Rokunga brings into play seven kinds of imagery as has been classified by Lewis (18). His presentation covers many fields like pictorial treatment of real and concrete object that can be professed visually; and those visual imageries are predominant in most of his poem. Imageries of landscapes, valley, rivers, mountains, precipices, animals, trees, flowers, parakeets, cicadas, birds, boys and girls, lady and man, father mother, crowd, dancing party, household, Jhum, plants, tools etc are visual. Auditory imageries occupy a large size. His auditory imagery is entertaining, pleasing and refreshing. His most common auditory imageries are storm, tiger's roaring, gun

roaring, laughter and wailing, merriment, music of various kinds, acero's wing wiggling sound, breeze, Dove's and parakeets wetly singing, sound of rivers flowing at torrent, songsters' beating etc. He also uses tactile imagery in action like rugged precipices and cleft of rock, thorn of evil or temptation, smoothness of clouds, softness of wild goat's bed, wave of ocean etc. He also depicts thermal imagery like heat of plain valley, frosty water under the forest, heat of the sun, cool atmosphere of hillock land, bewitchment breeze. He too, portrays olfactory imagery of the fragrance of flower, fresh air etc. He represents gustatory imagery of water, *Fiaratui*, meat of fish, sweetness and sourness of various kinds of fruit etc. He also employs kinesthetic imageries such as swirling clouds, a maneuver acero's flight, wave, *lawm* movement, lambs run in fear of mother's angry, breezes, rising sun, etc.

Rokunga's mode of imagery presentation covers picture of imaginary objects and visual representation of abstract notions as well. Most widespread visual representations of abstract perceptions or ideas are joy, sorrow, beauty, love, autumn, declining righteousness, virtuousness, prevailing corruption, treachery, vandalism, poverty, good and bad oral character of lady, season, autumn morning, Utopianism, conflicting mind, fogs of temptation, a heart thronged by sin, mental retardation of the Inn Keeper, rejection and dejection, happy mood of *lawm* (a working body formed to assist each other) and fishing party, nature's song sung in adoration of the Earth's beauty etc. Fusion of imagery is one of the peculiarities of Rokunga; and his distinctly fusion of different kinds of imagery put his readers to great strain and demands considerable efforts from them to understand because of the complex nature of his imagery.

His imageries are emotive, evocative and suggestive. He is capable of exemplifying massive ideas and extreme profundities within modest interim. He strokes wide range of subject from politics to church, man to woman and mother to father, nature to man-made objects, spiritual to moral reformation. The quite particular characteristic of Rokunga's imagery is that a single epithet or a few only suggests the whole picture. He engineers to finish a picture of vast size in a single stroke. For instance, *Vanrang chum leh thlifim* (Breezes and floating clouds) and *ni chhuak eng rii riai* (rays of rising sun) in his poem, "Leimawina" makes us to imagine the whole universe, and gives us the full picture of autumnal morning and rising sun, signifying the pleasant atmosphere of the day; not only the weather is posturized, but the mood is also shaped by his skillful handling of imagery.

Like Shelley, one peculiar feature of Rokung's pictorial craftsmanship is that he imparts life and feeling into his images that makes his imagery dramatic. To make his portraits extra vivid and life-like, he imparts them with life and might. While presenting the picture of inanimate objects, Rokunga often endows them with life and with the capacity to feel, see and think so as to make his pictures brighter. He passes on of nonsensical things in terms of life, movement and feeling. Rokunga's imageries are living and their actions are dramatic in which different kinds of persons including father and mother, youth of genders, children; and even heavenly hosts took parts. His imageries enshrine his vision and concept of life. His imageries are drawn equally from rural life and urban life. His imagery drawn from rural life mostly represent simple and happy corner of life; and most of his imageries drawn from urban life represent scenes of boredom, corruption and unchaste life.

Rokunga's images are made to release different shades meanings and implications; opens windows on a wider world. His images are functional, witty and always relevant to the context in which they occur. Unlike Eliot, some images of women is generally disappointing and irritating; however, some are operative and active, mostly pleasurable sensation and vulpine women who seem to encase Rokunga's insight. His male characters too are active, a refuge for the female folk. The animal images projected are not preying but friendly and profuse. They comprise all reference to tamed and wild animals, worms, insects, cicadas enjoying freedom of independent life. The bird imagery is touch of beauty and melody implying harmony; and symbol of spiritual regeneration; and is usually associated with virgin forest, distant, beautiful world and is typically used for disparity. The flower imageries are familiar to all. Religious imageries are also an integral part of Rokunga's poem; it takes on Christian complexion. They are chiefly found in the Biblical allusions. His substantial qualities are ultimately replaced by divine attributes. Thoughtful as he is with the theme of purification, repentance, humility and incarnation, the religious images employed are directed to that end. His image of death is a doorway to a new spiritual life.

Rokunga has achieved unification of sensibility, fusion of thought and feeling very successfully in his artistic. S. T. Coleridge defines the function of poetry: "Judgment ever awake and steady self-possession with enthusiasm, and feeling profound or vehement" (p. 495). This view of Coleridge is applicable to Rokunga's imagery and conceits. The purpose of imagery in his poetry is to define the emotional experience by an intellectual parallel. Pointing out the main function of Dryden's imagery, Hamilton says, "...is to give an imaginative quality to an essentially rational statement, and not to transcend the statement or to transform it into the

expression of a purely imaginative apprehension of its subject” (122). Rokunga’s imageries are reliable account and rational testimonies, expressions of his imaginative qualities. His imagery too, imparts a sense of pleasure and exaltation that has an astonishing link with the whole poem. His image cannot be detached; it emerges out of a certain situation of high emotional tension. Cleanthes Brooks rightly paraphrased Dr Johnson as an image must “both illustrate and ennoble the subject, and is upon its first production acknowledged to be just” (19).

Rokunga’s imageries are archetypal. It imparts a cohesive openness fulfilling the human yearning for fullness, and correlates with his ideas and visions. His imagery depicts the human existence, pastoral life, occupation, living and death, sad and happiness. His image is not simply a verbal facsimile of an external object, but points toward inner truth.

Rokunga employs Western imagery like ocean, sea, storm at sea experiences from voyage to connote the clarity of transient apprehensions.

Many of his imageries are clue to his passion for beauty as well as music. The image of music presupposes a natural aspect suggestive of agreement and harmony. His imagery on scenic beauty, natural flowers, natural music produced by natural inhabitants is the exhibition of his passion for beauty and music. His adoration of beauty, like Keats, is sincere and intense; and his cult of beauty is embodied in his imagery. He adorns nature and possesses passion for beauty in abundance as he was born and brought up at the heart of a spectacular Mizoram from his early youth onwards; he cultivated his taste for beauty by his invariable habit and exercise of precisely discerning and noting down his impressions of beauty. He has delicate sensitivity to the sensuous beauties of nature and exemplified poetic beauty in scenic effects. His descriptions of natural beauty are entirely of his own. He possesses the

power of shaping the beauty by his own; there are personal touches, the unique way, and provokes imitation for his readers. He had a keen eye for beauty and colours and often, like a painter, relishes in an orgy of colours. In his poem, the sky still retains its attractive natural blue colour, the paddy leaves are emerald green, the streams water are crystal clear, the woods are green, rice in the threshing floor are golden yellow. Groups of natural songsters playing their sweet tunes thrill the scene, thrills the excitement of the site; and under the moonlit the forest has been tinged. The melody of songsters and the Moon's rays make more charming the scenic images; and the colour as well as the music possesses power of charm. This enliven of image undertones quality of power, of shaping the beauty of personal touch in a unique way of his own that provokes simulation.

His images are drawn from his experiences, therefore always illustrates one fact of event by another. Everything that played an important part in his life or left its mark upon his mind is a good source of his imagery. His imagery reveals the width of his intellectual exploration in those fields. Moreover, he tastes life to the fingertips and had lived on the continent for quite some time that widened the scope of his knowledge, and enriches his poetry with conceits, and draws images from his vast experiences of men and manners. He possesses good instinct in projecting those objects and landscapes, natural trees bearing flowers, birds, river, precipices, and atmosphere and so on. His poetic skills and genius can be tested from judgment of his imageries.

Rokunga's image reveals an organic growth, profuseness and proliferation which get sustenance's from complexity, intensity and profundity of the given experience. Thus, a particular image has significance in the context of the whole poem. His law of pure and genuine workmanship is seen in the explicit use of

imagery as a whole, in due supplementary of feature, in the sharing of amplification in the comfortable and distinct use of embellishment. He seeks conceits from the rich and varied experiences widening horizons of knowledge and the world around him. He makes various references to social life, cultural code and ethos for his images. A firm and even a stern realism are often imparted to the poems by his references to social life and politics, the human body, and many of the features of home life. His knowledge of cultural ethos enabled him to draw images from the societal; consequently, his imagery emerges out of a certain situation of high emotional tension. He identifies his intellectual analogy with his exploitation of imagery. His images outgrow from the given dramatic movement to indicate the relationship of the characters and that of ideas. His imagery makes a considerable demand on the reader to understand it. While discussing Donne's imagery, J. C. Grierson remarks, "it brings together the opposites of life i.e., body and soul, earth and heaven, the bed of lovers and the universe, life and death, microcosm and macrocosm in one breath" (cxxxii & 211). Rokunga's reader too, has to undergo difficulty because some of his imagery is drawn from regional perception. He encloses a huge image within a little space; and his mind move very smoothly and with great agility from one dissimilar concept to another; and it demands reader's equal agility and profound thoughtful to find this fact and follow him.



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### Chapter- 3

#### Employment of Symbolism

Symbolism is one of the most intense poetic techniques to express and suggest something beyond the articulated meaning. It is a word or phrase that connotes an object, event, occasion or experience; it is one of the most widespread techniques that the majority of poet employed in their fabrication of poetry to make their representation effective. Symbol may be of conventional symbol that is one traditionally associated with certain qualities, a natural symbol which possesses a similarity naturally to the objects it represents; and private symbol that contains meaning exclusive to a certain author. In a work of literature, metaphor, simile, personification, allegory might have symbolic meaning. Symbol may serve to interpret a theme, to make it acceptable, to make it an escape; and some may use to awaken dormant or hold back experience; it may serve as an adornment or exhibition; and merges the analogy and an idea or perception.

According to M.H. Abrams, “Symbol is whatever thing which suggests something; and the phrase or idiom that denotes an entity or occasion...In the broadest sense...all words is symbols” (311). Nidhi Tiwari says, “The recurrent use of any image converts it into symbol” (2). Kristian Smidt also remarks, “When an image becomes a symbol, it is simplified and reduced to bare outlines” (112). Lee T. Lemon articulates, “The exact meaning of a symbol can never be utterly deciphered” (72). Many modern critics argue that all imaginative literature is symbolic. J. A Cuddon defines, “The word symbol derives from Greek verb *symbolleîn*, ‘to throw together’, and its noun *symbolon*, ‘mark’, ‘emblem’, ‘token’, or sign. It is an object, animate or inanimate, which

represents...something else” (699). Satish Gupta states that there is no an overtly established meaning of symbol (349). Northrop Frye says, “More important is the fact that every poet has his private mythology, his own spectroscopic band or peculiar formation of symbol” (236). To quote Encyclopedia Britannica, “The term symbol is given to a visible object representing to the mind the semblance of something which is not shown but realized through association with it” (284).

Generally, symbolism may be defined as the representation of a reality on one level of reference by a corresponding reality on another. According to Kenneth Burke, “A symbol is the verbal parallel to a pattern of experience” (145). As such, it is marked by power of complexity. According to Edmund Wilson, “Symbolism is an attempt by carefully studied means—a complicated association of ideas represented by a medley of metaphors— to communicate unequal personal feeling” (92). C. M. Bowra regards symbolic poetry as a kind of mystic poetry, a poetry in which the poet tries to convey his sense of the mystery of life (65). W.H. Auden asserts, “Symbol is an object or event felt to be more important than reason can immediately explain” (350). W. B. Yeats remarks, “All art that is not mere story-telling, or mere portraiture, is symbolic, and has the purpose of those symbolic talisman... Symbols are the only things free enough from all bonds to speak of perfection” (160). Poet frequently uses symbol to exhibit more than what meets the eyes and ears but to suggest something beyond the expressed meaning. Blake used the image of the bright burning tiger to represent a sense of mystery and expansiveness, the feelings of richness and complexity. Symbol may be employing to express genuine feeling, or the poet’s anxiety of mystical. Paul Elmer Moore categorizes symbol into four kinds such as indicative symbols (the arbitrary, conventional signs), metaphoric, commemorative and sacramental (12).

Some writers like S. T. Coleridge in England and Johan Wolfgang von Gothe in Germany during 19<sup>th</sup> century, Paul de Man, W. B. Yeats etc., differentiate between an allegory and a symbol. Coleridge describes what he believes to be the exclusively symbolic nature of the Bible as a secret text, but later commentators have assumed that he proposed his comment to apply the symbol also in secular literature. Coleridge describes, "...allegory is but a translation of abstract notions in a picture- language, which is itself nothing but an abstract form object of the sense... On the other hand a symbol is characterized by translucence of the special" (40). Wolfgang von Gothe asserts,

Allegory transforms an object of perception into a concept, the concept into an image, . . . Symbolism, however, transforms the phenomenon into idea, the idea into image, and in such a way that the idea remains always infinitely active and unapproachable in the image (138).

It may be noted that, whatever the differences between these enigmatic passages, both Coleridge and Gothe agreed symbol as an elevated mode of manifestation. To these statements, feature in the Romantic Period, critics until the recent past have for the most blather established. In express opposition to romantic theory, however, Paul de Man has elevated allegory over symbol because, he claims, "it is less mystified" (187) about its status as a purely rhetorical device. While some writers assert that an allegory is product of fancy and is inferior to symbolic technique. The symbol articulates a profound and multifaceted spiritual sensation while the allegory stipulates a sense of amusing and performance. It was Blake who had first distinguished between symbol and the allegory. William Butler Yeats affirms,

...a symbol is, indeed, the only possible expression of some invisible essence, a transparent lamp about a spiritual flame; while allegory is of many possible representations of an embodied thing, ...Vision or imagination (Symbolism) is a representation of what actually exists (51).

W. B. Yeats says that an allegory is a product of memory whereas a symbol embodies vision and represents reality which is unchangeable, and is difficult to mention where one merges into the other. He believes that symbol deepens the philosophy and enables the artist to grasp with the divine reality. He further says the nobleness of symbol, "...if I look at the moon herself and remember any of her ancient names and meanings, I move among divine people, and things that have shaken off our morality...and meet the Lord in the air" (175).

### 1. Symbolist Movement

The poet of England in the mid of 1880 who were accomplice with the magazine *Le decadent* identified themselves "Symbolist" endeavored to put across a "primordial idea" not in itself but by means of tangible phenomena, which were "esoteric affinities," linked with it. George Moore, Symons and Yeats endorsed the symbolist; and T. S. Elliot, Paul Valery and Dylan Thomas of modern poets have greatly been influenced by the symbolist movement.

Various poets of the Romantic Period, including Novalis and Holderlin in Germany and Shelley in England, frequently employed personal symbols in their poetry. Shelley used objects such as the morning and evening star, a boat moving upstream, winding caves, and the conflict between a serpent and an eagle to symbolize

something else. William Blake, however, surpassed all his romantic contemporaries in his recourse to a persistent and sustained symbolism, that is, a coherent system composed a number of symbolic elements, both in his lyric poems and his long prophetic or epic poems. In nineteenth century, America, a symbolist procedure was prominent in the novels of Nathaniel Hawthorne and Herman Melville, the prose of Emerson and Thoreau, and the poetic theory and practice of Edgar Allan Poe.

According to literary historians, Symbolist Movement designates including such later poets as Arthur Rimbaud, Paul Verlaine, Stephane Mallarme, and Paul Valery. Baudelaire based the symbolic mode of his poems in part on the example of specially a group of French writers beginning with Charles Baudelaire, the American Edgar Allan Poe, but especially on the ancient belief in "Correspondences," the doctrine that there exist inherent and systematic analogies between the human mind and the outer world, and also between the natural and the spiritual worlds. As Baudelaire put this doctrine, everything, form, movement, number, color, perfume, in the spiritual as in the natural world, is revealing, reciprocal, converse, correspondent. The practice of the French Symbolists, who exploited an order of private symbols in a poetry of rich suggestiveness rather than explicit signification, had an immense influence throughout Europe and, particularly in the 1890s and thereafter, in England and America on bards among them are Arthur Symonds and Ernest Dowson, W.B. Yeats, Ezra Pound, Dylan Thomas, Hart Crane, e.e. Cummings, and Wallace Stevens. Foremost symbolist poets in Germany were Stefan George and Rainer Maria Rilke. The Modern period was a prominent epoch of symbolism in literature. Some of the most important authors of the era make use of symbols that were drawn from spiritual and mysterious practices and partially imaginary. Some texts of the period used symbolist backdrops, their characters, and their conflicts, and their entity as well.



In the Symbolist Movement in Literature, 1899, Arthur Symonds Collins said that symbolism exists in one pretext or a further in all grand ingenious writer; these writers picked up and articulated an unnoticed truth. Symbols are found in the works of numerous famous writers and it seems that they made conscious use of them. Baudelaire proclaimed in his sonnet, "Correspondences" that the world was a forest of symbols. The gloomy images of Partisan life abundantly found in his poems expressed his own religious state.

Langland, Spenser and Bunyan's allegories contain symbolism; and it may also be tracked down to the poetry of Metaphysical, William Blake and Romantic poets as well. Symbolism as a movement was started in France as a response to naturalism and exactitude, and meticulousness of the environmentalist discipline lead by Zolla. Symbolism, as a school, therefore, was announced in the manifesto in the "Figaro" of 1886, by a group of writers known for twenty years as "Decadents," to describe a model of literary expression in which words are used to suggest states of mind rather than for the objective.

The symbolist poetry seeks to clothe the idea with a sensory from which, however would not be its own end. Thus, in this art, all concrete phenomena are mere sensory appearances destined to represent the esoteric affinities with primordial ideas. The movement, contemporary with impressionism in painting and music, and with the philosophy of the subconscious cultivating in Bergson, coincides with the idealism of the late 19<sup>th</sup> century, and is offshoot of romanticism to which it is connected by an almost uninterrupted, if sometimes underground current and more generally, to a mystical conception of the universe, derived more or less remotely from Neo-Platonism.

Mallarme and Verlaine (French symbolist) and their followers predestined simple external it, rather stress on the handling of the feelings of the portrayal of the formless, momentary sense that continually occur before the mind's eye. It intended an effective retreat from existence, a focus on interior encounter that has been portrayed by symbol. Arthur Symons' views in this connection are worthy of note. He says that doctrine of mysticism with all symbiotic literature has so much to do, of which it is all as much as expression, presents us with a theory of life which makes us familiar with mystery, and seems to harmonize those instincts which make for religion, passion and art, freeing us at once great bondage.

The Symbolists attempted to exclude from art, those elements which in life had recessed into the realm of the general, and the commonplace. They tend to repudiate outer actuality, which they identified with bourgeois civilization, and returning into themselves, to concentrate upon their own experience, which became more and more private and personal. A. N. Dwivedi remarks, "Instead of indulging in direct expression, the symbolist represents ideas and emotions by indirect suggestion" (22). The representative symbolist Baudelaire, Verlaine and Mallarme-in their search of ideal beauty weakened their grip on actual life, and this made it easier for successors to run away from actuality altogether experience. The flaw in symbolism was its overconcentration on the exotic, the bizarre.

Symbol may signify so many things, it may be varied from poet to poet, or poem to poem; one object may signify different things and meaning to the reader as well. In spite of its complexity, it is a useful technique for writing poetry. As different poet attends to different subject, sources of symbol also varied. Usually, poet always draws symbol from their contact with in life, daily association, the familiarized object to signify his or her notions. Hence, sources of symbol varied from individual poet to

poet, from particular poem to other poem depending on the events, occasions or subject referred to.

Symbolism and Aestheticism is not same but a very different thing; while “Symbolism” is doctrine of art, springing from artistic practices; whereas “Aestheticism” is a desire from theory and tends to become an attitude to life.

## 2. Rokunga’s Symbols

Rokunga’s poetry is marked by his employment of symbols; he proficiently employs various symbols to deal with the theme and subject matter of steadfastness in his composition of poetry suitably to signify sensibility of his objects and poem as a whole; and uses tremendous symbol of different sources to represent various kinds of perceptions. Rokunga is indeed, a very complex and intricate poet, and this complexity arises, to some extent, from his extensive use of symbols. It is by the use of symbols that Rokunga deepens his artistic quality and reveals the full significance and deeper meaning of particular situations and events. Discussing William Blake’s symbolism, Kathleen Raine comments,

The poetic process in which he excelled was neither verbal nor visual; it was symbolic and mythological. He was a creator not of pictures, not of verbal rhetoric, but symbols, whose potency does not depend solely on the medium through which they are expressed (29).

Rokunga’s poetic process too, is profoundly understood in his use of symbolism. On the surface there might be merely a plain and simple narration or description, and the poem may be enjoyed as such, but his use of symbol widens the scope; and the full implications of his propositions are brought about. The use of symbol deepens the

significance of words inconsumable in all routes, makes delivery emotive. It awakens vigorous feeling situations in the readers, and facilitates the writer to convey complex notion, spiritual and mystical truth. Discussing W. H. Auden's poems, R.G. Cox proclaims, "He can always be relied on to be more interesting, lively, provocative, wide ranging, psychologically penetrating, technically skillful and ingenious" (392).

Rokunga carefully selects suggestive details to elevate the common and the familiar objects to the symbolic. In this use of oblique symbol, Rokunga is at one with such poets as T.S. Eliot, W.B. Yeats and W.H. Auden.

Rokunga is a great regional poet and the scenes and sights, characters and events of individual region form the basis of his poetry. However, he does not only depict all events of this limited region, but wider environment; and there is a constant selection and ordering of situations. The result of this sifting and selection of acquainted events is that his regionalism acquires a vast symbolic significance. Wordsworth asserts,

Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, ...because the manners of rural life germinate from those elementary feelings, and from the necessary character of rural occupation, are more easily comprehended, and are more durable (3).

Like Wordsworth, Rokunga proposes humble and rustic life and embodies gigantic concepts and infinite depths within little space. Immense views are thus presented to the mind's eye, and the effect created is one of unlimited expansion.

Warren Austine called Robert Frost's symbols "a natural symbol" (154), so also, Rokunga's symbols are natural; they are drawn from the ordinary commonplace objects

and phenomena of nature, and from the common everyday events and situations of human life that pushes his symbol to the mind naturally and spontaneously. For example, the word *romei* (haze) is a representation of transcendental love of mystic rapture, of the inner reality of divinity, or the poet's natural passion for beauty; and the poet's apprehension of the transient mystery. Such symbols have been used by most of the poets through the ages, because they come to the mind naturally and spontaneously.

While discussing Robert Frost's style, Cleanthes Brooks, remarks, "Frost's themes are frequently stated overtly and that his best poetry, ...exhibits the structure of symbolist" (117). This remark is applicable to Rokunga's poem, "Lentupui Kai Vel" in which the combination of avocation with vocation is explicit, and hence the poem and other such poems, must be read as mystic, celebrating country charms, character and events. His symbolic method of communication is essentially suggestive, oblique and direct, and such explicit and implicit or direct statement square well with it. His symbol reveals layers within layers of meaning on a fastidious reading. His symbol expresses more than one perception.

### 2.1. Private Symbol

In some of his poems, Rokunga take a number of symbols for his private representation. In his lyric, "Ni leh Thla leh Arsite," he employs emblematic symbol, and takes star for personal symbol; he thus sings:

Thlir zel ila zingtian varparh arsi eng leh,

Chhaktiang kawla lo chhuak turnipui eng khi (20-21)

Let's have a look at the light of morning star,

And the light of the sun rising in the east (20-21)

In the traditional symbolism, star is arbitrary symbol, signifying order, stability, endurance, light and reason; nevertheless, here Rokunga take it for his private symbol, and uses *varparh* (morning star or Venus) and the *turnipui* (sun) to signify prosperities and exhilaration; he thus sings:

An engah nung tinrengin zai tin kan vawr thin (26)

Under their light all the living creatures sing a song of pleasure (26)

Though he takes *Varparh* (morning star) as private symbol in line 20<sup>th</sup>; however, in line 26<sup>th</sup>, returns to arbitrary symbolism, the star and the sun signify order, stability, endurance and reason. He takes “star” for his private symbol in his five other poems such as- “A Ropui Leh A Mawizia,” “I Lawm Ang U,” “Kan Tan Naupang A Piang Ta,” “A Mutna Chu”-in all those poems, “star” signifies the Divine and his presence.

His poem, “A Ropui Leh a Mawizia,” exquisitely demonstrates Rokunga’s dexterity in exploiting symbolic technique; he thus chants:

Berampu leh mifingte chuan,

A hmaah kunin an bia a;

A chung zawnah siar eng leh,

Chung lum zai ri a zam e (8-11)

The shepherds and the philosophers,

Bowed down and worship him;

Above him there's a bright star,

And resonates sound of angels' song (8-11)

Unlike his usage of stars to signify prosperities and happiness in some of his poems, however, in this poem, the star symbolizes the presence of the divine. The same representation is found in the second line of the third stanza of his poem, "I Lawm Ang U." His symbolic use of star has more than one meaning. In the fourth stanza of the same poem, the star signifies the Supreme Divine; and in his poem, "Kan Tan Naupang a Piang Ta," the star indicates the presence of the divine; and the same representation is found in the first line of the second stanza of his poem, "A Mutna Chu," and in his poem, "Bethlehem Chhiarpui."

Another good example to illustrate Rokunga's employment of symbol is his poem, "Aw, Hun Leh Kumte." This poem has admitted several interpretations. On the surface, it is no more than a simple anecdote to show that the poet was one night in a courtyard to watch the setting moon but also represents something unique, a core of the poem, a moving personal experience exquisitely rendered; he thus sings:

Chhawrhthlapui van zawla leng mah khi,

Zan tlaiah kawrawn a her liam thin;

A lenna van zawl tual nuam chu ngai mah sela (9-11)

Even the moon shine above the sky,

Sets in the west at late night;

Though yearns to remain in the sky (9-11)

The lines lay stress on search for concord with the divine. His symbol depicts contrastive themes of transience and immortality. Man can achieve ecstasy, mystic rapture or intransience by union and harmony with the divine that demands a practical life of sacrificing himself and getting rid of his worldly accessories. In the conventional symbolism, “setting moon” and “setting sun” always signifies death; nevertheless, Rokunga further more takes “setting moon” for his personal symbol to signify obedience or submission to the supreme being, and overtone a sense of duty; therefore, he takes it to his personal symbol for it signifies other than the arbitrary but signifies something else, a particular conception or thought. The poet invokes the reader to learn a lesson from the nature that obediently or submissively behave to attain union with the divine; it also symbolizes, in other way, the superior overshadows the smaller; a broad-day light is blessing and best for day seekers; and at the same time a blessing comes under the moon light for the night seekers. The poet has communed which cannot be interconnected by other means. Like Blake, who wanted to give an idea of the ferocity of nature, and used the image of the bright burning tiger to denote sense of mystery and expansiveness, the feelings of richness and complexity, Rokunga too, in this poem uses symbol to convey pure sensation, or his concern of transcendental mystery of death. His apprehensions of both the fates of man and moon have been unified by the symbol “setting.” If the moon, which is brighter and bigger than man, is to set, so it is obligatory for man to meet his death or bound to go away. Hence the symbol “setting moon” signifies transience and compliance to the creator, the poet’s comprehension of the mortality of man and his pure sensation for the supremacy of the divine that has been confirmed when he says, *Chung Pathian ruatin a her liam thin* (It sets as destined by the creator). It symbolizes a sense of duty as well that indicates plurisignation of his symbol. It signifies dullness of the feelings, tediousness of the emotions, lifelessness of



the soul, drowsiness of the path, the obtuse atmosphere of burial evening, the poet's apprehension or the mental attitude over death; and finally, submission to the creator. It suggests something beyond the expressed meaning. To convey his meaning, Rokunga uses very skillfully confrontation or conflict scene with which the world familiar.

## 2.2. Contrastive, Parallel, Corresponding and Supportive Symbols

Contrastive symbols of transience and intransience are found in his poem, "Ram Ni Eng Takah Chuan" in which symbols undertone permanence; he thus versifies:

Ram ni eng takah chuanin khawpui a awm,

Lungngaih buai leh hrehawmna piahah chuan (1-2)

There's a city in the land of shining sun,

Beyond sorrows, distractions and wretchedness (1-2)

The metaphor *ram ni eng* (A shining Land) signifies an everlasting place set forth by the redeemer for his followers. The land referred to is a peaceful land where there are no mourning's, interruption or misery. The symbols, *lungngaih* (sorrows), *buai* (distraction) and *hrehawmna* (wretchedness) signify the earthly life, signifying that transient life is not a bed of roses. Amid the beauty of rose there are sharp pricking thorns; and sometimes those thorn prick the body, sometimes it tracks on the smooth and move along horizontal, more or less level, go along level ground, evenly, neither up nor down; but after that it has to go through cracks and torrent, going up and going down, it has to face something that is good or bad to, something better or worse. After laughing or vice versa, human's life has to face sorrows obstructing the mind's eye to see beyond; a distraction that makes him bent and weakens his strength. The

significances are determined within the experiences of all human beings. It reminds in operative believers to look forward and endure wretchedness.

The symbolic metaphor *chatuan khaw var* (eternal dawn) underlines everlasting life; it compares life after death with that of dawn which came after sorrowful, distractive and wrathful night; and it signifies happiness and comfortable life in the heavenly abode. The symbol overtones the poet's quest for immortality that had been found in Christ that has biblical allusion, the Bible says, "Christ, ...he who is the only Sovereign, King of kings... It is he alone who has immortality" (1Tim 6:14-16). He reiterates the believers to forget suffering in this earthly life for such suffering would go away when the dawn comes. The symbolic metaphor *hrehawmna* (ransomed) signifies human suffering in general, but in particular, believers suffering under the tyranny of devils; he compares the life under the tyranny of Dictator Satan that tortured the believers. The metaphor *thimna* (darkness) signifies ignorance and troubles; a limitation of man's knowledge about God. This darkness overshadows the path, the good will of God, obstructs the way that leads to his place. Due to this ignorance, believers always go astray and mourn. They also symbolize subjectivity and objectivity of the soul. John Ruskin defines subjectivity and objectivity:

And they agree that the qualities of things which thus depend upon our perception of them, and upon our human nature as affected by them, shall be called Subjective; and the qualities of things which they always have, irrespective of any other nature, are roundness or squareness, shall be called Objective (323).

Rokunga's symbol too, serves to merges the analogy and perception.

His poem, “Chatuan Khua A Lo Varin,” is another exemplary of his contrastive symbol- permanence and transience as well; he thus sings:

Chatuan khua avar hma hi chuan,

Luaithli nul inthen a bang dawn lo (3-4)

Unless and until the everlasting-dawn come,

Departing with tears wouldn't stop (3-4)

The symbol *khawvar* (the dawn) calls up before the mind's eye, a host of associations connected with it, and also rich in emotional significance. It represents pure sensation, of the poet's apprehensions of the earthly dilemma, predicaments which cannot be communicated ordinarily by other means; and suggests something beyond the expressed meaning. Symbol in the chorus, *lawm zawnng zawnng a kim* (enjoy all happiness) is a representation of the sense of quality, feelings and emotion of 'transcendental love, of mystic rapture ensued through the empathy with God.

Discussing Frost's poem, Tilak remarks,

Yet in reconsidering it one cannot quite shake off the feeling that a good deal more is intended. The poem is not just a record of something that once happened to the poet; it points outward from the moment described toward far broader areas of experiences. It expresses the conflict which everyone has felt, between the demands of practical life (156).

This remark suits to Rokunga's poem because one cannot quite shake off his poem, *Chatuan khua a lo varin* (When the eternal dawn comes) is not solely a documentation

of his personal's experience; it articulates superficial from the contemporary experience described enroot for far extra larger locales of understandings. It points the argument which everyone has felt, between the challenges of realistic existence, with its compulsion to others, and the heartbreaking desire to escape into a land of reverie. The reader unearths his idea guided to that he understands the poet's virtuously individual confront as feelings recurrent to everyone. The higher initiates were also admitted to the secret of *chatuan khaw var* (eternal dawn), of the fadeless exhilaration and the immortal light or life itself, ecstasy and transient earthly suffering and union with God. The poet uses to convey his inner sensations, his visions, and trances, and his mystic experiences which cannot be conveyed in any other way. It is highly reminiscent and suggestive. It accounts for, to a very great extent, the impression of exceptional complexity, richness and intensity of his symbolic technique. For it conveys pure sensation, the state of the poet's mental affairs, it is a symbol of "waking dream." Kenneth Burke remarks,

Thus, it is right that art should be called a "waking dream" ... that today we understand it to mean art as a waking dream for the artist... He is the manipulator of blood, brains, heart, and bowels which, while we sleep, dictate the mold of our desire (271).

The symbol, *lawm a kim* (wants are fulfilled) is, of course, the well-earned reward received at the end of earthly works, but reaching out beyond this, as indeed the whole poem transcends its visionary setting, it includes more important aspects of every man's life, the idea of *khawvar* (dawn) merges with the final awaken, everlasting life. It stands in line to blossom, whose temptation is to a reckless indulgence ending in the immeasurable pleasant.

His poem, “Ka Lungkham Ram Eng Mawi” is again illustrating Rokunga’s favourite and frequently use of symbol. The obvious symbols in this poem that each reader would come across are *lungkham* (eager or anticipate), *ram eng mawi* (shining land), *chatuan romei* (eternal haze), *van mite zai mawi* (captivating song of the angels) and *thinlai riang lung a leng* (humble heart has been enthralled). His symbol, *lungkham* (anxious) is a representation of transcendental love of seventh heaven, of passion for eternal home, and suitable or satisfactory fulfillment of wants. Discussing William Blake’s symbol, K. C. Chakravarty comments, “The symbol is a means of remembering the Divine Spirit through the association of ideas” (54). Rokunga’s symbol in this poem is also a means of remembering union with the divine. Here lies the complexity whilst one reader may take it to signify wants of the earthly necessities whereas other may take it to signify wants of spiritual necessities. Therefore, it symbolizes a fulfillment of desire. The symbols are co-operative symbols signifying the four elements of earth, air, fire, and water.

The metaphor *ram eng mawi* (shining land) signifies sufficiency, stability, order, and pleasure. All wants are satisfactorily fulfilled, all sorrows were gone; no gloomy day comes, no misty, no foggy that encumbers the sight never occur. The symbol, *chatuan romei* (eternal haze) signifies an everlasting happiness, comfortable situation, the fulfillment of quest. The *lungleng* (enthrall or longing) signifies eagerness and enthusiasm that has awaken dormant mind of the seekers of eternal life. It is not merely decorative or selecting rhetorical expression, but is useful means to communicate his inner feelings.

Once his desire for quest occurs, conflict starts as well, a state of worry and impatience is built. The occurrence of this state creates such anxiety that man is driven to make preference. The instant decision is resolved, the path becomes transparent;

nevertheless, the seeker apprehends that corporeal living is not perfect but is full of errors and even aberrant actions. Now he has to follow the path of God to overcome a process of cleansing in order to obtain God's forgiveness. The course on which the seeker has to walk is one of apprehensions but endures since they accepted all these hardships and earthly suffering on their way to salvation. In the beginning the seeker is adrift in the confusion of thought and tension between good and evil. They are eager to live a holy life and sometime find it hard to admit the gloomy side, and when the ominous side is agreed then the route happen to be translucent.

Rokunga uses *romei* (haze) in a conventional symbolism in his poem, "Ka Pianna Zoram Nuam" in which the *romei* (haze) signifies the charming, pleasantry and beauty; and represents the poet's adoration to it. The same symbolic significance of the *romei* (haze) is found in his poem, "Aw Ka Thinlai Tiriangtu" which is a representation of the poet's passion for peace and his endeavor to his quest. However, in contrast to this assignation, in his poem, "Ram Ngaih Hla," the *romei* (haze) symbolizes predicaments, hazardous and obstruction. Though, in some of his poems, he uses *romei* (haze) in the conventional symbolism to denote ecstasy; nevertheless, he takes conventional to personal symbol which is not merely connotative but also evocative; in supplement to its implication, it demands or suggests a multitude of relations associated with it, and also opulent in passionate consequence. It represents the state of the poet's mind; it signifies the earthly anxieties; and compares troubles or problems with *romei* (haze) that prevents to see things in the mind's eye. As if a thick haze completely prevents sight, so also problems, troubles or anxieties always obstructs the mind's eye of the seeker and always make people cry.

His poem, "Hmeichhe Tha" is another good example of to illustrate Rokunga's contrastive symbols. The arrangement of vocabulary is distinctive. He selects

contrastive rhetorical phrase of *thim* (dark) and *eng* (light or to lighten) that are corresponding symbols; the *thim* (dark) precedes to *eng* (light or to lighten), but in English version it is reverse to Mizo version that light or to lighten precedes to dark or darkness; both of *thim* (dark) and *eng* (light or to lighten) are having individual symbolic significances: the *thim* (dark) signifies unholy or unconsecrated, backwardness, uncivilized, impoverishment and poverty but in contrast, *eng* (light or to lighten) denotes purity or sanctity, civilized, developed, strengthen, enlightened and boost up.

The arbitrary metaphoric symbol *Saron* and *Lily* signifies beauty and rare thing, the good looking of the constitution and the physique of the lady. There might be many women for wife but the extraordinary women or the poet's ideal women-like are intermittent. He uses it as an emblem of beauty, as representation of sense quality of bliss; it expresses the inner reality of divinity, of the fadeless *saron* and lily of creation and the immortal life itself. Though it seems that it symbolizes transient earthly love and beauty, on the other hand, it also overtones eternal love and beauty. It is the power of the creative imagination; it is a refuge from earthly temptation; it is the gift of divine's grace. The word *chuai lo ten* (fadelessly) signifies endless, vastness, intransience and extend of love; the word *hlim thei* (blissful) and *vul* (blossom) denotes fertility, productivity, development, growth, progress, enhancement, improvement, fruitfulness, blessing and exhilaration; and *rimtui* (fragrant) signifies charm, charismatic, good deed, accomplishment, reaping benefits through her presence. The symbol in this poem set up eddies of relationships which are auxiliary to the main symbols of the poem. In discussing W.B. Yeats symbol, W.Y. Tyndall observes, "The only higher initiates were admitted to the secret of the Rose of Ruby, and the Cross of Gold, the fadeless rose of creation and the immortal Cross of Light or life itself, ecstasy

and suffering, and union with God” (244). The elevate instigates were let in to the secret of the Saron and Lily, the fadeless Saron and Lily of creation and the immortal Cross of Light or life itself, ecstasy and suffering, and union with God.

Lynen says, “Frost’s symbols define and explain each other” (6). This remark suits Rokunga’s symbolism for his symbols are supporting, corresponding and complementary to each other. The symbol in this line is also corresponding to the main symbol. The symbolic phrase, *hahthlak* (arduous) and *phunnawi lo* (in no way moans) signifies endless, earnestness, diligence, intensity, industriousness and accountability; and *tona sawntlung lei* (born in claysoil) and *chuwaini nei lo* (fadeless) symbolizes fruitfulness, fertility, productiveness and profitability. The entire symbols move around the main symbol of Good Lady; auxiliary symbols are supplementing and complimenting to the main symbol.

His poem, “Signal Pawl Hla” is a good example of Rokunga’s symbol drawn from daily associations. In some of his other poems Rokunga uses *eng* (light) to symbolize peace and solace but in this poem, he uses *eng* (light) to signify progress alone; he thus sings:

Kar hlaah duh tin kan hlan e,

Eng leh enga inchoawnin, (9-11)

Exchange messages from long distance,

Responds each other by light (9-11)

In these lines, *eng* (light) symbolizes progress and development. Unless and until the state of mind can be communicated to each other, it is not possible to work together; no



progress can go further unless there is good communication and fraternity. There were no telephones as of today but used Morse code to send messages that demands a meticulous attention. While discussing Robert Frost's "Mending Wall," Lynen says, "The poem seems merely descriptive and anecdotal in character, yet everyone who has read it will remember a certain feeling of puzzlement, a sense that Frost is driving at some point which one is not quite able to grasp" (27). Rokunga's poem, "Signal Pawl Hla" too, seems simply explanatory sketchy, however, everyone who read it will feel sense of puzzlement.

His poem, "Van Khawpui Chhung" provides another good illustration of Rokunga's use of symbolic technique; and has disclosed off several interpretations. The poet compares troubles with mist that prevent from seeing things by conventional symbolic metaphor of *lungngaih chhum* (poignant misty) to signify earthly anxieties. As if a thick fog completely obstructs sight, so also problems, and troubles always impedes the mind's eye and always make people shed tears.

In the last line of the second stanza of the same poem which runs- *Pathian hmangaih eng ropuiin a hual vel a* (the great light of God's love beam encircles), *eng* (light) signifies peace, stability, innocence, love and sanctity. Not only the city is glorified with numerous kinds of precious stones, pure gold, but mainly glorified with the light of God's glory. The inhabitants of that heavenly city are dressing with this light of love, light of peace and light of innocence and purity. The significance is determined within a particular notion or culture may be one particular religion.

Symbols in his poem, "Hmangaihna Hi Chakna," welcome several interpretations as well. On the surface, it is no more than a simple anecdote relating

how the poet look out in the window to watch the dawn which is ripe to come, and sing a song of praise exquisitely rendering his personal experience; he thus sings:

Lungngaih zan thim a ral hunin,

Khua a var tawh ang (7-8)

When the regretful night gone,

Would come the dawn (7-8)

These lines are mixture of appalling and hope. The misfortune is so deep-seated but overtones after the dark night passed come dawn of everlasting. Man is devastated by the encounter of life and is only heap of bones on the beach. The man of slight faith and belief finds no hope but to pain with the course of time; and an intense suffering kills the former notions of faith and strength. What was understood beforehand to be the most dependable and hence fit for renunciation when one desire to trample on the spiritual corridor, is now traumatized. However, a man of solid faith finds hope in that bewildered condition and look beyond the dark night but sees the dawn; and can sing a song of adoration, a very different thing. The metaphor *khawvar* (dawn) holds plurisignation: it symbolizes life of ecstasy rendered by union with Holy Spirit, and on the other hand it represents peace and stability as well; the *darkness* signifies not only suffering but also ignorance. Though the significance is determined within a particular culture, it also evokes the sufferers around the world to look forward for the dawn to come; it possesses universal appeal.

His poem, “Kan Intawh Lehna Hmun Mawiah” is illustrious example of Rokunga’s symbolism. The image of true spiritual life and the divinity in man through

Christ is symbolized. In this poem the poet adores the place which has been prepared by the Redeemer; and he transpires two contrastive symbols of *eng* (light) and *nuam* (pleasantry) with that of *lungngaih chhumpui zingkiang* (escape of misty). The symbol *eng nuam* (pleasantly light) evokes sense of beauty, pleasant, and peacefulness; and it symbolizes sacra-mentality of the place, serenity, calmness and pleasantry. The poet, by this symbol of *eng nuam* (pleasantly light), tries to awaken dormant and to surpass the worldly laborious experiences, evokes to yearn for the place where all wants are fulfilled. In contrast to *eng nuam* (pleasantly light), he uses *lungngaih chhumpui zing* (foggy or misty) to represent worldly experiences of trouble, worries, sorrows unhappiness, and burdens. It carries with it the touching overtone of compassion resulting from suffering or oppression. It expresses the conflict which everyone has felt, the agonizing desire to escape into a land of daydream, a land of trance, a state where all anxieties and apprehensions are gone. It signifies the troubles came across in this world under which the reader finds his vision directed in such a way that he sees the poet's purely personal experience as an image of experiences common to all. It also symbolizes hardship, adversities and privation which have to be endured by all. The *lui kameng mawi* (scarlet rays of the valley) symbolizes adverse to sun set and gloomy; it symbolizes new hope, aspiration of blessing days, new objectives and ambitions on which one forget the sunset, the past unfortuities, anxieties and even sins. It is a symbol that conveys pure sensation of the poet's apprehension of transcendental and mystery. By this symbolist method of communication, Rokunga compares two worlds: the world after death and a life of happy union with God which is represented by the word *eng nuam* (pleasantly light); and life in this corporeal world which is represented by *lungngaih chhumpui* (mist of sorrow). He magnifies the place up yonder as a beach

where one enjoys rapture, play a song of happiness; and clouds of qualms never cover the meeting place and enjoy rejoicing lives.

Discussing Auden's symbol, Arthur Symons Collins remarks, "He certainly opened up fresh possibilities in poetic expression to his contemporaries" (99). Rokunga too, exposes new opportunities in poetic manifestation to his readers or fellow believers. The symbol, *zan arsi* (night's star) is Rokunga's personal symbols, signifying the temporal lives. In the conventional symbolism, stars always symbolize order, stability, endurance, and light and reason but here, he takes stars for his personal symbol differently to signify the earthly life. It denotes all hardships experienced in this terrestrial world in which one suffer, due to the forces of temptation or Satan, suspicions, fears, doubts, instabilities of mind, temporariness, death or mortality. However, it is worthy to keep in mind that the poet uses not the star alone but jointly with night, of which by night alone may symbolize something else. Therefore, taking the two words as single symbol, the poet takes it to signify all darkness and hardship experienced in this world. The poet's contrastive depiction of the two lives still prolongs in the third stanza. He is singing that Redeemer will fulfill all the believers' wants, wipe out all tears, and solve all troubles in the enchanting beach governed by him. The same tone is sung by the Psalmist who sings:

The Lord is my shepherd, I shall not want,  
He makes me lie down in green pasture;  
He leads me beside still water" (Psalm 23:1, 2).

In his poem, "Durtlang Damdawi In," the symbolic metaphor *nau ang nui* (laughing like a baby) intends to symbolize innocence and mystic bliss; he thus sings:

Dam loh nat tin tuara,

Chak lo, ngui chung pawha

Nau ang min nuihtirtu ber chu,

A mite nun a ni (9-12)

That makes us laughter like a baby-

Even suffering all kinds of sickness:

Fragile and miserable looking is

The life of its cohorts (9-12)

The simile *nau ang nui* (laughter like a baby) is a Mizo arbitrary symbol signifying innocence, happiness, comfortable and ecstasy. It undertones a virtual withdrawal from life, a concentration on inner experiences and its expression through the use of symbols, but recede to association with outer actuality of suffering. The anguish and frustration need some covers; hence, it signifies suppression of anguish. He draws the symbol from spiritual experiences, from his association with Christ. The followers' life, before entering into the home prepared by the Redeemer, may pass through sickness, fragile, and miserable. However, due to spiritual association with the Holy Spirit, of redeemer who had been bruised for men's sake and made a will of heritage, his believers can laugh like a bay for their eternal life earned through the suffering of Jesus Christ on the cross. The *nau ang nui* (laughter like a child) signifies, besides innocence, unselfishness, happiness, comfortable as well. It denotes persistency in sacrificial act brings fruits and makes a man happy.

His poem, “Van Mite Hla” provides symbol of *puan eng var* (pallid cloths) to connote holiness and glory; and *hla thar* (new song) to mark change by the birth of a new king; he thus sings:

Puan eng var ropui sinin,  
 Bethlehemdai phullengah;  
 Chhandamtu lo pianga chu,  
 Chawimawi nan hla thar an sa (9-12)

In praising the birth of saviour,  
 In the meadow outskirts of Bethlehem;  
 Wearing magnificent pallid heavenly cloths,  
 Sing a new song of gracious (9-12)

The symbols here signify the wonderful glory of the new born Child that had been proclaimed by great choir of heavenly hosts dressed up with magnificent attires. The poet is communicating the sense of glory and expansiveness, the feelings of richness and complexity. The song of a noble choir and their impressive clothes of *Puan eng var ropui* (magnificent pallid cloths) signifies the transcendental mystic of the event as well as the fellowship with Holy Spirit; and signifies holistic, purity, glory and highness; white or pallid cloths signifies holiness, magnificent glory; and singing a *new song of glorious* signifies a new notion brought by the new born child; and the arbitration here is a biblical reference in which Angels are always depicted as wearing white cloths representing celestial body.

Rokunga again uses *puan var* (pasty cloths) in different way in his poem,  
 “Hmanhmawh La;” he thus sings:

Lal ruai theh chu kil turin,

In puan var chu sin ula (11-12)

To consume the Lord’s feast,

Wear your pasty cloths (11-12)

The symbols have a biblical allusion (Mat. 22:11; Reve. 7:13, 14). One who has to partake in the Lord’s marriage feast must wear wedding cloths of pasty. To consume the Lord’s feast, one must wear wedding cloth of *puan var* (pasty cloth), a cloth whitened by the holy blood of Christ; and the *pasty cloth* signifies purity of the wearer. The cry of the bride’s party signifies the second coming of the Lord Jesus Christ to take his men to the home which he had prepared in heaven. The metaphor *khawnvar* (lamp) signifies the Christ; however, *khawnvar tikhat* (fill in the lamp L.14) implies obeying the Christ commands, living according to the guidance, purifying their life according to his will. The metaphoric symbol *kal nan a eng lo ’ng e* (gloomy path L.15) signifies dejection and rejection, and losing path of heaven. Disobedience and sinful deed make the cloths dirt and leads to dejection and rejection and makes the ways gloomy; to get a light, and to avoid rejection from the bride’s party, the followers have to follow his words, wash their cloths and repent from sins. In the third stanza of the same poem, the poet reiterates his fellow believers to live a holy life that suggest something beyond the expressed meaning; the sense of purity and expansiveness, the feelings and submission; he thus sings:

Beramno thisen hlu-ah,  
 In puante su fai rawh u,  
 Inpeih ula, muang lovin (18-20)

Cleanse all your cloths,  
 In the precious blood of the Lamb,  
 Be ready at once without steady (18-20)

The symbol *beramno thisena puan sufai* (cleansing cloths in the blood of lamb) is a representation of abstract notion, and connotes spiritual sanctity through the blood of the Saviour. The metaphor *beramno* (lamb) signifies Jesus Christ; *cleansing cloths* signifies purity and clarity attained by submission to Jesus Christ. To obtain God's clemency, one has to accept sacrificial act of Jesus Christ; obedience to him is accepted as bathe in the blood of lamb that was poured on the cross. Unless and until one receives the forgiveness of God, he cannot partake in his wedding grand feast; hence to acquire forgiveness, one must accept the sacrifice of his son, he must have bathed in his blood so that he will be able to enter into heavenly city and take part in the Lord's banquet; he will obtain heavenly citizenship through the blood of his son, that is submission to him. The metaphor *van ruai* (heavenly feast) connotes comfort, exhilaration and retirement from earthly duties; and *dar* (bell) signifies ripeness, maturity, readiness of time; the time of taking grand feast is happening.

Another good exhibition of Rokunga's poetic genius in the field of symbolic technique is his poem, "Ka pianna Zawlkhawpui." The poet has aggrieved with the fall of the city, laments its fall but he urges to repent and rise up; he thus sings:



Chham ang I zalna sual khurpui laichhuat,

Aw a paw em mai!

Felna silhpuan sinin tho leh la (21-23)

Thou recline like a spook on sinful floor;

Oh! How pitiable it is!

Wear a righteous and levitate (21-23)

The symbolic word *tlawm* (falling/ defeated) signifies moral corruption, not the bodily falling down of the city, but the moral declining of the populace. It signifies the action of being defeated by the arch rival. The *Zawlkhawpui* (City of Aizawl) itself symbolizes the entire populace; the urging words *tho leh ta che maw* (awake and rise up) signifies the feelings of the poet to repentance and reforming the mental attitude. The *van lal nau* (heavenly son) signifies highness, superiority and innocence. The line *Chham ang i zalna sual khurpui laichhuat* (reclines on sinful floor like spook) symbolizes complete ruin, absolute corruption, and absolute defeat, strode by the intruders; and the words *felna silhpuan sinin* (wear righteous cloth) signifies repentance and moral reformation; a complete change of inner dresses. It urges the city, its people to repent from their sins of unprofaned activities, to refrain from abomination indulgence, but to clothe themselves with righteous cloths, a reformative cloth; and the word *hlim ten* (blissfully) symbolizes prosperity, innocence, and peacefulness; and it also signifies passion for internal beauty; and the poet's love for mystic rapture.

He now clothes his personal feelings and emotions in an elaborate garb of mystic symbolism. The personal emotion is woven into general pattern of symbol, in an

impersonal vision, but invested with a profound personal significance; the victory over sins is creation of imagination and is used to emphasize the contact and closeness in daily life. This has explicated his philosophy through his elaborate machinery of symbols.

Another good example to illustrate Rokunga's symbolism is his poem, "Krismas Ni Eng." In this poem the poet adores Christmas Day, and urges his comrades to look out to the occasion, and shows a lucid picture of mourning heart as well; he thus sings:

Par ang an lawm hnu he ni ropui lo thlen hian,

Chhungkim dar ang lenlai kha ngai zualin

Ṭapin luaithlipui an nul ngei ang (12-14)

While they enjoyed like flowers, more pondering-

Over the *dar ang len lai* when no one missed;

They're sure to wail, wiping tears again and again (12-14)

(*dar ang len lai* definition at glossary)

Rokunga draws his symbol from his personal experience on the occasion of Christmas Day but contains universal appeal. He draws metaphor *par* (flower) to signify the happy days, and to magnify the ecstasy of the occasion of Christmas Day. He proclaims the rapture touches of all hearts but differently: on the one hand, the bereaved families are pleaded to forget their sad memories of the death of their dear and keens, of the day they mourn their beloved that makes them cry but reminds them theirs past blissful days, of the seventh heaven. On the other hand, fills the hearts with ecstasy, with the cloud nine, and the poet himself adores it and invites others to be full of delight and contentment, and implores them to fully understand their fortune judging from the fate

of the mourners. Therefore, he uses *flowers* to symbolize the ecstasy of Christmas Day, and the halcyon days of each one. It symbolizes righteousness, cheerfulness, peacefulness; and it stands as an emblem of beauty and happiness.

Another good example to illustrate Rokunga's poetic aptitude is his poem, "Hunte an Inher Liam Zela" in which he deplores mortality in the state of quest; he thus sings a dirge:

Lei pangpar mawite an chuai e;

Chutin kan hlimalai ni pawh hi,

Hma takin an ral leh thin (2-4)

Earthly flowers are fading away;

So are our happy days too,

Always vanished soon (2-4)

These lines overtone the poet's understanding of human existence. Like a beautiful flower is fading away so soon, our blissful and favorable days are gone in short duration; it lives no longer than the flower. The metaphor *pangpar mawi chuai* (beautiful flowers are fading) signifies mortality of man, of short livens. He now fits out his personal feelings and emotions in an intricate clothe of mystical symbolism. It overtones pity of pain and suffering as well. The poem deals with an absolute confession of the supremacy of the divine and at the same time laments the fate and destiny of man in an impersonal vision, but invested with a profound personal significance. It also signifies passion for secret of everlasting life. It undertones more than what meets the ears and eyes, pure sensation, of the poet's humble comprehension

of the supreme divine, and anxiety over the mortality of man which cannot be communicated ordinarily by other means; and suggests something beyond the expressed meaning. In addition to its connotation, it calls up or evokes before the mind's eye, a host of associations connected with it, and also rich in emotional significance; it carries with it the emotional overtone of pity resulting from suffering and mortality. This is the main theme of the poem, a touching individual understanding discerningly reduced.

Rokunga chooses events that are common to all. The line *Hunte an inher liam zeal* (Time is passing bye and bye) is not just a record of his personal experience but it expresses outward from the present experience described toward far more broader areas of experiences familiar to all and everyone has sensed. It points the argument which everyone has felt, between the demands of practical life, with its obligation to others, and the heartbreaking desire to escape into a land of intransience, a blissful land, experiencing union with divine. The reader finds his vision directed in such a way that he sees the poet's purely personal experience as an image of experiences common to all. The word *hma takin an ral* (vanish soon) here, of course, includes more important aspects or elements of every man's life, the idea merges with the final sleep. It stands in contrast to blossom, whose temptation is to an irresponsible indulgence ending in the loss of consciousness.

Another good example to illustrate Rokunga's poetic aptitude in the field of symbolism is his poem, "Lal Leh Chhandamtu" in which he expresses bewilderment of emotion on the humble transformation or incarnation of the Divine; he thus sings:

A mi a'n riang maw van mi a lo piang,  
Bethlehem bawng in tlawm a nghak e;  
Amah chu mihring leh Pathian a ni (1-3)

Heavenly child born as most humble,  
 Reclines in the humble cowshed of Bethlehem;  
 He is both true man and real God (1-3)

An instant use symbol of *bawng in tlawm* (humble cowshed) and *ranthleng* (manger) as an emblem of humble and poverty is widespread in Rokunga's poem. The symbol has been drawn from his spiritual experience. The line *A mi a 'n riang maw van mi a lo piang* (heavenly child born as most humble) expresses the poet's bewilderment over the incarnation. He now clothes his personal feelings and emotions in elaborate attire of spiritual symbolism. In his own words, personal emotion is woven into a general pattern of mystic symbol. The symbol corresponds more than what meets the ears and eyes, pure sensation, or the poet's apprehensions of the circumstance which cannot be communicated ordinarily by other means. It signifies sense of quality, feelings and emotion. It is an emblem of humble and deprivation and non-possession of essential thing for earthly life. This has explained his philosophy through his elaborate machinery of symbols. Rokunga's use of *bawng in* (cowshed) and *ranthleng* (manger) are found in his other poems like-

- “Aw, Bethlehem ka ngai a che”
- “A ropui leh a mawizia chu”
- “Lal leh chhandamtu a ni”
- “Tlawm mah se Lal a ni”
- “Bethlehemah hmun a awm lo”
- “Bethlehem tlang a mawi leh ta!”
- “I lawm ang u”

- “A mutna chu”
- “A zalna ran thleng”
- “Leiah rem leng se”
- “Bawng in runpui a bel”

In all of these eleven poems, Rokunga uses *bawng in* (cowshed) and *ranthleng* (manger) to signify self-effacing, subservient and destitution. It carries with it the emotional overtone of pity, defining and explaining each other. The symbols are supportive and supplementing to each other.

Another good example to exemplify Rokunga’s use of symbol is his poem, “Khualzin Mai Ka Ni” in which he uses *chhum* (mist or fog) to represent hardship faced in this world; he thus sings:

Ka hmaah thlemna chhumpui a lo zing thin,

Rawn tikiang ang che i Thlarau Thianghlimin (7-8)

Fog of temptation always on my path,

Clear it with thy holy spirit (7-8)

Here Rokunga uses *thlemna chhumpui* (mist or fog of temptation) in a conventional symbolism to symbolize hardship, adversities and privation which has to be overcome with the help of the Holy Spirit. He compares the seeker with the traveler on pilgrimage and compares troubles occur on the way with *mist* and *fog* that used to spread on the way obstructing eyesight that may lead astray representing Satan, conflict or conscience. The objectivity is that the traveler’s pace is obstructed by Satan’s temptation; no matter he like to avoid it or not but has to pass through that thick misty

without losing his path; and he is too weak to overcome, resulting, or necessitating invocation of divine intervention, and thus croons, *Rawn tikiang ang che i Thlarau Thianghlimin* (Clear it with thy holy spirit) which is the subjectivity; one has to find solution of troubles, an exit from the position of dilemma and plight; and as a result, he finds the consolation; he thus chants:

Ka van in mawi khi ka thlen hun chuan,

Thlemna chhumpui ka kawng min hliahtu hi;

Ka hneh ang a, lal puan pawh ka sin ve ang (4-6)

When I enter to my heavenly home,

Mists of temptation that obstruct my path,

Would overcome, and would wear king's cloths (4-6)

The metaphor *Lal puan* (King's Cloths) signifies getting through the mist, victory of the seeker, victory over temptation. In his other poems, Rokunga uses "crown" instead of "king's cloth" which is a religious conventional symbol signifying victory, and blessing or reward of war against Satan. This consolation gives him endurance, perseverance and determination to arrive to the conclusion where he would enjoy empathy or a happy communion with God.

In discussing Yeats' symbolism, R. L. Varshney asserts:

Yeats's symbolism becomes personal, more suggestive and more complex. He now clothes his personal feelings and emotions in an elaborate garb of mythological symbolism.

His personal emotion is woven into a general pattern of myth and symbol (388).

Like Yeats, Rokunga too, clothes his individual feelings and emotions in intricate attire of supernatural symbolism. He tries to reconcile the opposites in this poem and uses apt images for that purpose. He emphasizes progress and quietness, change and configuration, transience and intransience. Here, *thlemna chhumpui* (fogs of temptation) represent the material world of senses and wealth while the *Lal puan* (King's cloth) represents victory by taking bath in the blood of the saviour and accept his supreme sacrifice; and *Thlarau Thianghlim* (Holy Spirit) represents the divine's presence and full unison with his holy spirit. This is the amalgamation of contraries - the stillness and sorrow of the submission instant and the innate delight inside, in achieving God's desire.

Another poem where we can trace Rokunga's craftsmanship in symbolism is his poem, "Van Khawpui Chhung" in which he uses symbol *chhum* (mist) in different ways; he thus chants:

Lalpan a buatsaih van Jerusalem tharah,

Chutah chuan lungngaihna chhum a zing tawh ngai lo (3-4)

There's no more sorrowful fog,

In that New Jerusalem built by the Lord (3-4)

The symbolic metaphor *chhum* (fog) has more than one significance and complicated meaning; and suggests something beyond the expressed meaning. On the one hand it symbolizes transient earthly suffering, on the other hand, it symbolizes passion of intransient bring forth with the holy communion with Redeemer. It is the power of the



creative imagination; it is a refuge from earthly fretfulness; it is the gift of divine's grace.

In his poem, "Chhungkim Lai Kha," Rokunga uses *chhum* (mist, fog and cloud) to signify the troubles encountered during travel in this corporeal world; he thus sings:

Hmangaihna kianga ka len hun tur;  
 Thinlai vai tea ka han dawn velin,  
 Thinlai chhumpui zing a kiang leh thin (6-8)  
 When I imagine with lofty thought;  
 The time I live encircled with love,  
 Always gone clouds of my heart (6-8)

The symbol *chhum* (mist, fog and cloud) here signifies the earthly anxieties that hampers the progress of pilgrimage. It symbolizes transient earthly suffering; on the other hand, it symbolizes passion of eternal life, a holy communion with Holy Spirit. However, in his poem, "Lalpa Kohhran," *chhum* (cloud) signifies other than the earthly predicaments; he thus sings:

Mei alh leh chhum ding eng ropui tak chuan,  
 Min hruai zel fo ang che (28-29)  
 Please always lead us on  
 With the great pillar of fire and cloud (28-29)

The symbols in this poem are rooted in Biblical allusion (Exo13:21). The symbolic metaphor *mei alh leh chhum ding* (great pillar of fire and cloud) symbolizes the

presence and protection of God. He metaphorizes the pilgrim with the Israelites' journey from Egypt to Canaan through deserts, encountering so many adversities which may not be overcome without the protection, guidance and help of God. The word *Canaan* in this poem signifies New Jerusalem, the heavenly home. He uses metaphoric symbol comparing the main goal of Israelite to enter and occupy Canaan with the main goal of believers of Christ to enter into heaven. It symbolizes passion of eternal life brought forth by the redeemer. It is the power of the creative imagination; it is God's power to guide, and to shield his men from the chief weapons of Satan.

In his poem, "Thihna Luipui," Rokunga uses metaphoric symbol to communicate a moving personal experience exquisitely rendered which is not just a record of something that once happened to the poet; it directs external from the moment described toward far broader areas of experience. The symbolic metaphor *thim leh vawt* (dark and cold) found in the second line of the chorus and in the first line of the second stanza symbolizes dreadfulness of death; but symbolically utters a consolation; he thus croons:

Ringtu tan hlauhawm a awm lo,

Lal Krista'n a hneh zo ta (19-20)

There's no atrocious for believers,

The Lord Christ has won it all (5-20)

The consoling symbol, *Lal Kristan a hneh zo ta* (The Lord Christ has won it all) overtones a victory, a mystic rapture that the believers have to enjoy for the sake of Christ's sacrifice.

His poem, "Aw Isu Mi Kai Ang Che" is pregnant with symbols. Symbols in this poem such as *tui fawn* (wave), *thlipui* (storms), *pil* (drowning), and *suanglungpui hriam* (rugged rocks) are drawn from the poet's personal experiences which calls up or evokes a host of associations connected with it, and also carries with it the emotional overtone of pity resulting from apprehension of earthly predicament that the believer has to face on his way to eternal home. The whole composition is a sustained allegory about an elaborate course, in which most of the agents are personified abstractions and the *tui fawn* (wave), *thlipui* (storms), *pil* (drowning), and *suanglungpui hriam* (rugged rocks) function as an allegorical emblem whose significance is made determinate by its qualities and by the role it plays in the poetic creation. It undertones hardship experienced that has to be overcome with the help of Saviour. Besides allegorical connotation, it is symbolic metaphor that the poet compares the life of believers with journey on ocean and faced with storm and high tide. The *tui fawn* (wave), sometimes encumbrances the progress of the ship; at the same time the *storm* also signifies impediments experienced in believer's journey; the *pil* (drowning) signifies the thickness or the intensity of the troubles that one cannot conquer without the facilitation of the saviour. The symbol *suanglungpui hriam* (rugged rocks) represents the roughness or coarseness of the way of voyage. The symbolic metaphor, *ka chhungah van lal a mu* (Inside me reclines heavenly King) symbolizes the presence of the divine and his solace; and also signifies all troubles would be overcome.

The same symbols of tide, wave, storm and sharp rock are also seen in his poem, "Ngawi La Awm Hle Hle Rawh" in which the consolation is interwoven with the

symbols as well. Though in the conventional symbolism, rock always signifies refuge and shelter, but in Rokunga's personal symbolism, it signifies the roughness of believers' path. His handling of the symbol is dexterous to force the reader to consider the situations and events. He intends to keep the symbols as manifolds as possible in their suggestibility. He tried to bring together in one symbol truth and beauty, spirit and intellect, passion and thought. Kenneth Burke says,

Truth in art is not the discovery of facts, not an addition to human knowledge in the scientific sense of the word. It is, rather, the exercise of human propriety, the formulation of symbols which rigidify our sense of poise and rhythm. Artistic truth is the externalization of taste (274-275)

Rokunga's symbol, *ngawi la awm hle hle* (quiet and calm) signifies peacefulness, mystic rapture or ecstasy upon union with Holy Spirit.

### 2.3. Notion of Death

Rokunga's treatment of symbol overtones his perception of death; and believes that death is a doorway to more pleasant final abode where everyone will live eternal life. The Bible says, "...it is appointed for men to die once" (Heb 9:27). Death is a fundamental actuality of life; and as of the poignant reaction to death to an assortment of religious scaffolds from side to side which it is viewed, it is apparent why death is used as a subject matter in literature so considerably. Since death is unavoidable, it is one of the most persistent themes in poetry. In all branches of literature, theme of death is recurring. In Mizo poetry too, death theme is not new.

Early Mizo believed that when a person dies, if he hails from the average family, he goes to *mitthi khua* (the village of the dead), but if the person is from *Thangchhuah*, he has to go to *Pialral*. (*Thangchhuah* is a title given to a man who has distinguished himself). There were two types of *thangchhuah*: *Ram lama thangchhuah* and *in lama thangchhuah*. One can earn the title by killing a certain number of different wild animals in the chase, which is called *Ram lama thangchhuah*; and of serving a certain number of public feasts, which is called *in lama thangchhuah*. The wife of such a man also shares his title, and they and their children are allowed to wear *Thangchhuah Puan*, which is the name of a cloth worn as a mark of distinction by one who has received the coveted title *thangchhuah*) he goes to *pialral* (paradise). R. Thangvunga asserts,

The imagination of our ancestors did not go beyond *pialral* (paradise) or *mitthi khua* (the village of the dead). They combined their traditional geographical idea with the idea they could perceive only through imagination, which was being introduced from the outside religion (311).

Their imagination on life after death ended with *mitthi khua* (the village of the dead) and *pialral* (paradise). This pagan imagery or belief is evident in the first stanza of Saihnuna's poem, "Hrinhniang An Liamna Thlafam Khua Chu E;" he thus utters:

Hrinhniang an liamna thlafam khua chu e,  
Kathlir ngam lo hawilopar thliak a,  
Lunglohtui an dawn tur ka ngai ngam lo ve (1-3).

Oh, *mitthi khua* where our young beloveds lay their beds,

I annoy to see they pluck the flower of no turning back,

I dare not conceive they drink no longing water, (1-3).

However, the Mizo perception of death and life after death is changed with the introduction of Christianity. The same poet, Saihnuna in the same song of the last stanza noticeably represents the new Mizo's discernment; he thus sings:

Chatuan Elsadai vangkhawtual nuam chu,

Hmuh ka nuam dawntuai pâr an vulna,

Rianghleite chûn ngai lova an leng tur chu (14-16)

I wish to see our young dearly loved blooming-

In El Shaddai's eternal heavenly place,

Insolvents play not yearning for their mothers (14-16).

Now appears Heaven instead of *mitthi khua* (village of the dead) or *pialral* (paradise). Perceiving the dead to find his way to heaven, the poet imagines that even the children take joy in heaven, no more longing for their mothers; and consequently, now wishes to see their merriments. This new belief clearly indicates the changes of perceptions about death after conversion to Christianity. Still then after conversion, R.L. Kamlala represents death as the harbinger of curse and malicious in his poem, "Kian I Rel Si Lo;" he thus croons:

Lawmna au râwlten ÷ah zai an chang ÷hin,

Thihna, nang vangin (2-3).

Bereavement overshadow ecstasy,

Thou death because of you (2-3)

However, in the last stanza of the same poem proclaims the defeat of death he thus croons:

I lallai niin kâwl a liam ang a;

Tlante an leng dawn lawmin i chungah (13-14)

The day of thy reign shall set;

The redeemed shall rejoice over you (13-14)

He now sings on the victory over death.

Rokunga has conceived his perception on death after conversion to Christianity and has faithfully followed the teaching of Bible which envisages that man is made of dust; and he is sure to return to dust. The Bible says, “By the sweat of your face you shall eat bread until you return to the ground, For out of it you were taken, you are dust, and to dust you shall return” (Gen 3:19).

Rokunga accepts the mortality of man; and to air his belief, he sings the dirge on the loss of his father, a song of elegy in the first two lines of the last stanza of his poem, “Ka Pa Duh Tak;” but just after weeping, he proclaims death as a complete rest: works were done and reap his labour; consequently, he thus sings:

Kir ni reng a awm tawh law’ng;

A ngaih Lal kiang takah chuan,

Lungngaih awm lohna ramah;

A thawhrimna kalsanin,

Chawl hlen turin a kal ta e (25-29)

The day he returns will not come;

By the side of the king whom he loves,

Where sorrow had no place;

Leaving behind all toils,

Leave to rest forever (25-29)

Rokunga utters death as a complete rest in identical with as enunciated by John Donne who sings, "One shot sleep past, we wake eternally" (L.13). Though Rokunga feels the pains of death when it comes, sorrowful, mourns over it; and knew it is inevitable for being destined, made of dust must go to dust but does not afraid of it like William Shakespeare who sings a dirge in his poem "Fear No More":

Thou thy worldly task hast done,

.....

Care no more to clothe and eat; (3-9).

Whenever Rokunga is lamenting death but at the same times finds a consolation; and consoled himself with the happy life after death. In most of his poems treating death, he certainly mentions consolations; therefore, in the last two lines of the fourth stanza and in the fifth stanza of his poem, "Aw Ka Thinlai Tiriangu," he thus nurses back:

Chatuan lawmna kan chang ang,

Kumkhuain kan inthen tawh lo vang (34-35)

Forever joy will be ours;



We'll never say goodbye (34-35)

He pours out satirical words to death in his poem, “Buaina Thlipui Hrang Velin;” he thus utters:

Khuanun rem min ruat e, ÷ah lai banna tur,

Thangvan sang run nuam Chhawrpial a kai ta e (12-13)

God counsels us to stop weeping;

Enter Chhawrpial, a heavenly home (12-13)

He pronounces consolation in the 12<sup>th</sup> and 13<sup>th</sup> lines in this poem, and conveys that death is entrance to eternal home, a paradise which he calls it *Chhawrpial Run*.

(*Chhawrpial run* is coined by Rokunga to represent his ideal World)

His poem, “Kan Intawh Lehna Hmun Mawiah” is again an illustrious example of Rokunga’s comparison and contrast between the lives of corporeal world with the world after death; and adorns the life after death; he thus sings:

Chu lui kam eng mawi leh nuam takah chuan,

.....

Lungaih chhumpui zing a kiang tawh ang (5-8)

In that beautiful, shining and pleasant land,

.....

Despairing misty and fog would surely gone (5-8)

Here there are two contrastive symbols- *pleasantry* and *misty*. The symbols are not merely connotative but also evocative, emotive and significative that calls up or evokes

the mind's eye, a host of associations connected with them. The word *light* connotes brightness of daylight but it also evokes images of beauty, pleasant, and peacefulness. It signifies sacred of the place, serenity and calmness of life beyond this world. In contrast to *light*, Rokunga uses *fog* or *mist* to represent worldly troubles, worries, unhappiness, and burdens. It also carries with it the emotional overtone of pity resulting from suffering or oppression, and conveys pure sensation to awake dormant and to surpass the worldly laborious experiences; and evokes the mind's eye to look to the place where all wants are fulfilled. By this symbol, the poet compares two worlds: bodily world and timeless world. The world after death where to live happily with God is represented by the word *light*; and life in this corporeal world is represented by *mist*. He puts more weightage to the life after death in which one will live forever with God; and gives less weightage to earthly life and mentioned it as always covered by *fogs* and *mists* that you hardly go through unless and until you got the light and guidance from heavenly body. By these symbols, he magnifies the place as a beach where never ending songs of happiness are sung, a place where departed souls have union with their love one, and exchanging words of exaltations; the tenderfoots are welcomed by those who entered earlier and saved by the blood of Redeemer. Clouds of qualms never cover the meeting place or the beach of the river of salvation; joys and happiness will fill their life.

His poem, "Buaina Thlipui Hrang Velin" exquisitely renders not just a record of something that once happened to the poet but points outward from the moment described toward far more broader areas of experience; he thus sings:

Buaina thlipui hrang velin phunbung a hertliak e,

Chhung kimlai dar ang kan lenna sumtualah;

Phal loh ten lungherin mual a liam ta e (1-3)

A fierce storm breaks the banyan tree

In the courtyard of *dar ang lenna* with no one missing;

He departed though not agreed (1-3)

In this poem he uses metaphor *thlipui hrang* (fierce storm) to signify atrocities of fierce death. While discussing Robert Frost's symbol in "Stopping by Woods," Lynen says,

The poem is not just a record of something that once happened to the poet; it points outward from the moment described toward far broader areas of experience. It expresses the conflict which everyone has felt, between the demands of practical life, with its obligation to others, and the poignant desire to escape into a land of reverie, where consciousness is dimmed and senses are made independent of necessity (3).

Rokunga also by this metaphor expresses the conflict which everyone feels that a realistic life has to undergone, and the agonizing desire to escape into a land of daydream, a land where man would not suffer transience. It signifies the atrocity of death, pain, suffering under which the reader finds his vision directed in such a way that he sees the consolation. The same is overtone by the symbolic word *Phal loh ten lungherin mual a liam ta e* (in spite of not allow he's gone). It signifies the upper hand of death to man; though no one allows their children but it is inescapable or obligation to bow down before it. The metaphor, *thlipui hrang velin phunbung a hertliak e* (A fierce storm breaks the banyan tree) again signifies the atrocity of death, cruelty of fate and density; it expresses the tension which everybody has experienced, flanked by the challenges of realistic life, with its compulsion to others. Richard Harter Fogle remarks,

“Man is not exempt from chance, and death, and mutability, but he rules them like slaves. They are subjugated to the whole” (14). Here, Rokunga is in line with Richard Harter Fogle.

#### 2.4. Other Symbols

He uses a Mizo typical symbol of *dar* (brass) in his poem, “Van Lal reng lal ropui chu” to communicate that cannot be conversed by other means; he thus sings:

Van reng run chu dar thuah riat,  
A sumtual chu dartui luan;  
A kawthler chu lung man tam;  
Hmangaihna a chhun en (10-13)

The Lord’s house is built of eight layers of brass,  
Its courtyard is overlaid with brass;  
Its streets are made of precious metal,  
It’s been enlightened with the light of love (10-13)

The first precious metal known to ancient Mizo people was *dar* (bronze) has always been used as symbolic metaphor to signify a sense quality of value. Hence, *dar* (brass) in this poem signifies the sense of quality of beauty, and signifies a passion for wealth. He now clothes his personal feelings and emotions in an elaborate array of mystical symbolism. In his own words, personal emotion is woven into a general pattern of mystic symbol. He uses it as an emblem of beauty and harmony, as representation of ‘transcendental passion of mystic rapture. This has explicated his philosophy through his elaborate machinery of symbols. His symbol is the symbol of interpenetrating whirling cones. It is a representation of intransience and union with the divine

signifying a refuge from earthly mystery. He intends to keep the symbols as manifolds as possible in their suggestibility. He tries to bring together in one symbol truth and beauty, spirit and intellect, passion and thought. The metaphor *hmangaihna eng* (light of love) and *Angel varte run kaina* (angels' shelter) signifies peacefulness and mystic rapture upon union with God to awaken dormant of the believers. Rokunga chooses one corner of rural life and their language to manifest his memorandum.

Another good example to illustrate Rokunga's use of symbolic technique is his poem, "Nangin Malsawm Ang Che" in which he uses the *ni eng* (sunshine) to signify the blessing and guidance of the divine; he thus sings:

An chungah ni angin eng la,  
Malsawmin vur ang che (11-12)

Shine upon them like the sun,  
Cover them with thy blessing (11-12)

The symbol of simile *ni angin eng la* (shines like a sun) is invocative and emotive, signifying the poet's comprehension of the Supreme Being, and his presence and companionship that solaces the seekers. He compares the presence of God with that of the shining sun which is the source of blessing. As the shining sun is blessing for all living beings so also the presence of God is blessing and blissful. It is refuge of big rock at storm, a castle at war; and it is a solution of problems. It signifies life itself and reassurance at apprehension. It underlines invocation invoking God to shine upon the newly coupled as the sun does to all creatures.

His poem, "Kan Zotlang Ram Nuam" again exemplifies his symbolism; he thus chants:

Kan Zotlang ram nuam hi chhawrpial run i iang e,  
 Hal lo ten lungruala dar ang kan lenna;  
 Perhkhuang ðingðang, zaia kan chawi lai, i mawi e,  
 Parmawi tinreng leh thlifim lenna kan Zoram nuam (1-4)

Our highland mountain is like *Chhawrpialrun*,  
 Live and dance together without any hatred;  
 Adorns you with guiter how beautiful you are,  
 Flowers' paradise and breezing place is Mizoram (1-4)

The metaphor *Chhawrpial run* symbolizes the poet's ideal fairest dream-land. In glorifying and magnifying his ideal home or dreamland, he has chosen a metaphor *chhawrpial run* so as to communicate the sense of quality, the emotion and feelings. The symbols such as *lungruala dar leng* (live and dance together without any hatred), *ðingðang zaia chawi* (adores with guitar), and *parmawi tinreng leh thlifim lenna* (flowers' paradise and breezing place) represents an ecstasy within the land whose objects' significance is made determinate by its qualities and by the role it plays. Wordsworth says,

It is supposed that by the act of writing in verse an Author makes a formal engagement that he will gratify certain known habits of association; that he not only thus apprises the Reader that certain classes of ideas and expression will be found... This exponent or symbol held forth by metrical language must in different eras of literature have excited very different expectation (2).

This remark is true to Rokunga's handling of the symbol in this poem for it evokes hope and expectation of the reader a land of reverie, and fulfilment of his longing is transcended. Though the symbol *chhawrpial* in this poem may signifies an ideal fairest land, which would be occupied in this earthly world; nevertheless, in his poem, "Buaina Thlipui Hrang Velin," the symbolic metaphor *chhawrpial* symbolizes a heavenly home that would be occupied after this earthly life has passed: a place where joy is more, peace and glory are in the highest, rest from their labors. He looks forward to the city that has foundations, whose architect and builder is God. A place where God is not ashamed of to be called as their God; worship him, and one he who has chosen him will shelter; a place where water of life bright as crystal flows endlessly; on either side of the river is the tree of life, and the leaves of the tree has a healing touch.

His poem, "Hriatthar Lehna," on the surface, it is no more than a simple anecdote relating how the poet wanders in the vast desert, feels thirsty and badly in need of redeemer; however, it points toward the solace of the savior and take refuge under his arms; he thus cries:

Riltam, tuihal leh thidangin,

Nunna tui ka pan a (11-12)

To be hungry, thirsty, and faint,

But come to water of life (11-12)

The symbol *vakvai* (wandering) signifies a believer's pilgrimage through the desert; the metaphor *thlaler* (desert) signifies the earthly world; the *boral* (perish) connotes adversities that sometimes encumbrances the progress of the pilgrimage; at the same time the *riltam* (hungry), *tuihal* (thirsty) and *thidang* (faint) overtone pity, impediments experienced in the journey.

Rokunga's poetry is marked by his employment of symbols; he proficiently employs various symbols to deal with the theme and subject matter of steadfastness in his composition of poetry suitably to signify sensibility of his objects and poem as a whole; and uses tremendous symbols of different sources to represent various kinds of perceptions: pure sensation, various notions, situation and events, various spiritual and mental states. His symbols show his expertise in all kinds of poetic *modus operandi* and uses symbol to signify object whose significance is made determinate by its qualities and by the role it plays in the poetic discovery; and reveals the full significance and deeper meaning of particular situations and events. His extensive use of symbols highlights the intricacy of his poems. His symbol reveals the hidden and the deeper meaning, the scope widens, and the full implications are fashioned and his full propositions are brought to lights.

Rokunga is a great regional poet; therefore, the scenes and sights, characters and events of meticulous region form the basis of his poetry; however, his symbol encloses a universal appellation. However, he does not merely depict all events of this limited region, but there is a constant selection and ordering of events and occasions that contains universal appeal. He uses natural symbol which was drawn from the ordinary, commonplace objects and phenomena of nature, and from the common everyday events and situations of human life that each one has associated with; and come to the mind naturally and spontaneously.

Rokunga uses private symbols. He takes "star" symbolizes the divine and his presence, *varparh eng* (morning star or Venus' light) and the *ni chhuak* (sun rising) to signify prosperities, happiness and the glory of the creator; and he further more takes "setting moon" for his private symbol to connote the earthly lives of transience; and to signify sense of obedience or submission to the supreme being, and overtone a sense of



duty. Though, in some of his poems, he uses *romei* (haze) in the conventional symbolism to denote ecstasy; nevertheless, he also takes *romei* (haze) for his private symbol in his poem, “Ram Ngaih Hla” to symbolize predicaments, hazardous and obstruction to represent the state of his mind. Rokunga uses corresponding and contrastive symbols such as *chatuan khua var* (eternal dawn), *engthawlina* (ransom) and *lei thimna leh hrehawmna* (earthly darkness and sorrows) are corresponding symbols; and each symbols supplements the function of one after another. Disparity symbols such as intransience and transience, permanence and mortality, life and death, pleasure and pain, happiness and melancholy, the real and the ideal, actual and imagination- are dealt with in his poems.

He uses various symbols to describe a range of notions, situation and events, human condition or to reveal various spiritual and mental states; and to signify object whose significance is made determinate by its qualities. K.P. Saradhi says, “An important criterion of great poetry is that it does not yield itself to meaning at a superficial reading. The meaning so to say dawns on us after repeated readings” (69). So also, Rokunga’s symbols bring new dawn to his readers. Via his symbols that are tangible and logical, he tried to present the reality behind the brief realism to life. He used the objects of nature as symbols to intimate the sacred reality that lay behind the appearance of nature.

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#### Chapter – 4

#### Use of Metaphor

Metaphor is widespread and incisive technique that poets and writers use to produce works with the most pleasing viscera, work with width and significance, works with resound, works with highest connotation down the ages; it is the core of poetry. Aristotle asserts, "The greatest thing by far is to be a master of metaphor" (491).

Metaphor refers to a particular set of linguistic processes whereby quality of one object is transferred or relocated to another object, so that the second object is spoken of as if it were the first. There are various types of metaphor, and the number of objects concerned can differ, but the general process of transference or conversion remains the same. It is generally engaged to be the most essential form of figurative language. While discussing modern poetic technique, Cleanthes Brooks in his book, *Irony as a Principle of Structure*, mentions the vital role of metaphor in poetic discovery; he claims,

One can sum up modern poetic technique by calling it the rediscovery of metaphor and the full commitment to metaphor... The commitment to metaphor thus implies, with respect to general theme, a principle of indirection. With respect to particular images and statements, it implies a principle of organic relationship. (59).

Terence Hawks, in his famous essay, "Metaphor" defines metaphor: "The term *metaphor* is derived from the Greek word *metaphora* derived from *meta* meaning "over, and pherein, "to carry;" thus the word metaphor means transference" (1).

The different types of transmission are called figure of speech or tropes; that is, turnings of language away from literal meanings and towards figurative meanings. Metaphor is normally regarded to exhibit the essential prototype of transference implicated and so can be considered as the important figure of speech. Figurative language is language which doesn't denote what it verbalizes; it is a language which means or intends to mean what it speaks, and which uses phrases in their paradigm sense, copied from the widespread custom of everyday speakers of the language which is said to be factual. Figurative language deliberately gets in the ways with the

technique of accurate practice by its theory that term factually linked with one purpose can be passed on to a new object. The meddling takes the form of devolution, with the aim of accomplishing a new, wider, and distinctive or more specific meaning. The appeal of figurative language may include the visual sense, but its essential mode is linguistics and as a result its appeal goes much further. Hawks again says,

Metaphor only exists because metaphors do. And metaphors only exist when they actually occur in language, in society, and in time. None of these elements is a constant factor. In other words, the notion of metaphor itself is shaped at any given time by linguistic and social pressures, as well as by its own history: it has no pristine form (5).

J.A. Cuddon too, defines metaphor,

Metaphor... is a figure of speech in which one thing is described in terms of another. The basic figure in poetry, a comparison is usually implicit; whereas in simile, it is explicit. ... Romantic and modernist poetry primarily uses metaphor, and the realist novel uses metonymy (433).

M. H. Abrams in his book, *A Glossary of Literary Terms* discussed about the functions of metaphor; he asserts,

In a metaphor, a word in ordinary usage signifies one kind of a thing, quality, or action is applied to another, without express indication of a relation between them... It should be noted that a metaphor, like a simile, has two items or subjects, the principal subject to which the metaphoric word is applied... and the

secondary subject or the standard, literal meaning of the metaphoric word itself (53).

A. N. Gupta defines metaphor as, “An application of a name or descriptive term to an object to which it is not literally applicable. It is an implied comparison. It is based on the idea of similarity in dissimilar” (217). Mark Johnson says, “Metaphor is a great excellence in style, when used with property, for it gives you two ideas for one, conveys the meaning more luminously, and generally with a perception of delight” (491). Thomas Wilson establishes, “A metaphor is an alteration of a worde, from the proper and natural meaning, to that which is not proper, and yet agreeth thereunto by fome likeffe, that appereth to be in it.” (172).

Lee T. Lemon verbalizes that a metaphor convenes thought to the similarities of two dissimilar things by considering them as the same. He adds that the intention of metaphor is to push the reader to think about a thing in an infrequent correlation; a mixed metaphor revolutionizes the term of contrast; and an overwhelmed metaphor arises when one term of the metaphor is a noun, the other an adjective or adjective phrase. He says that the two expressions of comparisons in a metaphor, though it was Richards who first termed it, were called the “tenor” and the “vehicle.” He defines that the tenor is the literal subject of the metaphor, the thing the poet mainly intended to shoot; the vehicle is the object exploited to focus consideration on the issue (73).

There is no general agreement among the rhetoricians, grammarians, literary critics and philosophers over the view of metaphor. Abrams says that after twenty-five years, centuries of attention to metaphors by rhetoricians, grammarians, and literary critics later joined by many philosophers; and there is no general concord of them (59).

## 1. Different Views of Metaphor

Abrams, in the chapter of “Theory of Metaphor” mentions four view or theories such as The Similarity View, The Interaction View, The Pragmatic View, and The Cognitive or Conceptual View (212).

It may not need to deliberate minutely the different views about metaphor, however, for a better benefit of this presentation, the most well-known views about metaphor are hereby mentioned in brief as under:

### 1.1. The similarity View

This was the conventional way of examining metaphors, from the time that Aristotle instituted it in the fourth century but lingering until the recent past. This view grasps that a metaphor is an exit from the standard use of language which provides as a compacted or cryptic simile, in that it entails an implicit comparison between two dissimilar things. This analysis typically presumes that the metaphor can be decoded into a testimonial of literal resemblance without loss of the information it communicates; and a metaphor provides as generally to augment the oratorical strength and stylistic vibrancy and amiability of a speech.

### 1.2. The Interaction View

Under this view, among the theorists, I. A. Richards in his book, *The Philosophy of Rhetoric* (1936) initiated the terms “vehicle” for the metaphorical word and “tenor” for the subject to which the metaphorical word is functional. In place of the similarity view, he suggested that a metaphor works by bringing together the dissimilar ideas of the vehicle and tenor so as to influence a meaning that is a consequential of their



interface and that cannot be copied by literal statements of a resemblance between the two ingredients. He also stressed that metaphor cannot be viewed simply as a rhythmical exit from everyday practice; in that it infuses all language and manipulates the ways we observe and consider the world (259).

Max Black, in his dominant essay, “Metaphor” (1954), purified and intensely lengthened Richards’ handling. Black recommended that each of the duo constituents that is “tenor” and “vehicle,” in a metaphor has a procedure of connected ordinary locations, comprising of the assets and relations that we generally assign to the object, entity, individual, or affair. When we understand a metaphor, the system of ordinary locations linked with the auxiliary theme which is parallel to I. A. Richards’ “vehicle” interrelates with the system connected with the principal subjects which is corresponding to Richard’s tenor, so as to separate out that system, and consequently operate a new way of observing and conceiving the principal subject. Black claims that an intricate set of correlations achieves to pick and rearrange a subsequent set; and also argues that the metaphor produces the correspondence. Before Max Black’s essay, philosophers had paid only momentary attention to metaphor.

The leaving theory had been that the chief role of language is to convey truths and those truths can clearly be communioned only in accurate language. For the most part, therefore, philosopher adverted to metaphor only to warn against its inter mission into normal speech, as contradict to poetry and oratory, on the ground that figurative language, as John Locke had said in his Essay *Concerning Human Understanding* (1960, p. 219), serves only to imply wrong views, move the enthusiasms, and thereby mislead the feeling. Black’s essay, however, launched a philosophical concern with metaphor which, since the 1960s, has resulted abundance publications that reaffirm, with various aptitudes and growths, either the similarity or interaction views of

metaphor. With these inputs, one can identify two additional views, both of which have been influential in literacy theory as well as in philosophy.

### 1.3. The Pragmatic View

Donald Davidson, in his essay, “What Metaphors Mean” (32), raised a challenge to the ordinary hypothesis that there is a metaphorical meaning as definite from a literal meaning. He asserts that metaphors mean what the words, in their mainly literal understanding, mean, and nothing further. The question of metaphor is pragmatic, not semantic; that is, it is the use of a literal statement in such a way as to propose, or hint, or lead us to notice what we might otherwise neglect, ignore or overlook. In a chapter on “Metaphor” in the essay, *Expression and Meaning* (1979, p.92), John Searle also discarded the resemblance and interface views, on the grounds that at best they serve to explain, and that only in part and in a misleading way, how some metaphors come to be used and understood. In consonance with his overall “speech act theory,” Searle proposed that to explain metaphor we must distinguish between word, and sentence meaning, what the word or sentence means literally, and a speaker’s utterance meaning, the metaphorical meaning that a speaker uses the literal word sentence meaning to express. Searle goes on to propose a set of implicit principles, shared by the speaker and interpreter, to explain how a speaker can use a sentence with a literal meaning to say something with a very different metaphorical meaning, as well as to clarify how a hearer recognizes and proceed to interpret a literal sentence that is used metaphorically (92).

### 1.4. The Cognitive or Conceptual View

This view of metaphor, well-known since about 1980, begins by rejecting the assumption in many earlier theories of metaphor that the ordinary use of language is

literal, from which metaphor is a departure for special rhetorical and poetic purposes. Instead it argues that the normal use of language is invasively and essentially metaphorical, and the metaphor continually structures the ways human beings observe, what they understand, and how they believe.

George Lakoff and Mark Turner in *More than Cool Reason* (122) provide a diminutive and comprehensible introduction to this cognitive view, with exceptional consideration to its importance for the investigation of metaphors in poetry. They perceive metaphor to be a projection and mapping across what they call conceptual domains; that is its use is principally a cognitive mental process; of which the metaphorical word, phrase, or sentence is only the linguistic aspect and manifestation. To discover the two constituents that create a metaphor, the authors replace vehicle and tenor, or primary and secondary with the terms “source domain” and “target domain.” In using an understanding, a metaphor, part of the conceptual structure of the target domain, in a one-way transaction which way provide to change and rearrange the way we conceive or contemplate about the latter element.

A distinctive procedure in this view is to identify a number of basic conceptual metaphors that encompass discourse in western culture, but are so common and function so automatically that for the most part we use them without discerning them. Some of the most common basic metaphors purposes are: destinations; time moves; time is a reaper; life is a journey; life is a play; people are plants. Metaphors of such kinds set up contradict idea records that exhibit it-selves in our normal verbal communication even in the most excellent poetry. The difference between insignificantly conventional and artistically poetic uses of a basic metaphor, by this analysis, a difference is not in cognitive kind, but in the range and diversity of application, and in the skill manifested in its verbal expression. And in all uses, cross-

domain metaphors play an ineliminable part in determining what we know, how we reason, what values we assign, and the ways we conduct our lives.

Vigorous debates about metaphor continue apace. It is generally agreed that the different theories of metaphor should not be reciprocally restricted, one need not be forced to follow a meticulous one of metaphor or functions of metaphor, or concentrate on a diverse procedure of acknowledging and accepting a metaphor, or is settled in to the viewpoint of a typical world observation.

Though there are different views of metaphor from Aristotle down to Twentieth Century, nevertheless, there seem to be two fundamental views of metaphor: The classical notion observes metaphor as removable from language; a method that possibly brought in into language to accomplish known factor. And there is the romantic perception that declares metaphor as indivisible from language which is crucially metaphorical, and a certainty which is eventually the result of a fundamentally metaphorical contact flanked by words and the stepping up of objects that they converge day by day.

### 1.5. The Modern View

The modern view of metaphor is an enlargement of the romantic view, though there are slight changes which propose that the two ultimates are not permanently contrasting. The Neo-classical linguistic approach acknowledges the legitimacy of the romantic view to the degree that it permits for a truly metaphorical type of locale to language, but which suggests an exploration of the procedures thereby metaphor can be infused in language as centre. And there is the neo-romantic anthropological view, which recognizes the extent to which metaphors create reality for us, but which points

out that it is not a new reality, so much as the reinforcement and restatement of an older one which our total way of life presupposes.

## 2. Rokunga's Metaphor

Rokunga's poetry is marked, besides the variety of its themes by the variety and wide range of technique, manner and style. He is a contemplative poet and frequently employs a serious meditative and thoughtful manner of writing. Discussing Auden's poetry, R. G. Cox remarks, "He can always be relied on to be more interesting, lively, provocative, wide-ranging, psychologically penetrating, technically skilful and ingenious" (392). This remark is applicable to Rokunga for he can always be relied on interesting, lively, provocative, wide-ranging, psychologically penetrating, and technically skilful. The gifts by which Rokunga has won, and will keep, his place among the great poets of Mizo is pre-eminently those of an artistic poetry. His ability for vibrant and musical manifestation was attached to rigorous self-discipline, and to endurance which endorsed nothing to sally from him waiting till it had been sophisticated to the highest realization that he was competent of production. Discussing Tennyson's poetry, Harold Bloom remarks, "And his law of pure and flawless workmanship, as Matthew Arnold defined, the artistic quality in poetry embraced far more than language: the same instinct controlled his composition in the larger sense" (84). This remark is applicable to Rokunga for the same instinct influenced his symphony and artistic quality in his use of metaphor is seen in due subordination of element, in the delivery of sunny and dimness, in the happy and distinct use of embellishment. There is no doubt that Rokunga will be remembered more as an artist than for anything else.

Rokunga has an occasional power of painting, as if in a thunderbolt, a precise picture in word or axiom. He can create an excellent illustrative effect for atmosphere often pinnacle in a solitary world. He creates beauty in a humble whack. His masterly strokes are highly allusive by which the representation clearly rises before the reader's mind. His skill in use of metaphorical words really enhances his texture and consistency. His poem has metaphorical significance in that various objects and situations described in it are suggestive of a deeper meaning. It is by the use of metaphor that Rokunga reveals the full significance and deeper meaning of particular situations and events; and reveals the hidden and deeper meaning; and widens the scope, and the full implications of his propositions are brought about. He uses metaphor to represent pure sensation, feelings and emotions.

His metaphors in his poem, "Bethlehemah Hmun a Awm Lo" is one of the respectable instances to epitomize Rokunga's metaphoric technique drawn from spiritual experience are clues to his fervour earnestness to propagate the Gospel, to discourse or prophesize the love of God; he thus sings:

Hmanah Eden huanah nunna kraun hlu kan hloh kha,  
 Tunah Lalpan min chharsak leh ta;  
 A tawngkam chhuak hmangaihna, riangvai min hnemtu,  
 Vanparh arsi aia engmawi Lal duhawm hi (18-21)

The Life-Crown we lost in the Eden Garden long time ago,  
 Now the Lord recaptures it;  
 His voice that relieves afflicted is love,

## Pleasing Lord is brighter than morning star (18-21)

It may be said that the main theme of the whole poem, though the quoted lines lie in the fourth of sixth stanza or cantos, is underlying in these lines. The devotional note is quite pronounced in this poem and the metaphors were drawn from the poet's spiritual experiences. It is obvious that Rokunga strictly adheres to the Bible story in tracing the fall of man and its sequel. From the theological point of view, it is quite acceptable and conventional. Christians will have to live a holy life and will have no fault to find with it. But if his poem is deliberated as a creative exertion, parallel and corresponding to Christian motive, an artistic value might be discovered in it as well; and it has a profound interest independently of or rather dissociated from the machinery from which the symbolic metaphor evolves.

The metaphors, *Eden huanah ... kraun ... hloh* (loss of crown in the Garden of Eden) overtones the fall of man, of casting away from Eden's Garden, loss of Paradise. Adam and Eve lived a blessed life in the Garden of Eden; and were given full freedom to enjoy everything that was there in Eden Garden, except that of eating the fruit of the Tree of Knowledge. But guided partially by inquisitiveness and fairly by the cunning and persuasive deceit of Satan in the form of serpent, Eve harvested a fruit from the Tree of Knowledge and ate it that had strictly been forbidden by God and sternly warned them that act would surely lead to their death. Despite a firm forbidden, Eve also asked Adam to taste the fruit of the Tree of Knowledge. This was the first act of sin, a transgression of God's command that caused loss of *nunna kraun hlu* (loss of Life-Crown), forfeiting a blissful live with the union with God. As a reprimand for this sin, Adam and Eve were debarred from the Garden of Eden and their descendants, all human being, was subjected to death. This could be contemplated apparent, if it is engaged to suggest that the poet's purpose was to denounce Satan, contained by the

doctrine of Christian tenets. The intellectual assertion of the poet is comprehensible that actual ecstasy lies in salvation all through Christ; and the relevance of this conspiracy of evaluation to Satan is equally clear, specifically as the poem traces back the story by using the form of epic simile-like: he is seen sinking lower in the moral scale, until his final success concurs with his final defeat by the birth of Christ and finally of his crucifixion on the cross and his resurrection. The clandestine of Rokunga's poetic excellence remains accurately in his ability to transform the code of belief and intellectual notions into insistent sensation; and that sensation is sustained all the way through the poem. The fall is an act of defiance, and the accomplishment of the poem is consequently about who is to obey, or refuse to comply. Rokunga makes conformity as an emblem of faith, of the state of secret truth from which the poem springs out, and toward which it escalates and tramps. Eve transgresses God and Adam in order to obey the Serpent and her own inclination. Adam disobeys God at his own cause, when he abides by Eve, convinced partly by curiosity and honestly by the scheming deceit of Satan, reaped a fruit from the Tree of Knowledge, whom clearly foretold that act would surely lead to their death.

The symbolic metaphor *Lalpan min chharsak* (Lord recapture it) undertones the restoration of Eden garden's lives, the lives of intransience, the lives of happy union with God, and to the regain of Paradise. The theme of this stanza naturally entails the story of Satan's revolt against God, the insurrections of paradise and of world; revolution against the Highest King, nurtured by the premier order of created beings; and the overthrow of Satan and his innumerable soldiers, their kicking out from Heaven; and the incarnation of God's son, Jesus Christ, on earth for man's salvation from sin and his restoration of God's forgiveness. This is the melody of reciprocated concern. This includes every man of every faith and of nation. His subject is the fortune



of all humankind; the creation of a new race of rational beings, their reinstatement to aspiration and harmony, their unique ecstasy and innocence, their forfeiture of intransience. And again, the symbolic metaphor, *A ʔawngkam chhuak hmangaihna, riang vai min hnemtu* (His voice is love that relieves afflicted) traces sense of quality of the Lord, his intense love and the solace of his tender care; and *Vanparh arsi aia engmawi* (brighter than morning star) connotes succour, relief and comfort, and of God's supremacy.

He uses such metaphors to magnify the importance, delightful, pleasurable and amusing of Christ, the redeemer; it represents the degree of redeemer's love and his sacrifice in the heart of the captives or afflicted. It signifies that the Christmas and the Christ himself have been adored and occupies most important scene, it is warmly well-come; and it represents situation, events and feelings. His treatment of the metaphor is a descriptive transference of one situation to another; the vehicles are transferred to the tenors. It is a subsidiary distinctive intellectual operation to converse truth; and is a deviation for special rhetorical poetic purposes. While certain number of his other poems is a subject of theory or conjecture as to their basis, some are from his self-personal spiritual associations.

His poem, "Ka Pianna Zoram Nuam" is a good example to illustrate Rokunga's management of metaphor; he thus sings:

Doral lian chhumpui zing a kian hun chuan,

Rualduh kan ʔhen takte nen khanin;

Hlim leh lawmin kan insuih khawm leh ang,

Zoram nuam ka pianna ram ngeiah (17-20)

When the melee's fog has gone,  
 With all the departed bosom friends,  
 We'll join together rejoicing,  
 In Mizoram, my birth place (17-20)

The symbolic metaphor *chhumpui* (fog) signifies disillusionment, despair, fear and anxiety under the war; and the source domain is war, of the World War-II; and the target domain is the society, the life of the people upon which the poem is being sung. The vehicle implicitly highlights the tenor, the condition under the war. It is a projection and an abstract mapping of the state of war that causes disillusionment, despair, fear and anxiety. The hope has been frustrated and the economic recession or depression, social unrest and political rivalries and tension that followed, added to the misery of the common people. Life is a mess and chaotic; the mood of the community consists of a deep-rooted cynical despair, utters disillusion and great restlessness; the threat of war breeds anxiety to the populace.

The established codes of sexual morality underwent a great change under the war, and there was a general laxity in sexual behaviour. Rising costs of living, free mixing of men and women that led to sexual relationship outside marriage provided a further impetus to free enjoyment of sex. The rise of a newly-rich class of society was another feature of the social scene of the interwar period. These people were seekers after sensual pleasures and tried to evade the ugly realities of the contemporary world. It was a diseased and decadent society marked by a decline in moral and spiritual values, indulgence in frivolous enjoyment of luxuries, tension bred by the racial, national and communal conflicts and anxiety bred by the uncertainty of a future clouded

by the impending war. The people at this time had a tendency to escape from existing reality into an artificial world of superficial gaiety. The vehicle presents the atmosphere of war and showed people's tendency, the barrenness of life, loneliness, despair, relentlessness, guilt, fear and anxiety felt by men in war; it has recaptured the social scene of war-time, portrays the realistic situation by this implicit comparison that light has gone under the fogginess.

William Wordsworth says, "the Poet is chiefly distinguished from other men by a greater promptness to think and feel without immediate external excitement, and a greater power in expressing such thoughts and feelings as are produced in him in that manner" (17). Rokunga, the poet too, possesses a distinct poet's powerful feelings over the declining morality of the city; and expresses promptly her ethical ugliness and urges her to rise up from her fall. He has a clinical attitude to the society of his time; and endeavours to diagnose, cure or establish its various ills and to find a medication for them; just after the projection of fogginess he expresses a healing touch in the next two lines of the same stanza, and thus nurses back to heal and plays music of reunion; he thus sings:

Rual duh kan ÷hen takte nen khanin;

Hlim leh lawmin kan insuihkhawm leh ang (17-18)

With all the departed bosom friends,

We'll join together with rejoicing (17-18)

He attempts to restructure the public's tendency to ignore the fact of war by remaining absorbed in the joyous atmosphere of the accustomed to social gathering where lights

must never go out, the music must always play; and has celebrated the instruments of reunion rejoicing. He, therefore, purposefully uses metaphor of *chhumpui* (fog) to force the reader to consider the atmosphere of the event under which light has gone out and to consider the ecstasy of reunion after long separation. The comparison is vivid and apt with the atmosphere under which the song has been sung.

P.B. Shelley says,

But poets, ... are not only the authors of language and music, of the dance, and architecture, and statuary, and painting; they are the institutors of laws, and the founder of civil society, and inventor of the arts of life, and the teacher who draw into a certain propinquity with the beautiful and the true that partial apprehension of the agencies of the invisible world which is called religion (105).

This comment is applicable to Rokunga, for he too, formulates legislation that has to be followed to live honestly and attain to prosperity.

His use of metaphor *chhum* (fog or mist) is found in his poem, “Aw Ka Ngai Che Lalpa” as well. However, in this poem, Rokunga skillfully treats metaphor *chhum* (fog) as a deviation for special rhetorical and poetic purpose to force the reader to consider death in an unusual relationship. The use of metaphor *chhum* (fog) clearly reveals that it is one of Rokunga’s never failing resources in creating the suggestiveness and melody of the line, and he has scores of them.

His poem, “KanTlang Ram a Zo Thiang” is another good example to illustrate Rokunga’s metaphoric technique which enriches the consistency of his verse; in the chorus of the third stanza, he uses metaphor *par* (flower) in two places but serving the same purpose; he thus intones:

Mahse, i te Karin ka par mawi a chuai ta,  
 A tlang bawmtu tlawmngaihna Zonun par;  
 Mahse, rinna tlangah beiseinain min bia,  
 Beidawng lo leh zam lo turin min ti (17-20)  
 My beautiful flower withered within a spell,  
*Tlawmngaihna*, a natural flower Zo life;  
 But talk on Faith Mountain enliven hope,  
 I'm told not to loss hearts (17-20)

*(Tlawmngaihna-* is a Mizo famous word spoken every day which may be same with chivalry and voluntary. It includes self-sacrifice, self-denial, unselfishness, bravery, boldness, independence, and good reputation, diligence, helping and pleasing others voluntarily. It is often used to synonymous with Mizo, *Mizo takin* (Mizoly).

The comparison here is implicitly gaudy and very appropriate transference as a deviation for special rhetorical and poetic purpose to push the reader to consider *par* (flower) in an unusual relationship. He proudly compares the social life of Mizo with striking flower that pleases and thrills its suckers. The sucker relied onto flower as it pours out honey to them, so also poverty stricken and widows relief on what he called *Zonun par* (flower of Zo life) which is distinctly characterized by *tlawmngaihna* (chivalry). The poet calls it natural flower for *tlawmngaihna* (chivalry) is inherent in Mizo society since they transformed into a group or rather as a social being. The poet is wailing as he sees such beautiful flower is in its withering trend. The same lamentation is expressed by Zirsangzela Hnamte, in his poem, "Zonun Mawi;" and he thus cries, *Ṭap ṭapin ka au ding zo si lo* (I cannot hold on even endless bawling L.7). But Rokunga

soon found consolation which is borne by his clinical tendency that makes him able to sing; he thus resonances:

Mahse rinna tlangah beiseinain min bia,

Bei dawng lo leh zam lo turin min ti (17-20)

But talk on Faith Mountain enliven hope,

I'm told not to lose hearts (17-20)

His healing touch announces that if the flower fades away for the time being, but it will soon bloom again with embellished colours or characters and flourish all over the land. He directs the mind's eyes of the reader towards the faith mountain where a flame of hope never goes out as he himself was told not to lose hearts. For a number of his metaphor possesses a healing touch, if someone categorized him among the 'Masters of Metaphor,' it seems, it would be no lack of citation from his poems, for metaphor is seen abundant in his poems.

His unique metaphor, *ziahzam* (physique) is seen in his poems, "Hmeichhe Ṭha Chu;" he thus sings:

I kungpui leh i zung zamin,

Ṭhatna khurpui tui ang an dawn;

I ziahzama vanram a lang (25-27)

Your main stem, trunk and roots,

Drink water from fountain of honesty;

Your conciliatory disposition shows the lives of paradise (25-27)

In these lines, Rokunga uses the symbolic metaphor *ziahzam* (conciliatory disposition) to implicitly compare the noble character of a good lady with that of heavenly hosts.’ It undertones a replica of heavenly life can be enjoy during earthly lives. The metaphor, by the poet’s master artistic skill produces the lives of reverie, a mystic rapture is transcended.

The same metaphor *ziahzam* (conciliatory disposition or physique) is also found in his poem “Boruaka Ka In” in which he skilfully exhibits a master’s treatment of metaphor not less than his dexterity mentioned in the above; he thus sings:

A ziahzam leng tui ang nem mah se,

Hneh hlen thei reng an awm si lo va (9-10)

Though her disposition is soft like water,

Nobody can claim permanent defeat (9-10)

In this poem Rokunga uses the symbolic metaphor *ziahzam* (disposition) to signify the noble character that can never be defeated or can never withered. It is an implicit comparison between two incongruent things; and it is an idea translation into a statement of literal similarity without loss of logic content, the information it converts. The rationale, it seems, is to direct the reader to see a thing in an unusual relationship.

In his poem, “Kumhlui Ngaihawm,” Rokunga masterly handles metaphor *chatuan khawvar* (eternal dawn); he thus amuses:

Kum hlui mual liam chung Pathian ruatsa reng hi,

Par angin vul lai niawm mah se,  
 Kum thar kanti, kum hlui a chang leh si thin;  
 Engtikah chatuan khua var ang maw? (1-4)

Passing of year is God's plan,  
 Though there is bloom days like flower;  
 We called it New Year but turns old,  
 When will eternal dawn come? (1-4)

Following Mark Turner's concept of metaphor (24), Rokunga replaces vehicle to source domain and tenor to target domain; here, a transient earth is a source domain and the lasting rapture is a target domain. It is intended to direct the mind's eyes or the reader to consider a thing in an unusual relationship. It is submerging metaphor for it is abstract adjectival phrase; and is the representation of pure sensation, feelings and emotions or the poet's apprehension of the transcendental, mystic rapture. He compares the happy mood on New Year with *chatuan khawvar* (eternal dawn) in which the bliss is at maximum, everlasting, and mystic rhapsody is transcended on which all past miserable were gone and forgotten. It is seen that Rokunga is intimately concern with his age; his poetry reflects its dominant moods and tendency on New Year and forget the past unhappiness such as despair, tension, anxiety, sickness, disintegration and decay. It also bounds in the element of experimentation that marked the literary activity around him. The various forces at work in his time have had an impact on his poetry. The metaphor *chatuan khawvar* (eternal dawn) is subsidiary distinctive intellectual operation to communicate the poet's tendency towards bliss or mystic rapture.



His poem “Durtlang Damdawi In” is also an illustrious poem which exemplifies Rokunga’s metaphoric technique in which he competently exhibits poetic magnitude; he thus praises:

Ka sawi tawk thiam zo lo,  
 Ka hril tawk thiam zo lo;  
 Damna tuihnar run in pui khi,  
 Vanin malsawm rawh se (13-16)

No word enough to explain it,  
 No song can tell it undoubtedly;  
 The home of healing spring above,  
 Let the heaven bless it (13-16)

(*Durtlang* is one hill on which Hospital had been established by the Welsh Missionaries)

Here the poet, with poetic ability transfers an object, the hospital, to another object, the healing spring. It is an implicit comparison between two disparate things; and it is a translation into a statement of literal similarity without loss of cognitive content, the information it converts. The purpose is to oblige the reader to see a thing in an unusual relationship. The metaphor *damna tuihnar* (healing spring) connotes to the main function or activities of the hospital. It helps physical sickness and the sick of his mind to be in a state of stability, secure, at ease, sufficiency, protected, assured and make safe. He implicitly compares the hospital with healing spring; it is a projection and mapping across conceptual domain, a cognitive mental process. It intends to suggest,

intimate or lead to notice a deviation for special rhetorical and poetic purposes, a descriptive intellectual operation to communicate the similarity with or the truth.

His poem, “Chunnemi” is another good example to illustrate Rokunga’s metaphoric technique; and this poem is impregnated with metaphors of the vehicles like *varparh* (morning star), *chhim thlipui* (south storm) and *beramno* (lamb) which brings to light a brighter picture of the tenors; he thus sings:

Run in chhungah chhim thlipui a lo hrang e;

.....

Aang sen huam mai thin e, run chhungah,

Run in chhung beramnote an tlan del del (10-16)

Fierce south storm blowing inside the house;

.....

Always uses to roaring inside the house,

Lambs in the house run with fear of hers’ (10-16)

While discussing Yeats’ metaphor, Cazamian asserts, “With Yeats, the affinities of temperament have been at work exercising a secret magnetism on the rich fund of suggestions stored...harmonized with the delicacy of subtle art” (448). So, it is with Rokunga that the affinities of temperament have been at operation implementing a secret magnetism on the full suggestions stockpiled and synchronized with the elegance of delicate art. His treatment of metaphor makes his poem remarkable among his other

poems. The poet by his treatment of metaphor discusses the tender mother and highlights a real picture in the first, fourth, fifth and in the chorus; whereas he discusses the opposite mother in the second and third stanzas. His treatment of metaphor here also clearly depicts the real picture of bad-tempered mother.

In the first and second line of the fifth stanza, he compares tender mother with *varparh* (morning star); he thus sings:

Chawimawiin awm zel ang che, chun nunnem,  
 Khuavel entu varparh arsi eng mawi chu (21-22)

Tender mother be remained adorned,  
 A morning star that enlightens the world (21-22)

The metaphor here is also a subsidiary distinctive intellectual operation to communicate the real sense, and to lead the state of mind's eye in the direction to consider a thing, the tender mother, in an unusual relationship. It intends to suggest, intimate or lead to notice a deviation for special rhetorical and poetic purposes, to communicate the similarity with or the truth. The comparison is implicit that tender mothers can change the entire atmosphere in the family as a whole like the *varparh* (morning star) does. When the *varparh* (morning star) appears, it signifies dawn and the darkness of the night goes out, the bewilderments such as despair, tension, anxiety, sickness, disintegration and decay vanished. It implies that a blessing day starts; at the same time, a tender mother is also blessing for the family in particular, she is a blessing to the entire society in general. When the tender mother comes up, all the anxieties and

problems in the family are solved. So, the comparison is vivid and suitable to highlighting the importance of mother in the family; this has really enhanced the reliability of his verse. His treatment of the same metaphor *varparh* (morning star) is also seen in his poem, “Bethlehemah Hmun a Awm Lo” which makes more apparent his propositions. In this poem, Rokunga transfers the son of Lord to *varparh* (morning star) by his subsidiary distinctive intellectual operation to communicate his objectives, and to lead the state of mind’s eye in the direction to consider the son of Lord in an unusual relationship. This has been found in the fourth line of the fourth stanza; and compares tender mother with *varparh* (morning star) to emphasize the focal point, the importance and value of good mother for the entire family on whom vested prosperities, happiness, glory, and blessing that can be enjoyed not only by the family members but also by all their neighbours and entire society.

As already pointed out, it is a poem of suggestions stockpiled and synchronized with the elegance of delicate art, embedded with metaphor. The poet demonstrates his mastery in the use of metaphoric figure of speech. Besides the metaphor *varparh* (morning star), other metaphors which equally make his poem attractive and enhances the consistency of his poem are *chhim thlipui* (south storm), *ang sen huam* (uses to roaring) and *beramnote* (lambs) which clearly depicts the real embodiment of petulance mother which is a reverse character to tender mother; and the innocent children who are frightened and run at the shout of the spleen mother. He implicitly compares petulance mother with dreadful and damaging south storm that breaks branches of trees and even the human residence; makes the atmosphere dreary and mind-numbing. His treatment of metaphor *chhim thlipui* (south storm) forces the reader to consider the character of petulance mother in a bizarre relationship. He said that most regretful is mother of bad temper; by a mastery treatment of metaphor transfers the angry mother shouting to a

wounded tiger roaring, and forces the reader to consider a thing in a strange relationship and put them in sympathetic mood. He compares the splinter mother with fearful south storm, the damaging south storm blowing inside the house endlessly; it's breaking doors. The comparison of the fierce mother's raging with endless storm is very apt, suits the atmosphere of the family, the situation under which the poem is being sung. When angry mother shouts, even the father's mood off as well; it is not a situation for hearing laughter sound, but ravaging sound of anger. A raging mother of her indignant roaring is compared with a rage of wounded tiger roaring to frighten its enemy or its prey. The poet adds that children inside the house are frightened; and he implicitly compares with lambs running in fear of tiger's roaring. It is transference of vehicle to the tenor; and it enhances the function of the poem for it quickly draws the attention of the readers. While looking the angry mother's image, suddenly appears fierce south storm damaging a lot of things; and at the same time appears angry wounded tiger roaring to threaten its enemy or its prey to compliance; while looking the image of lambs running in fear of tiger's roar, suddenly appear children inside the house keeping quite in fear of angry mother. Therefore, the management of metaphor enhances the poetic effect. Terence Hawks asserts:

The effect of metaphor properly' used is that by combining the familiar with the unfamiliar, it adds charm, and distinction, to clarity. Clarity comes from familiar everyday words, the proper or regular class of terms used by every day in conversation. Charm comes from the intellectual pleasure afforded by the new resemblances noted in the metaphor, distinction from the surprising nature of some of the resemblances discerned. The proper use of metaphor also involves the principle of decorum. Metaphors must

be fitting in keeping with theme or purposes. They must not be far-fetched or strange, and should make use of words which are beautiful in themselves (9).

This statement is very apt to Rokunga's handling of metaphor in his poem of "Chunnemi." His use of language and the object compared is suitable and appropriate; and the vehicle, damaging south storm, hypothesizes an explicit condition of the tenor, the sulky mother. The reader is helped to understanding the first object by reading the second object transferred by the metaphor.

His poem, "Hmeichhe Ṭha Chu" is another good example to illustrate Rokunga's metaphoric technique that poses his poem at seen or read; he thus sings:

I ṭhatna zung zam ka chhiarin,

Ka tan lallukhum i lo ni.

.....

Chhung tan lal maicham rawngbawlin,

Thianghlim, zahawm min zirtir ṭhin (19-24)

When I count your righteous roots,

You are most precious crown for me

.....

Serves the Lord's altar for the family,

Taught me honesty, rectitude and dignity (19-24)

The treatment of metaphors *lallukhum* (crown) and *lal maicham rawng bawlin* (serve the Lord's altar) is a departure from the literal or statement to serve as a condensed implicit comparison between two disparate things; it is a translation into a statement of literal similarity without loss of cognitive content, of information it conveys. A comparison of good wife with crown has a biblical allusion, which read- "A wife of noble character is her husband's crown" (Proverb 12:4). The poet here implicitly compares a noble wife as the crown of a king. It implicitly compares between two disparate things to translate into a statement of literal similarity without loss of cognitive content. The metaphoric expression is appropriate to describe a good wife for in her depends the movement, prosperities, renown or defamation of the family. His treatment of the metaphor *lallukhum* (crown) is a projection and mapping across conceptual domain. The referred to Proverb tells us that a noble wife is her husband's crown for she is worth far more than rubies or jewels because she brings him good rather than harm; works all day for up keeping of the entire family, she works with eager hand, concerns family's clothing, she does not lose a single time but works all day and night. The poet's treatment of the metaphor, though some may opine as Petrarchan metaphor of poetic exaggeration, is a deviation for special rhetorical and poetic purpose. It leads the reader's vision in the direction to see things at its best. The metaphor *Lal maicham rawng bawlin* (serves in the Lord's altar) has been drawn from the poet's intimate religious or spiritual experience or apprehension of transcendental, of the obligation of man to see the supremacy of the divine, and a submission to the Supreme Being.

His poem, "Thuhritlu Jubili" is another decent example of Rokunga's metaphoric expression in which the vehicle, the shepherd appraises the value of the tenor, the preacher with elevated adoration; he thus vocalizes:

Nang, Thuhritu leh berampu,  
 Khawngaih leh thutakin,  
 I beramnote chawm ang che;  
 Hlauhawmah veng fo la,  
 An tan I nunna pe ang che (21-25)

Thou, preacher and shepherd;  
 Feed thy lambs with truth and graciousness,  
 Protect them from appalling,  
 Bestow thy life for them (21-25)

The two metaphors such as *Berampu* (shepherd) and *beramno* (lambs) are corresponding metaphor enliven each other. The poet, by using metaphor, symbolizes *thuhritu* (the preacher) as *berampu* (shepherd) who leads and looks after his flock of sheeplie them down in the green pasture and leads them beside quiet water and restores their souls; the shepherd who guides his flock of sheep in the path of righteousness. Likewise, the preacher also leads and guides his men in the passage of uprightness, morality and rectitude, give spiritual drink to quench and fill their thirsty, gives them spiritual food, the real food; if one eats once, he will no longer feel hungry. And also, the poet compares the church men with lambs, who needs the guidance and protection of the shepherd, and behaves according to the teaching of the shepherd. It has a biblical reference that Jesus Christ called himself the good shepherd (John 10:11); and men are God's flock of sheep (Psalm 100:3). His treatment of metaphor makes the poem remarkable and demands the reader to explore his notion.



His poem, “Pathian Hmangaihna” is another first-rate example to exemplify Rokunga’s metaphoric technique in which he draws his metaphor from natural phenomenon commonly available and seen in day-by-day experience of everybody; he thus reverberates:

Chutiang hmangaihna luipui chu,  
 A luang chhuak ka ram thlengin;  
 Ka thinlungah hla mawi min pe,  
 Lawm hlain ka luang liam ta (13-16)

Such river of love,  
 Flow up to my land;  
 It imparts striking song in my heart,  
 Songs full of gladness overflow me (13-16)

Here each of the two elements in a metaphor *luipui* (river) has associated commonplaces, consisting of the properties and relations that commonly attach to the object (river). The poet uses the metaphor *luipui* (river) to force the reader to consider God’s love in an unusual relationship; it serves to understand the depth of God’s love, the system of commonplaces associated with the subsidiary subject (river) which is equivalent to I. A. Richards’ “vehicle,” interacts with the system associated with the principal subjects (God’s love) equivalent to Richards’ “tenor” (259) so as to filter or screen the system, and thus affect a new way of perceiving and conceiving the principal subject, the vehicle and the tenor demand to explore God’s love. This process, by which a complex set of associations, serves to select and reorganize a second set, what Black claims “distinctive intellectual operation.” The metaphor creates the similarity, and the

main function of metaphor *luipui* (river) is to communicate truths; the truths that the love of God is colossal like river; its depth cannot be measured, its width and length also beyond measurement. So, the metaphor *luipui* (river) clearly communicates which cannot be communicated by other means; and the metaphor is to warn against its intrusion into rational discourse, to insinuate to the reader the transcendental and move the passions, and thereby to clearly understand the greatness of God's love.

His metaphors in his poem, "Van Miten Zai An Rem" are clue to his earnestness to prophesize the love of God which has been implicitly compared with ocean; he thus resonates:

Hmangaih tuipui a fawn,  
 A kuang a fawn liam e;  
 A liamin piallei a bualin,  
 Van mitten zai an rem (9-12)

Ocean of love is waving,  
 Overflowed its course;  
 It bathed the earth,  
 The angels resonate a song on it (9-12)

The devotional note is well-defined in this poem and the metaphors were drawn from the poet's spiritual experience. The function of metaphor *hmangaih tuipui* (ocean of love) in this poem is same with the function of symbolic metaphor *luipui* (river) in his poem, "Pathian Hmangaihna," but here the metaphor emphatically expresses God's love. The poet uses the vehicle *luipui* (ocean) to force the reader to consider the tenor,

the love of God, in an unusual relationship; and the comparison is Petrarchan conceits in nature. Just after the metaphor squeezes out God's love as colossal as ocean, without breaking any moment, he, in the second line, resonates that the love river overflowed its course which bears a cute Petrarchan conceit or metaphor. He implicitly compares the amazing love of God with ocean, the profundity of which cannot be gauged; the volume cannot be quantified, its width also beyond dimension, its length also infinite. This has really augmented the consistency of his poem. These two poems reveal his command over the poetic technique, the use of metaphor. Thus, we find that Rokunga's poetic art is enriched by his stylistic and technique skill, his metaphorical dexterity and his mastery of various kinds of verse and techniques. In discussing Auden's poetry, A.S. Collins remarks, "He certainly opened up fresh possibilities in poetic expression to his contemporaries" (58). Rokunga's metaphor, in his exhibition too, initiates fresh possibilities in poetic expression to his colleagues and paves ways for his successors.

His poem, "Khawvel Nite An Kiam" is another respectable instance to epitomize Rokunga's metaphoric technique in which he draws metaphor from spiritual experience; he thus utters:

Hnathawktute chu an tlem vangin,

Lalpa buhte chu an lo ngui zo ta e;

"Nakinah" tia kan la khek chuan,

Khawvel nite hi an eng a reh thuai ang (13-16)

For the reapers are insufficient,

The Lord's rice is being over-ripe;

If left to be done for tomorrow,

Earthly days' light will go out soon (13-16)

The metaphor refers to the bible, Jesus Christ's parable which thus read, "The harvest is plentiful, but the workers are few; therefore, ask the Lord of the harvest to send out labourers into his harvest (Mat. 9:37). The first two lines of the first stanza of this poem are rooted in the above quoted parable spoken by Jesus Christ in which Jesus called the believers as rice to be harvested in the field. His treatment of metaphor *buh* (paddy stalk) and *ngui* (over-ripe), the vehicle makes the tenor clearer; and his theme is made clearer by his management of metaphor. Though the themes of some of his poems were covering not religious life rather social life, Rokunga was by nature, a deeply religious man; he was an ardent believer in God and in the divinity of Christ; he had a very powerful diligence strain in his temperament; and he led an enthusiastic and morally elevated life; and what more is he saw God everywhere. In most of his poetry we find him expressing a fervent belief, and invoking the deity whom he was determined to serve. He was certainly inspired by spiritual experiences or communion with Holy Spirit; and his faith always triumphed over his earthly suffering or negative impulses. Rokunga is the author of what is predominantly devotional poetry. The devotional element is conspicuous in a large number of his poems. In some of his devotional poems he makes a complete surrender of himself to Christ. He elects service, the service which is conducive to spiritual contemplation. Likewise, he vows to serve for the kingdom of Christ. The poem shows certainly the diligence and enthusiasm to finish or rather to continuing the mission. Here the object is not to mourn the loss of human lives, but to give us a picture of the poet's own spiritual vicissitude and commitment and to interpreter the over-ripe of the harvest as an impending second coming. He expresses his feeling of adoration towards the duties; it expresses Calvinistic view of God and Christ. The poet metaphorizes the believers as rice or harvest which is over-

ripe, appealing his fellows to be in service of harvesting for Christ otherwise the golden sheaf of rice will fall off. The symbolic metaphor *nite an kiam, an eng a reh* (days' light will go out) denotes the eagerness and hasty in harvesting. His metaphoric technique clearly highlights the religious trait inherent in him.

Another example of Rokunga's metaphoric technique is his poem, "Aw Isu Mi Kai Ang Che" in which he compares the earthly life of believer with the voyager's life that face waves of sea or ocean; the whole stanza is a descriptive transference of one event to another; he thus sings:

Dam lai tuipui Galili,  
 Tui fawnin mi khuh mah se,  
 Ka chhungah van Lal a mu,  
 A tawk e Lalpa, Nang nen (17-20)

Had I been covered by the wave,  
 Of the Lake Galilee,  
 Sleeps within me a heavenly King;  
 Oh Lord it's pleasing with you (17-20)

The metaphors were drawn from the poet's spiritual or religious experience; and referred to the bible, the adventure of Jesus with his disciples at Lake Galilee on their way to preaching the Gospel which read, "a furious squall came up, and the waves broke over the boat, so that it was nearly swamped. Jesus was in the stern, sleeping on a cushion. The disciples awoke him and... he got up, rebuked the wind and said to the waves, 'Quiet! Be still!'" (Mark 4:35-39). It is a descriptive metaphor, comparing the life of believers with the adventure of Jesus and his disciples at Lake Galilee. Under the

cover of furious storm his disciples doubt of their boat might capsize, and losing their life. But there is nothing to fear for Jesus, the king of king is inside the boat along with them. Of course, facing storm at sea is fearful and helpless, and doubt of losing life is sure to haunt the voyager; but the presence of Jesus reassured their doubts. Like that a fearful storm may come up during your journey in this world, the poet reassures and pointing toward a consolation that sleep within him is a heavenly king, there is nothing to worry; he consoles himself and thanks God for his solace, and thus utters, *A tawk e Lalpa, Nang nen* (Oh Lord, it's enough with you). It is a subsidiary distinctive intellectual operation to communicate the truth, the presence of king of all creation and descriptive deviation for special rhetorical and poetic purpose. It implies a complete surrender to Christ and a complete or strong faith that leads and guides the life of believers while approaching eternal home from this earthly life, living together with the storm of devil that may come up within a minute or go side by side. This has clearly revealed the poet's conducive to spiritual contemplation. Like his others devotional poems, we find in this poem that Rokunga expressing a stern belief in God and in Christ and invoking the Deity whom he is determined to serve. He is certainly assailed by spiritual doubts and he suffered torture on this account like the wave tortured who were on boat, but his faith always triumphed over his negative impulses. In response to the call of God, the poet let him dwell in his heart and says *Ka chhungah van Lal a mu* (Sleeps within me a heavenly King) which consoles and solaces him that his fear has gone; his wants has been fulfilled. It refers to Bible which read, "The Lord is my shepherd; I shall not want" (Ps 23:1).

Rokunga's devotional element is conspicuous in a large number of his poem in which he exhibits poetic aptitude in the use of metaphor. He uses metaphor as a sophisticated weapon to constrain the reader to consider his messages in an unusual

relationship. His poem, “Bible Thianglim” is another good example that he is the author of what is predominantly devotional poetry; he thus resonates:

Pathian thuruk vanin a puan,  
 Hriatna kawng a rawn hawng;  
 Tupawh a lut apiangte chuan,  
 Vanram ro phum an hawn (11-14)

There’s a revelation to know  
 The proclamation of God’s secret;  
 Everybody who enter into it,  
 Take home the heaven’s hidden treasures (11-14)

Here also lies a biblical reference, of Jesus parable in which Jesus compared a secret of eternal life with hidden treasures in the field. He compares the secret of God’s proclamation, the salvation with the hidden treasures. It is possible for everyone who likes to own that treasures. The treatment of metaphor *rophum* (hidden treasures) is to force the reader or the believer to take into account the secret of God’s love, the secret of eternal life in an unusual relationship. It has certainly shown the sense of duty that persisted in Rokunga’s life throughout, and there is no mistaking the direction which he was determined to follow.

An appealing notion of metaphor is found in his poem “Bawng In Runpui a Bel” in which the metaphor alludes to conflict; he thus utters:

Ka thinlung ram Kaisar lalnaah hian,  
 Bethlehem tlangpui rawn din la,

I tan ranthleng rawn hung leh la (30-32)

In my heart where Caesar reigns,

Build up an adorned Bethlehem,

Assemble manger for you (30-32)

The metaphor, *thinlung Kaisar lalna* (a heart, kingdom of Caesar) signifies the conflict, the heart that rejects the saviour but overshadowed by sin. The poet sits under the cover of thick misty that outshine his conscience and goes against his own conviction edifying the poet's conducive to spiritual contemplation; and has revealed that the poet was by nature a deeply religious man. The metaphor is a subsidiary distinctive intellectual operation to communicate the truth, and affluent descriptive deviation for special rhetorical and poetic purpose. The metaphors imply a complete surrender to Christ; and a strong faith that leads and guides the life of believers while in quest for sanctity; however, living together with sin that may come up within a minute or go side by side and invoking the deity whom he was determined to serve. He had a very powerful diligence strain in his temperament; and he led an enthusiastic and morally elevated life. What is more, he saw God everywhere. In most of his poetry we find him expressing a fervent belief in God. He was certainly inspired by spiritual experiences or communion with Holy Spirit; and his faith always triumphed over his earthly suffering or negative impulses.

Here each of the two elements in a metaphor *thinlung Kaisar lalna* (a heart, kingdom of Caesar) has associated with everyone has felt, consisting of the properties and relations that commonly attach to the object *thinlung* (heart). The poet uses the metaphor *thinlung Kaisar lalna* (a heart, kingdom of Caesar) to oblige the reader to consider who reigns his heart in an unusual relationship; it serves to self-intuition; the



system of common appendage associated with the subsidiary subject Caesar's kingdom which is equivalent to I. A. Richards' "vehicle," interacts with the system associated with the principal subjects, one's heart, equivalent to Richards' "tenor" so as to filter or screen the system, and thus affect a new way of perceiving and conceiving the principal subject, the vehicle and the tenor demand to explore self's perception. This process, by which a complex set of associations, serves to select and reorganize a second set, what Max Black claims "distinctive intellectual operation" (273). The metaphor creates the similarity, and the main function of metaphor *thinlung Kaisar lalna* (a heart, kingdom of Caesar) is to communicate truths; the truths that the hearts is a colossal like a kingdom; its depth cannot be measured, its width and length also beyond dimension. So, the metaphor *thinlung Kaisar lalna* (a heart, kingdom of Caesar) genuinely communicates which cannot be communicated by other means; and the metaphor is to warn against its intrusion into rational discourse, to insinuate to the reader the transcendental and move the passions, and thereby to clearly understand the greatness of one's heart. This process, by which a complex set of associations, serves to select and reorganize a second set. It is a descriptive transference of the vehicle to the tenor by a subsidiary distinctive intellectual operation to communicate the truth. Rokunga exposes unsullied potential in poetic verbalization to his readers as well.

Another metaphor, the verb vehicle *Bethlehem tlangpui rawn din la* (Build up an adorned Bethlehem) in the 31<sup>st</sup> line signifies complete submission to Supreme Being. Though his heart was earlier ruled by sin, but the ruler has now been driven away and the kingdom is sanctified for the saviour. In his use of metaphor here indicates microcosm and macrocosm. The vehicle *thinlung ram* (heart) implies the microcosm, the world within the poet's mind; and the vehicle *Kaisarlalna* (Caesar's kingdom) implies the macrocosm of the Roman Empire which had been ruled by Caesar. The

comparison is implicit; and it intends, by poetic style, the reader to consider the microcosm and the macrocosm, a thing in an extraordinary correlation. The metaphor is a subsidiary typical intellectual process to converse the real sense, and to lead the state of mind's eye in the direction to consider a thing in an unusual relationship. It intends to intimate or lead to notice a deviation for special rhetorical and poetic intents. The comparison is implicit and entails repentance, the absolute changes of spirit to replace the king of his life.

Rokunga's poetry is manifested, besides the selection of its subject matter but by the variety and wide assortment of procedure, manner and style. As if R. G. Cox appraises W. H. Auden, Rokunga also can always be relied on interesting, lively, provocative, wide-ranging, psychologically penetrating, and technically skillful. The gifts by which Rokunga has won, and will keep, his place among the great poets of Mizo is pre-eminently those of an artist. His genius for vivid and musical expression was joined to severe self-restraint, and to patience which allowed nothing to go forth from him until it had been refined to the utmost perfection that he was capable of giving to it. And his law of pure and flawless workmanship embraces far more than language: the same instinct controls his composition in the larger sense; it is seen in the metaphoric of each work as a whole, in due subordination of detail, in the distribution of light and shade, in the happy and discrete use of ornament. There is no doubt that Rokunga will be remembered more as an artist than for anything else.

His metaphors are intimations to his passion for beauty and music. In his poem, "Rengpui Ram," the metaphor expresses his notion of beauty and music; he thus sings:

Kan Zoram nuam leh duhawm thlir changin,

A tlang mawi, a thing tin zar mawia;

Sirvate zai mawi leh lelthang di awihna,  
 Nghilhni reng awm hian ka ring lo ve (14-17)

When look out for our pleasant land Zoram,  
 Its beautiful mountain ranges and branches:  
 Sweet song of birds and cicadas plays love,  
 It's astounding to overlook it (14-17)

The symbolic metaphor, *Sirvate zaimawi* (Sweet song of birds) and *lelthang di awi* (cicadas croons love tune) signify hey days. The symbolic metaphor *lelthang* (cicada) forces the reader to oblige and to consider the sweet singer in an infrequent relationship. The sweet singing sound of cicada is accustoming to all; and by this metaphor the reader can come to the conclusion that the event was graced by the sweet sound of songsters' performance; and would know that the entertainers were as good as the natural songster. Consequently, the amiability of the songster augmented to the highest degree. His treatment of the metaphor has made his poem remarkable, and given a most graphic description of a forest scene, and an account of a cicada's joyous singing which was totally the atmosphere of the occasion. The picture of the occasion has been depicted by his treatment of metaphor *lelthang* (cicada) which strikes us not only original but also strikingly effective. The mood of the poet and of every other participant is fully accords with the metaphor; the cicada seems to be inspired by some blessed hope which is fascinating the surroundings. To communicate the truth, the real scenario of the occasion, Rokunga uses metaphor as a subsidiary distinctive intellectual operation for special rhetorical and poetic purposes. Hawks affirms,

Metaphor provides the means by which words are 'elevated' into 'living Thing', because for a word to 'live' it needs to be uttered, or at least to feel utter able; to have the impress of 'real men' upon it. ... And when metaphor reduces 'multitude to unity, or succession to an instant', it is doing what the speaking voice does with language (53).

Rokunga's metaphor too, provides the means by which words are raised to living thing directing to decorum's to have the impress of real men and reduces a huge amount to unity or sequence to an instantaneous. The symbolic metaphor, *Sirvate zaimawi* (Sweet song of birds) and *lelthang di awi* (cicadas plays love tune) endows with the process by which words are lofty into animate thing; and impresses of real staff' upon it.

Rokunga was contemplative poet and frequently employ a serious meditative and thoughtful manner of writing. What clobbers one most in his poetry is the great technical skill shown by him in it. One of his distinctiveness lies in his treatment of metaphor, and seems to have earned his poetic reputation for is masterly handling of metaphor. In discussing Shakespeare's metaphor, James Henry Leigh Hunt remarks, "The happiest instance I remember of imaginative metaphor, is Shakespeare's moonlight 'sleeping' on a bank; but half his poetry may be said to be made up of it, metaphor indeed being the common coin of discourse" (262). A good number of Rokunga's metaphors may also be ecstatic instances as well. He uses metaphor to avoid trouble understanding; as a subsidiary distinctive intellectual operation to exposetruth; as a deviation for special rhetorical and poetic purposes; as a projection and mapping across conceptual domain, cognitive mental process, replacement of vehicle and tenor of primary and secondary with source domain and target domain; and to force the reader to consider a thing in an unusual relationship. He exposes unsullied potential in

poetic verbalization to his readers as well. His treatments of metaphor clearly reveals that it is one of Rokunga's never failing resources in creating the suggestiveness and melody of the line, and he has scores of them; and his metaphor really enhances the consistency of his poems.

Rokunga is the author of what is predominantly devotional poetry. The devotional element is conspicuous in a large number of his poem in which he exhibits poetic aptitude in the use of metaphor. For example, the metaphors *Berampu* (shepherd) and *beramno* (lambs) in his poem "Thuhriltu Jubili" are drawn from his spiritual experience; and has a biblical reference in which Jesus Christ declares he is the good shepherd (John 0:11); and Church community are called God's folk of sheep (Psalm 100:3). He compares the preacher with shepherd who makes his folk of sheep lie down in the green pasture and leads them beside quiet water and restores their souls; and also, the poet compares the church men with lambs, who needs the guidance and protection of the shepherd, and behaves according to the teaching of the shepherd. His metaphor *buh* (rice paddy) in his poem, "Khawvel Nite An Kiam" too is drawn from his spiritual experience, rooted in Jesus Christ's parable.

His descriptive metaphor, *Ka chhungah Van Lal a mu* (Sleeps within me a heavenly King) is also drawn from his spiritual or religious experience rooted in the Bible, the adventure of Jesus with his disciples at Lake Galilee on their way to preaching the Gospel which implies a complete surrender to Christ (Mark 4:35-39). This has clearly revealed the poet's conducive to spiritual contemplation; and has exposed that the poet was by nature a profoundly religious man; he was an ardent believer in God and in the divinity of Christ. His metaphor, *rophumruk* (hidden treasure) in his poem "Bible Thianghlim" is also drawn from his spiritual sojourning, roots in Jesus' parable (Mat.13:44). This treatment of metaphor suffices the poet's

spiritual aspiration. It has certainly shown the sense of duty that persisted in Rokunga's life throughout, and there is no mistaking the direction which he was determined to follow.

Rokunga's treatment of metaphor reveals his clinical tendency which is predominant in his poems, for example, his poem, "Ka Pianna Zoram Nuam" by which he tries to diagnose its various ills and to find a cure for them; just after the projection of fogginess he expresses a healing touch in the next two lines of the same stanza, and thus nurses back to heal and plays music of reunion. He intends to reform the public's tendency to oversight the fact of war by remaining absorbed in the joyous atmosphere of the accustomed to social gathering where lights must have never gone out. The music must always play; and has celebrated the instruments of reunion enjoyment.

Rokunga also draws metaphors from different sources like natural phenomenon, daily association, cultural and tradition, flowers and weather to share truth that cannot be conveyed by ordinary course. His treatment of metaphor is a representation of sensation, feelings and emotions of spiritual, of love, of apprehension of earthly predicaments. His metaphor is a departure from the literal or statement to serve as a condensed implicit comparison between two disparate things; it is a translation into a statement of literal similarity without loss of cognitive content, of information it conveys. His purpose of using metaphor, on one point, is to oblige his readers to consider a thing in an unusual relationship. The gifts by which Rokunga has won, and will keep, his place among the great poets of Mizo is pre-eminently those of metaphoric technique. His aptitude for effervescent and musical manifestation was attached to rigorous self-discipline, and to endurance which endorsed nothing to sally from him waiting till it had been sophisticated to the highest realization that he was competent of fabrication. And his law of pure and flawless workmanship, as Mathew Arnold defined

the creative excellence in poetry incorporated far more than language: the same nature structured his symphony in the greater intellect; it is seen in the metaphor of each work as a whole, in due subservience of aspect, in the circulation of sunny and shadow, in the blissful and distinct use of embellishment.

His poetry reveals a world of perpetual delight and excitement. His poetry has to be read aloud if it is stately music is to be appreciated. He will find persons and things made familiar to him by his own study, but enriched and invested new significance of his poetry. The reader would meet the poet halfway, or he remains insensible to his poetry. His metaphors are corresponding and enliven each other that push the reader to think about a thing in an infrequent correlation; and revolutionize the term of contrast. His metaphors are affinities of temperament that have been at operation implementing a secret magnetism on the full suggestions stockpiled and synchronized with the elegance of delicate art. His metaphors combine the familiar with the unfamiliar enhancing charm and excellence, to clarity.

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## Chapter-5

### Treatment of Simile

Simile is one of the most distinguishing expedients of poetry. The creation of poetry is a recipe of various techniques that embraces the whole thing of its discovery; and poets create poems resultant of their association with in life, and how they deal with events and occasions; and it is the means by which the poet embodies his thoughts, feelings and emotions, and appraisal of his works. Simile is one the sharpest techniques in poetic creation which the poet uses effectively down the ages; and its applications range all the way from the rational pictures to the totality of the components which make up a poem. It is one of the most useful mechanisms by which a poet represents

sense of quality. It is an explicit comparison to present an object, person, or action which is compared with the one in hand. It is often an enhancement, an excursion or deviation, an outlet for knowledge or learnedness. It is a tool to make notions and sentiment perceptible to the reader; and to lend force to the expressions and to present various objects and situations tangible and perceptible. It is an unearthing of resemblance or correspondence between two objects or two actions in their universal character divergent or some similarity of result. Simile may be long or epic and short; and serve as decorative, explanatory.

Lee T. Lemon defines, “A simile is a comparison of two unlike-things using “like” or “as” (72). Johnson asserts that simile is the discovery of likeness between two objects or two actions in their general nature dissimilar, or courses terminating by different operations in some resemblance of effect (7). J. A. Cuddon remarks,

Simile is a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor ... where the comparison is implicit) recognizable by the use of the word ‘like’ or ‘as’ (830).

M. H. Abrams remarks, “In a simile, a comparison between two distinctly different things is explicitly indicated by the word “like” or “as” (130). S. K. Banerji says,

Simile is a parallel...introduction of an object, person, or action which is compared with the one in hand. It is often an ornament, a digression, an outlet for erudition...The common sources of simile are the spectacle of nature, the unending store of mythology, ancient history...so on (34).

A. N. Gupta defines,

Simile means a comparison or likening of two things having some point or points of resemblance, both of which are mentioned and the comparisons indirectly stated; a comparison between two unlike objects unusually using 'like' or 'as' (329).

Simile may serve as decorative, explanatory and epic simile.

### 1. Rokunga's Simile

Among Rokunga's most distinguishing literary expedients, simile is his unique artistic quality. Of course, he uses some other distinctive poetic techniques, like other poets, Rokunga communicates his meaning through his similes. Melody of his poems is produced by the recurrence of similes. Similes become stylistically significant whenever he moves in any objectives. He frequently makes use of long and short similes to produce a number of effects separately or collectively to make his notions and sentiment perceptible and lucid to the reader. By means of similes, he has put into the mouth of the readers his themes or subject matter. His similes give out Rokunga's surprising store of learning, and still more amazing range and passage of imagination. He is a thoughtful poet and frequently employs a serious preoccupied and pensive manner of writing.

Simile is not new to Mizo's poets. Even in the folk songs which were supposed to be composed at the time Mizo, in their course of migration, live at *Run* valley and *Thantlang* (One River and one place at Myanmar respectively) around 450 A.D., simile had been significantly used by the composers. To quote some lyrics:

Zo khaw val hnam chem kan chawi,

Mangngul ar ang kan tahna;

Run kuamah e aw (Thanmawia p.80)

We the Mizo warriors carry dao,

To let cry Mangngul like a fowl;

In the River *Run* valley.

The quoted old folk song highlights that simile has been one of the substantial expedients of Mizo poetry; and it has extensively been used in all genres of poetry.

R.L. Thanmawia asserts,

Since the olden time, this comparison (simile) is widespread in Mizo poetry...P.S. Chawngthu in his 36-love lyric used simile seventy-one times; and Lalzova also used seventy; ... Zirsangzela Hnamte used sixty-seven times; and Lalsangzuali Sailo used sixty-eight times...Simile evokes thoughts; and depicts the object in a new sense vividly to the mind's eye (81).

Commonly known Mizo's similes root words are - *ang* (like), *iang* (as), *bang* (like), *dungthul* (as).

Rokunga has an exceptional power of work of art, as if in a blaze, an accurate picture in word or phrase. He generates beauty in modest strokes. His masterly fondles are highly suggestive by which the picture clearly rises before the reader's mind. His poem has rhetorical significance in that various objects and situations described in it are suggestive and pictorial of a deeper meaning. His similes reveal the full significance

and deeper meaning of particular situations and events; reveal the hidden and deeper meaning, and his intention are brought to light; and his similes widen the scope; and the full implications of his thoughts are approximated. He seems to possess Keats' ability in the use of felicitous phrases. He makes frequent use of similes to lend force to his expressions and to present various objects and situations tangibly, widely and comprehensively. He often presents abstract notions and objects in a concrete form with the help of similes. It has been explored that some of his similes are decorative or literary similes, and some are explanatory and illustrative, and he also uses epic similes. While discussing W. H. Auden's poems, Tilak comments,

Another of his vivifying devices is the peculiar simile which has been called "Auden simile" for want of a better name. It is so common in his work that no other poet can possibly write even a faintly, similar image without immediately revealing his debt... Auden simile is often another means of animating concepts (102).

Rokunga's similes too, need to trace in his context otherwise his genuine meaning may possibly misinterpret. Conversing Milton's simile, B. B. Jain observes,

One of Milton's most characteristic literary devices is his use of simile...Milton frequently makes use of short and long similes to produce a number of effects severally or collectively...Milton was obliged to make his images and sentiments tangible and comprehensible to the reader by making a judicious use of similes both positively and negatively (48)

Rokunga's intimate religious experience, the habit, renewed at every moment, of submission to the mysterious transcendence of faith is a good source of his similes. The most obvious form it takes is, of course, the not obviously profound rejection of human or pagan values, for the purity of true religion. Thus, it may be seen in such moralizing comments as those on the Satan's public virtue and on the solidarity among the devils; or in the gloss which reveals as a deception the beautiful story of Lucifer's fall. St. Paul told the Corinthian that if the Greek athletes could train themselves for the race by abstinence and self-discipline, the Christians could surely do no less: for they do it to obtain a corruptible crown; but who ran to obtain incorruptible crown must train up (I Cor. 9:25). But the pattern of thought and feeling is more than merely dogmatic. There is a hidden psychological reality in the movement from pride, aspiration, or some other unease of spirit, to its appeasement in a vision of peace and joy. Many of his poems begin in such restless or roused emotion, and end in such an acceptance of the Christian hope. The poet's determination to assert the superiority of God's truth, and to be fit to assert it, is the ultimate support of Rokunga's grandeur of diction. He strives hard to say the finest things.

### 1.1. Short Simile

His poem, "Aw Isu, Mi Kai Ang Che" is a good instance to illustrate Rokunga's poetic aptitude in using simile drawn from his intimate religious experience; he thus sings:

Hrui ang ka vuan ngam lo ve,

Aw Isu, I tel lo chuan (11-12)

Oh Jesus, without you,

I dare not to hold like rope (11-12)

The simile, *hrui ang vuan* (holding like a rope) is symbolic simile connoting indulgence with the unholy and unruly earthly life; it has connotation or interference in the earthly greatness and running after comfort as if immortal man. If **one dwells** together with Jesus, life will be holy and will refrain from unholy indulgence; one could bear the prevailing temptations like greatness, comfort and luxuries if they live together with Jesus. The simile, *vuan ngam lo* (dare not to hold) literally signifies abstinence from unholy earthly involvements. It represents the full submission to Jesus; and overtone the stabilities in the companionship with Jesus.

One of his contemporaries Vankhama too, uses the same simile *hrui ang vuan* (holding like a rope) in different signification. While Rokunga's usage undertones his rejection to unholy transient but proclaims his faithfulness or submission to the Lord Jesus; whereas Vankhama's usage implies the exquisite representation of the poet's faithfulness in his love affair and the incantation to his beloved to uphold the same faithfulness. Vankhama explicitly compares the abstract love affair with playing swing. If rope of the swing break or cease to hold, it is sure the player falls and tumbling down, falling down over the precipice, roof or otherwise he hangs upon. So also, if the promise between the lover and beloved break, definitely the love affair collapse and the lover undoubtedly suffer most. The treatment of the simile signifies the poet's adoration to his ideal woman. Likewise, Rokunga too, uses *hrui ang vuan* (holding like a rope) to represent his faithfulness to God and because of that binding and commitment he thus croons, by this simile, of his rejection to transients' affairs, the unsacred or

unconsecrated thing that may hamper his pilgrimage but fully relinquishes to the Lord Jesus.

In his poem, “Lalpa Thlamuanna” he draws his simile from ocean which is Western’s imagery built from his intimate religious experiences; he thus sings:

Aw thisen, Pathian fa thisen,

Tuifinriat ang hmangaihna;

He khawvelah hian a luang tlang ta (29-31)

Oh blood, the blood of God’s son;

Love like an ocean!

That flows through the world (29-31)

Rokunga was ingenious in the choice and use of words and *modus operandi*. He uses a peculiarly loaded vocabulary comprising words and precise artistic. He uses techniques to enrich his poem and to convey various aspects of his contemporary’s consciousness. He makes use of simile to convey his ideals and at times takes much pain in selecting or coining them. The use of striking and memorable phrases and figurative expressions is a remarkable characteristic of Rokunga’s style. He seems to possess Keats’ ability in the use of felicitous phrases. He uses of various figures of speech especially simile to provide force to his expressions and to present various objects and situations vividly and concretely. He often represents abstract perceptions and objects in a concrete form with the help of simile. His simile, *tuifinriat ang* (like an ocean) is an exquisite simile to imply the greatness and vastness of God’s love. It is a simile of what Johnson says “the



discovery of likeness between two objects or two actions in their general nature dissimilar, or courses terminating by different operations in some resemblance of effect” (60).

Rokunga draws highly effective and suggestive similes from contemporary social and political life. Such similes are undoubtedly more easily comprehensible to his readers. His poem, “Ka Pian Ka Seilenna” is a good example to illustrate Rokunga’s explicit technique, and his simile *par ang* (like a flower) is familiar to all; he thus sings:

Nangmah timawitu tlawmngaih, zalenna,

Lenglai hmel entu nun dan mawite,

Tinkim dawna han thlir vel chang ni hian,

Par ang vul mawi thlir ka ning lo che (13-16)

Your noble traits *tlawmngaihna* and liberty,

Decorum that brightens youths;

When amuse in pensive mood,

Blossom like flower, I ever love to look you on (13-16)

(*tlawmngaihna* clarification at glossary)

Rokunga’s treatment of simile *par ang vul* (blooms like flower) is what Lee said, a comparison of two unlike-things using “like” or “as” (72). He compares abstract

decorum of the Mizo social life with figurative flowers. It is the discovery of likeness between two objects or two actions in their general nature dissimilar, or courses terminated by different operations in some similitude and resemblance of effect. He uses it as an explanatory simile; the two distinctly different things are explicitly indicated; it explains the cherishing etiquettes of the society under which all are equally treated with no discrimination of sex, poor or rich, beauty or repulsive, spinster living or attached to, high profile or depleted rank, all live happily like a dancing flower. The simile is the representation of the poet's natural passion for beauty. He expresses that he always loves to see the beauty of the flower, the bragging social life under which the impoverished find settlement and left no nobles' as well.

Rokunga's frequently use of simile, *par ang* (like a flower) is found in his other poems; and some are conventional decorative, and in some, they are symbolic and very active as well. Nevertheless, the use of simile *par ang* (like flower) plays the tunes of his passion for beauty; and uses it to deviate the mind's eyes of the reader to consider a thing in an unusual affiliation by his distinctive intellectual operation to communicate truth.

An exquisite simile is used in his poem, "Ram Mawi Leh Nuam" which enhances the consistency of his poem; he thus sings:

A mawi zawk e kan Zotlang ram nuam hi;

Ka thlang Sappui lenna ram iangin maw (8-9)

Our serene hilly is more beautiful;

Oh, it's beautiful like Western countries (6-9)

Here the similes *iang* (like or as) is a purposeful simile of what Johnson calls “the discovery of likeness between two objects or two actions in their general nature dissimilar, or courses terminating by different operations in some resemblance of effect” (60). The similes highlight the degree of the two objects, the compared countries and serve or represent the poet’s mind-set towards his country. The poet generally compares Mizoram with the land of *kawrvai* (non-Mizo) and posits far more preference to Mizoram; in the last line, he continues the comparison and explicitly compares with western countries by the simile *iang* (like or as). Though he calls it Mizoram far more beauty not only by its natural landscape but also decorated by modesty of social life, of their decorum, nobleness, innocence, chivalry, no discrimination of sex, rich or poor, high class or low class. Basically, there is no division of classes in the society attached to, but the poet exclaims that Mizoram is as beauty as western countries. The simile *iang* (like or as) often occurs in Rokunga’s poems. In this poem he uses the simile *puan ang sin* (wearing like a cloth L.19). The meaning of Mizo’s arbitrary simile *puan ang* (like cloth) is mainly determined by the succeeding verb. Therefore, it has always been used as *puan ang bang* (to set up as the warp of yarn for weaving), *puan ang hnawl* (reject as worn cloth), *puan ang chul/hlui* (faded like a cloth), *puan ang thar* (new like a cloth), *puan ang sin* (wear like a shawl), and *puan ang zo* (finish like a weaving) etc. Though it has symbolic significance sometimes, but it is commonly used as a decorative simile. The simile in this poem, *puan ang sin* (wearing like a shawl/cloth) represents the poet’s clinical attitude that he is often amending through his poem the declining social life. Here also by the simile, the poet urges his people to leave behind the unholy life but live with sanctified life. It is encouraging simile to follow noble life; and is an active simile taken from daily association.

In his poem, “Suihlungruala Kan Lenna Zoram Nuam,” and “Chunnemi,” Rokunga, again, uses an exquisite simile *iang* (like or as); he thus intones:

Chhung tin tan paw ber mai chu chun lung lian,

Keipui ziatial chhailai iang a lo hrang e (13-14)

The most regretful for all families is spleen mother,

She’s terrifying like a fierce wounded tiger (13-14)

The treatment of simile *keipui zia tial chhailai iang* (like a fierce wounded tiger) is explanatory simile of what Cuddon called, “a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image” (830). He compares the irritated mother with the angry fierce wounded tiger. The selection of simile, in the second stanza, *Keipui ziatial chhai lai iang* (like fearful wounded tiger) adds the odds of situation where the bad temper mother reigns. Her indignant roaring is compared with a rage of wounded tiger roaring to frighten its enemies; and on her yell panic the children and run terribly like a lamb on the roars of a tiger. The simile, *keipui zia tial chhailai iang* (like a fierce wounded tiger) clarifies the real character of a spleen mother. It explicitly depicts the atmosphere of the family reigned by pique mother, rather a step mother in which no one could sleep peacefully and abate but often use to cry covertly or behind a closed door. James Henry Leigh Hunt proclaims,

Poetry includes whatsoever of painting can be made visible to the mind’s eye, and whatsoever of music can be conveyed by sound and proportion without singing or instrumentation. But it far surpasses

those divine arts in suggestiveness, range, and intellectual wealth; - the first, in expression of thought, combination of images, and the triumph over space and time (256).

Rokunga's simile brings to the mind eye the real picture of the spleen mother's inner state. The simile is drawn by the poet's negative capability to explicitly depicts the atmosphere of the family reigned by pique mother in which no one could sleep peacefully and abate. The same simile *iang* (like) is also found in his poem "Bethlehem Par" in which he implicitly compares the kernel of the flower of Bethlehem with the manger where Jesus Christ was laid in Bethlehem. By the treatment of simile *iang* (like) the poet forces the mind's eye of the reader while looking the flower to consider the manner in which the Christ lies down. It is symbolic simile denoting the birth of Christ. In the Mizo traditional practice of the simile *iang* (like) and *ang* (as) the preceding adjective and the succeeding verb determines the meaning, the clarity and nature of the situation.

Another exquisite simile that illustrates Rokunga's dexterity in handling the figure of speech is *nau ang ÷ap* (weeping like a baby) that is found in his poem "Run Lum Nuthai" which is a good example to exemplify his masterly treatment of the simile in which he draws simile from daily association and common to all; he thus sings:

I suahsual hian ka nun a vel,

Dawn lungrukah nau ang ka ÷ap;

.....

I duhsam leng zung kai velin,

Thihna kungpui hrui ang an vuan (17-24)

Your evil lays my life on the verge of tears,

My heart cries like a child;

.....

Your wicked highest ambition act,

Grasps the trunk of death like a string (17-24)

The simile *nau ang tap* (weeping like a baby) is symbolic simile that denotes virtuousness on the one hand, and in other context, it may stand for helplessness. It is the representation of feelings and emotions experienced in the house under the reign of heinous mother. The simile is drawn by the poet's negative capability to explicitly depict the atmosphere of the family reigned by pique, rather a step mother in which no one could sleep peacefully and abate but often use to cry surreptitiously or behind a closed door. At the angry shout of the mother, children have nothing to do but cry as the mother is next to father, beyond challengeable for the children. To depict the atmosphere of the family tended by immoral mother, Rokunga uses *nau ang tap* (crying like a baby) that always disturbed smooth running of programmes. We have seen another simile in the last line, *hrui ang vuan* (holding like a rope) which is also a symbolic simile drawn from the commonly experienced by all. It connotes that she does not repent from her immoral acts that lead to death; and at the same time moral act brings happiness.

The Mizo poets always drew their similes from *nau ang* (like a baby/child) succeeded by verb of different kinds, sometimes preceded by adjective or succeeded by verb and adverbial clause that changes the meaning and its implication. For example, *nau ang tap* (crying like a child/baby), *nau ang nui* (laughter like a baby/child), *nau ang nuar* (sulking like a child/baby), *nau ang hlim* (happy as a child/baby) - are frequently used and the preceding or succeeding adverb or verbs determines the meaning of the phrases or the situation, and at the same time change its symbolic significance as well. Though the simile is sometimes used as symbolic simile, but it is also widespread to use it as decorative simile; and at the same time, *hrui ang* (like a string/rope) is also commonly used as decorative simile. However, the use of simile of such kinds embellishes the flow of the line and the texture.

His poem, “Ka pianna Zoram Nuam” is another good example to illustrate Rokunga’s treatment of simile in which he draws simile from daily association frequent to everyone; he thus sings:

Tunah doral lian chhum ang zing mah se,

A la kiang ang hnam tin rumna hi,

Hnam tin lungrual dar ang lenna turni,

A her chhuak ang chung Pathian zarah (13-16)

Though enemies overwhelm like fog now,

But all nations’ groans would surely vanish;

By God’s grace, a day of *dar ang lenna*

Would surely come (13-16)

(*dar ang lenna* clarification given at glossary)

The similes in this poem are used to ease the tension of battle and to offer instants of relief in the midst of apprehensions. They are introduced to ponder and calm down the mind of the reader by recurrently unfastening him from excessively agonizing concentration to the main theme. Both the similes *doral chhum ang zing* (enemy overwhelms like a fog) and *dar ang leng* (happily meander) are parallel symbolic similes used by the poet to represent the burdensome atmosphere under the battle; and the profound atmosphere after the dispute were settled and come to agreement respectively. The simile, *doral lian chhum ang zing mah se* (Though an enemy overwhelms like fog now) is explanatory simile; and the source domain is war, the World War-II; and the target domain is the society, the life of the people upon which the poet is chanting his tune. The treatment of the simile explicitly compares the condition under the war with that of thick mist covers life obstructing sight. It is a projection and an abstract mapping of the state of war: it forms disillusionment, despair, fear and anxiety. The hope has been frustrated and the economic depression, social unrest and political rivalries and tension that followed, added to the misery of the common people. Life is a mess and chaotic; the mood of the community consists of a deep-rooted cynical despair; and utters disillusion and great restlessness; the threat of war breeds anxiety to the populace. The established system of sexual ethics undergoes a great change under the war and there was a general laxity in sexual behavior. Rising costs of living, free mixing of men and women that led to sexual relationship outside marriage provided a further impetus to free enjoyment of sex. The rise of a newly-rich class of society was another feature of the social scene of the interwar period. These people were seekers after sensual pleasures and tried to evade the ugly realities of



the contemporary world. It was a diseased and decadent society marked by a decline in moral and spiritual values, indulgence in frivolous enjoyment of luxuries, tension bred by the ethnic, national and communal conflicts and anxiety reared by the uncertainty of a future clouded by the impending war. The people at this time had a tendency to escape from contemporary reality into an artificial world of superficial gaiety. It presents the atmosphere of war and showed people's tendency, the barrenness of life, loneliness, despair, relentlessness, guilt, fear and anxiety felt by people in war; it overtones the social scene of war-time, portrays the realistic situation by this explicit comparison that light has gone under the foginess.

Rokunga had a quantifiable tendency to the society of his time. He tried to identify its various ills and to find a cure for them; just after the projection of foginess he expresses a healing touch in the next two lines of the same stanza of the same poem, he thus nurses back to health and plays music of stability, reunion and harmony. He tries to improve the public's tendency to ignore the fact of war by remaining absorbed in the joyous atmosphere of the accustomed to social gathering where light must never go out. The music must always play; and has celebrated the instruments of integration, harmony and reunion enjoyment. He, therefore, purposefully uses simile of *chhum ang zing* (overwhelming like fog) to force the reader to consider the atmosphere of war time under which light has gone out and to consider the ecstasy of peace under which light never goes out. The comparison is vivid and apt with the atmosphere under the situation the song is being sung. In this poem, Rokunga skillfully treats simile *chhum ang zing* (overwhelming like a fog) as an *avocation* for special rhetorical and poetic purpose to force the reader to consider war in an unusual relationship and leads to *vocation*. His treatment of the simile clearly reveals that it is one of Rokunga's never failing resources in creating the suggestiveness and melody of the line, and he has scores of them.

The simile *dar ang leng* (happily meander) has always plurisignations. Here the poet uses the simile *dar ang leng* (happily meander) as symbolic simile signifying the happiness of the family during all members got-together, enjoying their halcyon days. The simile is drawn from the practice of selecting a good set of gongs; and one set of a gong comprises three pieces. To select a matching or corresponding sound, three men go to poles apart directions of considerable distance, and coming back still ringing the gong each one had carried, come closer and closer so as to select the corresponding or matching sound of the set gong. Hence, going apart from the center is called *dar leng* (wandering gong); thereafter the simile *dar ang leng* (happy meander) is coined for poetic diction. His treatment of the simile is a rare exception or event as moral always bend down under hardship; it signifies hope and anticipation that someday the fog would have gone and the sun will rise and bring happiness to the war afflicted. It implies their past bliss was beyond expectation but the day would come. It is also descriptive projection and mapping across cognitive mental process to force the reader to consider the bliss of peaceful time and to have actual knowledge about the cruelty of war. In the knowledge of human mortality, the poet urges his reader to endure and exhibit decorum and patience more than usual.

Rokunga's treatment of the simile *dar ang leng* (happily meander) is also found in his poem "Chhung Kim Lai Kha" in which he uses the simile to compare the time of happiness during all members of the family were together; he thus sings:

Chhung kim tea dar ang kan len lai,

Thinlai hnim chang hian ka ngai zual thin (3-4)

Of the time *dar ang kan len lai* without missing one's,

More contemplate on overcasting days (3-4)

(*dar ang kan len lai* definition at p. 80)

Here the poet uses the simile as symbolic simile signifying the happiness of the family during all members was organized. It signifies the passed away of their bliss that cannot be called back, but will see it again after death. It implies their past bliss were beyond expectation, not able to rewind. It is a descriptive simile to force the reader to consider the bliss of youthful time and to have actual knowledge about the mortality of man. In the knowledge of human mortality, the poet urges his reader to exhibit decorum more than usual or customary in the enjoyment of youthful time or halcyon days for everybody shall be rewarded or judged according to their deeds in the final judgment day.

P. B. Shelley pronounces,

Poetry is the record of the best and happiest moment of the happiest minds. We are aware of enascent visitations of thought and feeling sometimes associated with place or person, sometimes regarding our own mind alone, and always arising unforeseen and departing unbidden, but elevating and delightful beyond all expressions: so that even in the desire and regret they leave, there cannot but be pleasure, participating as it does in the nature of its object (133).

In his poem, "Tur Nipui Kan Do dai" we have seen the record of the best and tranquil moment of the most blissful minds; the reader is participating among the cohort of

*lawm* (a working body formed to assist each other). The similes are drawn from daily association and work culture of the Mizo society; he thus croons:

Thli te'n rawn chhem an fawn dim e,

Lawm lungrual dung an thul.

Turni hrang vung na e, Zaleng zam lo na e;

Hah chhawl dawi ang min dawm turin,

Lengin tui rawn chawi e

.....

Sirtiang kan sawn kan fawn dim e,

Hlim lai par ang kan tlan (14-21)

Waving along with the breeze;

Like *Lawm lungrual* dancing.

The sun is extremely hot but don't lose our heart,

To relieve our tiredness like bewitchment,

Young lady pours out water from hers

.....

Swaying left and right like a wave;

Enjoy our heyday like sucking honey of flower (14-21)

(*Lawm* is a working body formed to assist each other *lungrual* is same mind)

Rokunga here uses similes to relieve the tension of action and to provide instants of relief in the interior of concern; and it serve as reinforcement. Dr. Johnson says, “Miltonic similes are but superfluties so beautiful who would take away” (48). Rokunga’s similes are also flourishing and trapping the readers’ minds.

The similes *Lawm lungrual dung an thul* (they are like working team of same mind), *dawi ang dawm* (overwhelm like bewitchment), and *par ang tlan* (like bee or bird sucking honey of flower) are drawn from a particular work culture and natural phenomena associated with all the individuals. His treatment of simile fascinates his reader like bewitchment; and it transports his readers from the busy city to the quiet and calm scenery having union with nature and the happy same mind of *Lawm*, and makes them enjoy the clear, not polluted breeze; quench their thirsty with the clear natural cool stream water. It is the representation of sense, emotions and feelings. Discussing Coleridge’s writing, Walter Horatio Pater comments,

...there is what may be called the talent of projection, of throwing these happy moments into an external concrete form- a statue, or play, or picture. That projection is of all degrees of completeness; its facility and transparence are modified by the circumstances of the individual, his culture, and his age (444).

Before transporting his reader to the land of reverie, the poet first introduced the appearance of the land and its inhabitants to have knowledge about the land and the dwellers, of their work culture; in other words, to acquaint with the charming land and its inhabitants were in accord one another and have same mind, showing mutual

understanding. The similes are the depiction of social life along with their occupation; their practice of maintaining their jhum. He draws similes from Mizo's Jhuming system; and paints the Mizo typical jhum shifting cultivation, which he versifies as *Kan thlawh sawmfang hring nghial karah* (Among our green paddy stalk). It is very interesting for the cultivator to see their lively paddy field because, it is the place where they invest their total potential; they have to wait the whole years long for the fruit or the harvesting time of their works. If it is green, it shows or symbolizes the healthy paddy stalk that gives pleasures to the worker or the cultivators make them full at ease, content with their works. The phrase, *Lawm lungrual* (same mind of working team formed to assist each other) is the depiction of the work culture of Mizo society. Some comrades form a fraternity, a union or a team which is called *Lawm* to assist a person or persons in any kind of work or occupation in exchange for similar assistance received or to be received. Mostly they are a team of men and women; one day they work for one of the members and the next day for the next and so on and so forth till they work for all the members. They used to work happily and their merry laughter always echoes. So, the poet is depicting this merriment of *lawm* working with small hoe, with full working dress amidst the green paddy stalk. Small hoe literally termed *tuthlawh*, *chemkawm*, but in poetical word called it as *Kawltu*. It is working tools for weeding their fields. The versifier proclaims that they work all day long with that small hoe to weed herbs in the paddy fields. His treatment of explanatory simile *Lawm lungrual dung an thul* (They are like a happy union of the same mind) is a personification of abstract notion; and personifies the abstract quality, the movement of green hay straws as a happy team of *lawm* with one mind, always work with enthusiasm, not boring even if tiresome, or working tirelessly. The poet explicitly compares the pleasurable green paddy stalks waving along the winds with *lawm* of the same mind with laughter,

moving left and right; sensation of the movement of paddy stalk waving along with the wind is the qualities of kinesthetic that Rokunga always exhibits in most of his poems. The depiction of the maid carrying water from the cool and crystal-clear stream flowing by the side of the field is the description of the *lawm* team; it is a mixture of boys and girl. It is *avocation* or deviation of the reader's mind that serves relief or entertainment. The simile *dawi ang dawm* (relieve like bewitchment) signifies togetherness of the team, each of the team members serves the need of the team to fullest strength. The poet compares relief received from the maid's water with bewitchment. It is a retreating and exhilarating force and is very important for the whole team of *lawm* to retreat, renew or increase their strength; it is a refreshment so as to enable them to complete the target or the work planned set for the day. Though their works make them tire, but make themselves happy with laughter and good companionship. The blissful atmosphere of the *lawm* (working team formed to assist each other) is explicitly compared to a dancing and cheering team performing on the stage. These pleasuring forces come from nowhere but from themselves. This abstract image of *lawm*'s happiness is pivotal message of the poet while depicting the work culture of the Mizo. His treatment of the simile *dawi ang dawm* (relieves like bewitchment) represents the poet's feelings and emotion on offering gift or extending helping hands towards other serves as a bewilderment performed by the witchcraft. Rokunga uses the simile *dawi ang dawm* (relives like bewitchment) to signify relief received from the girl member of the *lawm* (a working body formed to assist each other). The similes represent the relieving force; and the reinforcement came from within among them; and it serves the purpose. The similes are very much encouraging for the cultivators whose hope and future life depends upon the fruit of their fields; and the quantities of the fruit somehow depend upon the labours they invest in their fields. The similes are symbolic similes; and

besides the dexterity simile his master arrangement of corresponding rhythm is laudable; the first clause is corresponding to the rhythm of the second clause which thus runs:

Thangvan dumpawl ri ai e, Sawmfang hring no nghial e (7)

The sky is blue; The paddy stalks are green (7)

The rhythm in the translation may not exactly carry the literal corresponding sounds of the first clause and the second clause. Under the blue sky, the paddy stalks look green signifies that the paddy stalk receives sufficient sun shine to get healthy; and in turn, healthy paddy stalks produce more grain as envisaged in the Bible (Mat.7:17); and a Mizo Proverb and saying, *Kawi pawh a kawm a that chuan a tak pawh a tha* (If Entanda scandens is good, its fruit also good). His similes connote his poetic aptitude, of his skill in the rhetorical selection of figurative languages. Commenting Miltonic similes, T.S. Eliot says, “Miltonic simile is skill extending a period by introducing imagery which tends to distract us from the real subject” (152). Rokunga’s simile too, functions as Eliot’s comment.

His poem, “I Hun I Hmang Ṭha Em?” is another good example to demonstrate Rokunga’s exquisitely use of simile in which he draws simile from the natural phenomenon and domesticated animal that connects with daily association; he thus sings:

Khawvel sum zawngte pawh, Rial ang an ral thei e,

.....

Hunten an liam pui leh ang a,



Ar ang vaihna khua a sei thlawn (11-15)

All the worldly treasures can melt away like a hailstone,

.....

It would be gone along with the time pass away,

Loss of sight like a fowl would be prolonged (11-15)

The first simile *rial ang ral* (melting like hailstone) is taken from natural phenomenon common to all. The poet explicitly compares the worldly treasures with easily melting hailstone implying its temporariness or transience; and forces his reader to seek lasting treasures that cannot be melted or destroyed easily. His treatment of simile has a biblical reference which read, “Do not store up for yourselves treasures on earth, where moth and rust consume and where thieves break in and steal; but store up for you treasures in heaven where neither moth nor rust consumes and where thieves do not break in and steal. For where your treasure is, your heart will be there” (Mat. 6:19-20). It is the teaching of Christ taught to his disciples. From the idea of the referred to message, Rokunga takes his simile of *rial ang ral* (melting like a hailstone) to forces his reader to run after intransient treasure of heaven but not to easily perishable earthly treasures. The treatment of the simile deepens the consistency of his poem. He takes his simile of *rial ang ral* (melting like hailstone) from natural phenomenon to forces the mind’s eyes of his reader to live a holy life knowing that he will face judgment day after death. It is the account of the poet’s transient knowledge of the man’s mortality; by his treatment of the simile, the poet laments his grieve over the impermanence of earthly possession and life itself. There is a parallel simile in a little stanza of mere four lines such as *rial ang ral* (melted like hailstone) and *ar ang vai* (lost sight like a fowl).

The poet explicitly compares time and life with easily melting hailstone implying its temporariness or mortality of man; and forces his reader to take into account the biblical message which read, “Remember your creator in the days of your youth, before the days of trouble come and the years approach when you will say, ‘I find no pleasure in them’” (Ecc.12:1); and “Just as man is destined to die once, and after that to face judgment” (Heb 9:27). By his simile, the poet has warned a man that even our halcyon days will soon be melted or pass away like hailstone; and the treatment of the second simile *ar ang vai* (lost sight like a fowl) compliments the first simile that the melted or vanished time and life will not be renewed but would then lead to overwhelmed by adversity.

In the last line of the same stanza, we have seen another simile *ar ang vai* (lost sight like a fowl) which is a common Mizo simile; *vai* (unable/lose sight) is vector verb determining the meaning of the phrasal simile. The simile *ar ang* is often used with the succeeding verb such as *vai* (lose sight), *lawi* (entering/coming home), and *khuang* or *pau* (crowing or call). If the succeeding verb is changed, the implication of the simile also necessarily changed; consequently, if the succeeding verb is changed, the symbolic significance of the simile too, routinely and automatically be changed or shift to another meaning. Though the first and the second similes are different with dissimilar implication; nevertheless, it is still supplementing each other. If easily melting treasures are store up, it would be gone along with the passing of time so that the treasurer would be in despair and would surely suffer. Therefore, the first simile in the first line and the second simile in the last line, of the fifth line are corresponding to each other. They are exquisite similes that amplify the taste of the poem. His use of the same simile *ar ang vai* (unable to see/lost sight like a fowl) is seen in his poem “Ṭah hla-I” in which the explicitly comparison denotes the deprivation of the singer.

By the simile, *rial ang ral* (melted like hailstone) the poet has warned man that even our halcyon days will soon be melted or pass away, and that the melted or vanished time and life will not be called back; and is being kept to be displayed after death before the Judge. His treatment of the simile is the representation of the poet's concept of time that it is beyond human command; past is past; the chief or the highest power of man cannot rewind it or call it back. The treatment also connotes the poet's feelings and transient knowledge of man's mortality. No matter he is noble or low profile, he is destined to die; he neither can roll back his past life nor can correct the remorse actions; compunction or contentment of the past days were gone. His treatment of the simile also warns his reader to live so as to be pleased himself and the Judge in seeing it again on the judgment day in the next world. The treatment of the simile is a projection of a mapping of the poet's state of mind.

Another exquisite use of simile *ar ang vai* (lose sight like a fowl) is found in his poem, "Rengpui Ram" in which the treatment describes the experiences of the poet himself. It is also found in his poem, "Ar Ang Kan Vai Tawh Lawng" in which the poet repeatedly uses the same simile for eight times; and also uses the simile for the title of the poem itself.

His poem, "Thuhriltu Jubili" is pregnant with simile, and it is another good example to illustrate Rokunga's dexterity in handling figure of speech in which he draws his similes from the domesticated animal and familiarized bird; he thus drones:

Chanchin ṭha lawi ang rawn than e,

Tuipui raltianga mi'n,

Riakmaw ianga siang lawina tur,

Fuk hmun a rawn zawng a (1-4)

The western people across the oceans,

Make renowned the Gospel like buffalo;

Like a brain-fever bird in search of stay,

Seeks a place of settlement to stay at night (1-4)

The simile *lawi ang thang* (renowned like buffalo) is an exquisite simile drawn from the imported buffalo, a domesticated animal. Buffalo was not known to the society before it had been imported from outside the state, and when it was imported, it was made known to the entire state; and that floating of news about the buffalo is a good source for the poet to draw his simile. In this poem, the poet explicitly compares the newly made known Gospel covering the entire state with the then newly imported buffalo made known to all. It is very appropriate simile implying the degree of news flashed. His treatment of the second simile *Riakmaw iang* (like a brain-fever bird) is also a masterly handling of trope, and it is suitable simile to depict the real picture of the Gospel at first it came to the state. *Riakmaw* is one kind of birds which does not have permanent settlement but always fly in search of a place where to stay at night; so also at the beginning, the Gospel and its preacher, the missionaries were like annoying guests, did not find a settlement among the natives. The same simile *Riakmaw iang* (like a brain-fever bird) is used by Rokunga in his poem, “Ar Ang Kan Vai Tawh Lawng” in which the poet uses the simile to represent his experiences at stranger’s land or state.

Rokunga also uses decorative or literary similes for the well unity of his lines. His poem, “Dam Takin Zawlkhawpui” is an exemplary poem where he uses literary similes drawn from Mizo conventional simile of *sam ang then* (departed like hair) to denote the separation of comrades and beloved; he thus chants:

‘Dam takin kal ang che,’ tiin biahthu min hlan,

Sam ang inthen a har ngei e (15-16)

‘Have a happy journey,’ bid me farewell,

It’s hard to depart like hair (15-16)

His treatment of the simile *sam ang then* (parting like hair) in this poem is to describe the situation on the day the poet left Aizawl city. The simile *sam ang then* (parting like hair) is drawn from a certain hair style common to all the Mizo; and he uses to describe the immensity of love for his ideal woman. It signifies his keenness and trance to live together with his ideal woman forever. The parting of the hair (in Mizo *bari*) left and right is often taken by the Mizo poet as a simile without further implication but just to denote separation alone. In this poem also Rokunga uses it to express an ecstasy of union with his friends that may be spoiled rather ruined by separation. However, in some of his poems, Rokunga uses it as conventional decorative simile just to express his separation with the city he loves most and with his close friends. Even though it is always used as literary simile, however, the simile enriches the texture of the poem in the adjustment of the musical deal or arrangement. If the simile has been taken off, the poem will surely lose its consistent order of flow would surely be disarrayed.

His poem, “Rinawmna Hi Lungphumah” is another respectable instance to epitomize Rokunga’s similetic technique in which he draws simile from natural phenomenon, daily associated plant and natural bird; he thus utters:

Mim ang kan pianna leh kan lenna tlang ram nuam,

Lungrual tea kan lenna, tu dang ngai lova,

Zarva ianga nau ang nuih lai te kha

Hmanlai ang chang ta si;

A hlut leh a man tamzia chhiar sen loh kha,

Ṭhangril tawnmang chang zo ta e (1-6)

Pleasant hillock where we born like millet, and live

Roving with same mind, envy nobody;

Laughter like a child as Laughingthrust;

Became olden time!

Gone, and became dreams (1-6)

The poem is weighty with simile such as *mim ang piang* (born like millet), *zarva iang* (like laughing-thrust), *nau ang nui* (laughter like a child) of which, except *mim ang piang* (born like millet), is common simile to Mizo’s poet. The simile *mim ang piang* (born like millet) is used both by Rokunga and one of his contemporaries Vankhama but their treatment is quite different. While Rokunga treats it as decorative simile just to highlight birth whereas Vankhama treats it as born like twin using the same umbilical cord. Anyway, the simile is drawn from the same plant which is commonly known to

Mizo. Here, Vankhama takes his simile *mim ang piang* (born like millet) from one of the Mizo's nut *mim* (millet) which is a twin-like, common to all. There is a fret at the middle of one grain of *mim* (millet) which makes its appearance as two numbers.

Vankhama uses the symbolic simile to signify the profoundness and amazement of marital love, the love between the husband and wife. His treatment represents the poet's wonder about the amazing love between two different entities that accounting from their parentage are not having any relationship. However, after marriage, the greatness and blissful of love experienced by the coupled is immeasurable and beyond expression; to the poet's eyes, it seems, a dream life in which mystic rapture has been transcended underlying the greatest quality of his philosophy of love. Whereas Rokunga, to convey his meaning, uses the simile *mim ang piang* (born like millet) as decorative simile with no further implications but just to connote birth alone.

Rokunga's consecutively uses of phrasal similes in a single line such as *nau ang nui* (laughter like a baby) and *zarva iang* (as a laughing-thrust) is a representation of bliss expressing the days they enjoyed with his acquaintances. They are auxiliary similes attached to each other, supplements each other; it is the poet's expression of his happiness upon the union or fellowship with his friends and his beloved. The similes are not merely connotative but also evocative and emotive. In addition to its connotation, it demands before the mind's eye, swirls of relations connected with it, and also rich in expressive consequence. The simile, *nau ang nui* (smiling like a child) is a symbolic simile denoting the innocence of the part-takers in the community that make merriment. It is the representation of ecstasy, of mystic rapture, and of virtue. The simile is an exquisite simile drawn from the most holy life of human being; and the succeeding simile *Zarva iang* (like Laughing-thrust) is also the representation of the atmosphere of the companions or the party. The poet genuinely compares their

fellowship with *Vazar* in poetical word *zarva* (Laughing-thrust) which always plays laughing tunes in their company. His treatment of a cluster simile in a single line expresses his distinctiveness in rhetorical selection; and it makes his poem amazing and remarkable and enriches the texture of his poem.

Simile in the fourth stanza of his poem, “Ka Pian Ka Seilenna,” he utters an invocative simile, one of his operative’s similes; he thus sings:

Ṭhang leh thar tan parin lo vul chhuak la,

Hmatiang sawn lai puan ang bang lovin (17-18)

Sprout and bloom for the new generation,

Be still progress, not fading like a textile (17-18)

The simile *puan ang bang lovin* (not fading like a textile) is just a decorative simile; it has nothing further implication or function other than literary simile.

The simile, *tui ang* (like water or river) is also commonly used as decorative figure of speech with different succeeding verb. For example, it is often used as *tui ang dawn* (drink like water), *tui ang nem* (mild as water), *tui ang dam* (gentle like water), *tui ang luang* (flowing like River), *ṭhal tui ang nghak* (waiting like water of driest season) etc. In his poem, “Durtlang Damdawi In,” Rokunga uses *tui ang* (like water) with the successive verb *dawn* (drink); he thus sings:

A miten damna siktui thiang,

Tui ang min dawntir e (7-8)



His men give us healing crystal clear water,

Cause to drink like water (7-8)

Healing medicinal syrup given to the patient is being compared with a quenching drinking water. The treatment of simile *tui ang dawn* (drink like water) is explanatory simile of what Cuddon called, “a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image” (830). The simile clarifies and enhances the image of medicine offered to the poet. It is a simile of what Johnson calls, “the discovery of likeness between two objects or two actions in their general nature dissimilar, or courses terminates by different operations in some resemblance of effect” (7). The reader is forced to discover his motif by seeing the secret of the relieving or healing pills used in the hospital. In his poem, “Motor Kawng Laih Hla,” Rokunga uses *tui ang* (like water) with the succeeding adverbial *dam* (docile); he thus sings:

Lamtluang tui ang a dam hma chuan,

Hmatiang sawn zelna tur (9-10)

Unless and until the road is smooth as water,

For further progress (9-10)

Here the simile has no symbolic significance but it serves as decorative simile. In his poem, “Hmeichhe Ṭha Chu,” Rokunga also use the same simile *tui ang* (like water) with subsequent verb *dawn* (drink) but uses it as decorative simile without any further implication; he thus chants:

I kungpui leh I zungzamin,

Thatna khurpui tui ang an dawn (25-26)

Your trunks and roots,

Drinks mine of virtue like water (25-26)

Another good example to illustrate Rokunga's use of simile is his poem, "Rengpui Ram" in which he draws simile from his personal experience explicitly comparing to steps apace of dancing, and from one's hairstyle; he thus sings:

Lam ang let leh ila, kan Zoram nuamah khian,

Kha chen sam ang ka lo then hnu hian;

Thlang kawrvai Rengram sul ang pel ta i lang aw,

Luahlai runpui rem ka zuam si lo (18-21)

Had I come back like a dancer to our pleasant Zoram,

To that I departed like hair for long enough;

Left behind King's land like weeds,

I dare not to settle down there (18-21)

A cluster of similes such as *lam ang let* (turning back like dancer), *sam ang then* (parted like hair), and *sul ang pel* (left behind like Rosemary) swarm over the poem and adorn its consistency, and forces the reader to investigate what had happened and under what condition the poem is sung. His treatment of the simile *lam ang let* (turning back like

dancer) is drawn from the poet's personal experience but make common to all. His intention to return to his homeland is explicitly compares with dancer coming back to their starting point after stepping for quite numbers of distances. The simile is commonly used with subsequent verb such as *let* (turn/back), *her* (move aside), *zai* (sing), *hlim* (happy) etc., and the succeeding verb subsequently determines the meaning or signification of the phrasal simile. Here in this poem Rokunga uses the simile in the conventional meaning of come-back or return. Nonetheless, the treatment of the simile deepens the texture of his poem.

His treatment of the simile *sam ang then* (departing like hair) in this poem is to describe the situation on the day the poet left his visited land or residence for sometimes. The parting of the hair (in Mizo *bari*) left and right is often taken by the Mizo poet as a simile without further inference but just to denote separation. In this poem also Rokunga uses it as conventional or decorative simile just to express his separation with the city he visited. Even then, the simile enriches the adjustment of the musical arrangement. Had the simile been taken off, the poem will surely lose its consistency. The treatment of the simile is exquisitely exhibited by Rokunga which indicates his skills in the exploitation of different poetic techniques.

The third simile *sul ang pel* (left behind like herb/rosemary) is drawn from daily association of rural life. *Sul* literal meaning is long grass, weed, herb or rosemary. If *sul* (herb or Rosemary) is brushed against by passers-by, and thus points in the direction they have gone; and it were remaining where it rooted though its leaves will point to the direction of the passers-by; or in other words, it was left behind. *Sul* (weed, herb or Rosemary) are common to rural people and are associated every day. Therefore, the simile, to the reader, is a definite description of the poet's departure of his previous

position. His treatment of the simile, if truth be told, enhances the consistency of his poem and embellished the harmonious or musical arrangement.

His poem, “Ka Ṭing Ṭang Hrui Rimawi” is another good example to illustrate Rokunga’s exploitation of simile to enrich his texture. He draws the simile from the activity accustoms to all members of the society; he thus sings:

Ka ṭhen phal lo buan ang ka pawm (11)

Not allow separating, but cuddle her like wrestling (11)

The simile *buan ang pawm* (cuddle like wrestling) is taken from one item of Mizo sports called *inbuan* which is a wrestle-like, but not really same with modern wrestling. The sport of *inbuan* (wrestling-like) is played between two persons: each player has to fold their arms around their opponent which is called *inpawm* (cuddle). This *inpawm* (cuddle) is the source of the simile *buan ang pawm* (cuddle like wrestling); and it is widely used to describe a proximity, closely physical touch with the person or the object upon which the poem is being sung. It is the representation of the poet’s passion for music, his feelings and emotions. His fondle and frequent touch of his quitter is explicitly comparing with two persons folding their arms around each other to depict the poet’s frequent uses of quitter and his fond of music and affluent musical instruments. If the simile is used to express fondle touch of opposite sex, it implies fervent love or otherwise. While his treatment of simile *buan ang pawm* (cuddle like wrestling) overtones his passion for music whereas one of his contemporaries Vankhama uses it to signifies their love affair, closely contact; and as a representation of his passion for love, feelings and emotions, to express fondle touch of opposite sex. In Vankhama’s use, it indicates penetrating sex or it implies fervent love or otherwise.

The fondle cuddling of lovers is explicitly compares with two persons folding their arms around each other in one kind of sports.

## 1.2. Epic Simile

Rokunga recurrently makes use of epic simile to produce a number of effects respectively or cooperatively. While arguing Milton's simile, B.B. Jain comments,

But most characteristic Miltonic simile is the epic simile. It is maintained by certain critics that Milton was the inventor of such epic similes. These epic similes have the quality of superhuman permanence and vastness about them. They create an unmistakable impression of greatness and sublimity. In fact, the epic simile is one of the most important sources of grandeur and sublimity in Milton's poetry. Milton draws these long epic similes from classical mythology, natural sciences and the vast and incomprehensible forces and phenomena of nature (50).

Epic simile always explicitly compares two dissimilar long stories to highlight the domain and target domain or what I. A. Richards called the "tenor" and "vehicle". The comparison always pulls together mystic, theology, mythology, legend, belief and history or story; the main character or the protagonist with another legendary story. Rokunga uniquely uses epic similes in some of his poems.

Rokunga uses epic simile in his poem, "Bethlehemah Hmun a Awm Lo." The argument he chose is prodigious or having excellent quality which no human mind could precisely perceive or realize unless he has undergone spiritual experiences. He was grateful to make his feelings perceptible and intelligible to the reader by making a

prudent use of similes. These similes tender Rokunga's amazing store of knowledge and of spiritual experiences, and still more remarkable range and expedition of thoughts from which he draws similes; he thus sings:

Hmanah Eden huanah nunna kraun hlu kan hloh kha,

Tunah Lalpan min chharsak leh ta (18-19)

Valuable life-crown that we lost in the Eden Garden olden time,

Now the Lord recaptures it for us (18-19)

The epic simile, *Eden huanah nunna kraun hlu kan hloh* (valuable life-crown that we lost in the Eden Garden) and *Lalpan min chharsak* (Lord recapture it for us) entails a long story of Satan's revolt against God, the insurrections of paradise and Jesus Christ deeds of salvation respectively. The stories go along side by side. Satan's revolt against God is a revolution against the Highest King, nurtured by the premier order of created beings; and the overthrow of Satan and his infinite soldiers, their kicking out from Heaven. And at the same time, underlines the fall of man, of casting away from Eden's Garden, loss of Paradise. Adam and Eve lived a blessed life in the Garden of Eden; and were given full freedom to enjoy everything that was there in Eden, except that of eating the fruit of the Tree of Knowledge or Life at the center. But guided partially by inquisitiveness and fairly by the cunning and persuasive deceit of Satan in the form of serpent, Eve harvested a fruit from the Tree of Knowledge and ate it that had strictly been forbidden by God, and had sternly warned them that disobedience or defiance act would surely lead to their expulsion from the Eden Garden or Kingdom of Peace and stability rather lead to their death, loss of eternal life and the Paradise itself. Even then,

Eve, in violation of the commandment, harvested a fruit from the Tree of Knowledge and ate it; and also asked Adam to taste the fruit of the Tree of Knowledge.

This was the first act of sin, a transgression of God's command that caused to loss of *nunna kraun hlu* (priceless crown of life), forfeiting a blissful live with the union with God. And consequently, as a reprimand for their sin, Adam and Eve were debarred from the Garden of Eden and their descendants, all human being, was subjected to death. This could be contemplated apparent, if it is engaged to suggest that the poet's purpose was to denounce Satan, contained by the doctrine of Christian tenets. The intellectual assertion of the poet is comprehensible that actual ecstasy lies in salvation all through Christ; and the relevance of this conspiracy of evaluation to Satan is equally clear, specifically as the poem traces back the story by using a epic simile: he is seen sinking lower in the moral scale, until his final success concurs with his final defeat by the birth of Christ and finally of his crucifixion on the cross. The secret or clandestine of Rokunga's poetic excellence remains accurately in his ability to transform the code of belief and intellectual notions into insistent sensation; and that sensation is sustained all the way through the poem. The fall is an act of defiance, and the accomplishment of the poem is consequently about who is to obey, or refuse to comply, whom Rokunga makes conformity as an emblem of faith, of the state of secret truth from which the poem springs out, and toward which it escalates and tramps. Eve lapses God and Adam in order to obey the Serpent and her own inclination. Adam transgresses God at his own cause, when he abides by Eve. Here the poet uses epic or long simile to generate numerous effects telling the story of the fall of Lucifer and finally of man, and consequently loss of crown or heir-ship due to that transgression in the Garden of Eden, the kingdom that Satan had defeated once; and that lost kingdom, the crown, had now been recaptured by conqueror Jesus Christ. The devotional note is quite pronounced in

this poem and the simile is drawn from his profound religious experiences. It is obvious that Rokunga strictly adheres to the Bible story in tracing the fall of man and its sequel. From the theological point of view, it is quite acceptable and conventional. Christians will have to live a holy life and will have no fault to find with it. But if his poem is deliberated as a creative exertion, parallel and corresponding to Christian motive, an artistic value might be discovered in it as well; and it has a profound interest independently of or rather dissociated from the machinery from which the symbol evolves.

The parallel story told by epic simile, *Lalpan min chharsak* (Lord recapture it for us) undertones the restoration of Eden Garden's lives, the eternal life, the lives of happy union with God, and to the regain of Paradise. It also indicates the incarnation of God's son, Jesus Christ for man's salvation from sin, and his restoration of God's forgiveness. This is the theme of collective concern. This includes every man of every faith and of nations. His subject is the fortune of all human kinds; the creation of a new race of rational beings, their reinstatement to aspiration and harmony, their unique ecstasy and innocence, their forfeiture of intransience. The poet uses such epic simile to magnify the importance, delightful, pleasurable and amusing of Christ's incarnation and resurrection from death; it represents the degree of his love and his sacrifice in the heart of the captives or afflicted. It is a subsidiary distinctive intellectual operation to converse truth; and is a deviation for special rhetorical poetic purposes. The epic simile signifies the permanence and vastness.

He uses epic simile in his poem, "Aw Isu Mi Kai Ang Che" in which he explicitly contrasts the earthly life of believer with that of the voyager's life facing waves of sea or ocean in their course of journey; he thus sings:



Dam lai tuipui Galili,  
 Tuifawnin mi khuh mah se,  
 Ka chhungah van Lal a mu,  
 A tawk e Lalpa, Nang nen (17-20)

Had I been covered by the wave,  
 Of the Lake Galilee,  
 Sleeps within me a heavenly King;  
 Oh Lord it's pleasing with you (17-20)

The poet in a single stroke of epic simile device, tells two long parallel stories of the adventure of Jesus with his disciples at Lake Galilee on their way to preaching the Gospel (Luke 8:22-24) and journey of believers to their permanent abode. It underlines both transience and permanence. The poet here explicitly compares the life of believers to the adventure of Jesus with his disciples at Lake Galilee on their way to preaching the Gospel. Under the cover of furious storm his disciples doubt of their boat might capsize, and losing their life. But there is nothing to fear for Jesus, the King of kings is inside the boat along with them. Of course, facing storm at sea is fearful and helpless, and doubt of losing life is sure to haunt the voyager; but the presence of Jesus reassured their doubts. Like that a believer may face fearful storm in their course of journey, the poet reassures and pointing toward a consolation that sleep within him is a heavenly king, there is nothing to worry; he consoles himself and thanks God for his solace, and thus utters, *A tawk e Lalpa, nang nen* (Oh Lord, it's enough with you). It is a subsidiary distinctive intellectual operation to communicate the truth, the presence of king of all

creation and descriptive deviation for special rhetorical and poetic purpose. It implies a complete surrender to Christ and a complete or strong faith that leads and guides the life of believers while approaching eternal home from this earthly life, living together with the storm of devil that may come up within a minute or go side by side. In response to the call of God, the poet let him dwell in his heart and says *Ka chhungah van Lal a mu* (Sleeps within me a heavenly King) which underlies solaces of God.

Another Rokunga's preference devices are to draw comparison, of epic simile, from the distant history and mythology. In his famous patriotic song, "Ka pianna Zawlkhawpui," he uses epic simile pulling together two aloof stories. One may argue that Rokunga's expressions of *chhinlung* and *van Lal nau* in these poems are metaphoric; yes it is; however, since the comparison pulls together two aloof stories which is similitude expression in nature as well; besides, the expression of metaphor and simile has interconnection. Here is a vast image of *chhinlung* (said to be Mizo's origin) and *van Lal nau* (son of God):

Chhinlung chhuakah chuan van Lal nau i ni,

Chham ang i zalna sual khurpui laichhuat (20-21)

Thou art heavenly son among the offspring's of *chhinlung*,

Thou recline like a spook on sinful floor (20-21)

(Clarification of *chhinlung* given at glossary)

The parallel similes *chhinlung* and *van Lal nau* (son of God) entail long story and long profound theology. Rokunga's similes in this poem are mythical or historical and

theological parallels. Two distant long stories had been combined by epic simile drawn from myth or ancient history and theology. The similes exemplify or lift the incident and hero/heroine of his poem. He had vast knowledge at his domination; and for his command of enormous knowledge, the great happenings of ancient history emerged recognizable to him. He fuses together a form of his knowledge into his similes.

Richard Chase defines myth: “The fact is that the simplest meaning of the Greek word “myth” is the right one: a myth is a story, myth is narrative or poetic literature (245). Northrop Frye says, “Myth thus provides the main outlines and the circumference of a verbal universe which is later occupied by literature as well. Educators are now aware that any effective teaching of literature has to recapitulate its history and begin...with myths, folk tales and legend” (165). Philip Wheelwright also says:

Myth is invaluable to the poet, furnishing as it does a background of familiar reference by which the sensibilities of the poet and his readers are oriented and so brought into profounder communication than would otherwise have been possible (261).

By his epic simile technique, Rokunga creates parallel imageries of good physique girl symbolizing Aizawl city and gorgeous boy signifying mythical or theological truth, handsome being. *Van Lal nau* (God’s son) is a deep profound mysticism or rather theology. The Bible says, “For God so loved the world that he gave his only son, so that everyone who believes in him may not perish but may have eternal life” (John 3:16). The vehicle *van Lal nau* (son of God) gave his life to redeem man who had been destined to death and at the same time loss paradise and their eternal life due to transgression of Eve and Adam that cannot be saved by none other than the Christ himself. Therefore, Christ’s desirability will never goes out; his love for man will never

give out; and his consummate degree is what the poet emphasized. The poet attractively by intense epic simile compares his hero or heroine with *van Lal nau* (son of God) to deviate the intellect from the perspective and takes the reader mind's eye to vision and feeling quite different from those that induced them. The reader is forced to discover his line and acquaint with his meaning and sum up the sequence of the story. The total effect of his epic similes is that of magnificence and vastness. It embraces the span of whole history and space. His figures may be called historic and mystical or theological parallel whereby the names and incident of human salvation and ancient Mizo migration are made to explicate and dignify the unfamiliar to familiar event by his utterance, *Chhinlung chhuakah chuan van Lal nau i ni* (Thou art heavenly son among the offspring's of *chhinlung* L.20). His girl may be equivalent to Lalzova's *Rual zawng zawng zinga Sangzuali* (Sangzuali is most beautiful among the maids) and Dura Chawngthu's *Tleitira tletiri, Zalenga lengdawni* (Most dazzling among the girls). It is a blissful representation of so much superfluous matter.

One may argue that the quoted epic similes are rather metaphor. However, to clarify the doubts, let me cite William Hazlitt who says, "I was no less surprised than the shepherd-boy (this simile is to be found in *Cassandra*) he sees a thunderbolt fall close at his feet" (147).

After profoundly using epic simile, however, in the next line he uses just decorative or literary simile *chham ang zal* (reclines like a spook). The simile here is a personification of the abstract conception, the social life and society as a whole is personified as a single entity of human being. Though it is often used as decorative simile, but here Rokunga explicitly compares the falling of morality in the society with *chham* (spook) that remain under the water without any intension to rise up and to amend its fault. In his poem, "A Ropui Leh A Mawizia Chu," Rokunga uses the same

simile *chham ang zal* (reclines like a spook) as a decorative simile to imply only reclining motionlessly.

Another poem where we found Rokunga's use of simile *chham ang zal* (lies like a spook) is his poem, "A Zalna Ranthleng" in which he used the same simile three times in the first, third and fourth stanza and in his poem, "Aw Ka Thinlai Tiriangtu." Here also Rokunga uses the simile without any further implication or symbolic significances but as decorative or literary simile only just to express reclining.

### 1.3. Hyperbole Simile

Sometimes poet or writer needs to exaggerate his/her expression so as to entice the reader's mind; such expression is called *Hyperbole*, and also termed as *Poetic Exaggeration*. If used such exaggeration is linked with simile, it is called *hyperbole/hyperbolic simile*; and if it is concurrent with *metaphor*, it is called *hyperbole/hyperbolic metaphor*; and if it is associated with prose, it is said *hyperbolic word play* and so on.

Abrams defines "hyperbole," "... hyperbole ... is bold overstatement, or the extravagant exaggeration of fact or of possibility" p.120).

Rokunga's poem, "Tlawmngaihna Hlu" is pregnant with simile; and in his management of such simile, he exercises *hyperbole* technique or some may term it poetic exaggeration of embellished language or poetic diction; he thus sings:

Hmanah pipu len lai ni khan,  
 I hmel ni ang a eng thin a;  
 Kan ram kan hnam timawitu kha,  
 Thliahhnu chhawl ang a chul zo ta (13-16)

In antique days of our precursor,  
 Your face glittered like the shining sun;  
 That blown up our land and tribe,  
 Now drooping like twanged bunch of leaves (13-16)

In this poem, Rokunga is singing on the moral values and documenting Mizo cultural values; and adorns the Mizo high moral, social values and ethics explicitly comparing with the shining sun saying that *I hmel ni ang a eng thin a* (Your face glittered like the shining sun L.14). To magnify the social values of the Mizo society, he uses *hyperbole* simile *ni ang a eng* (shining like a sun). It is *hyperbole* or over adoration because the sun shine is useful for all creations and befitted by all. However, the social value of a particular culture is measured within a limited ethnicity, and may not be cherished beyond that scrupulous society. Nonetheless, his skill in manipulating poetic trope is praiseworthy. Another simile, *chhawl ang uai* (drooping like a twanged bunch of leaves), notwithstanding it's over statement, signifies the deterioration of the social life after it lose its cultural ethos. He explicitly compares an un-endearing social life with

that of lifeless or withered plants/flowers that lost all of its lively and charms. The poem manifests the declination of cultural value *tlawmngaihna* around which the social life hang on; and in unison the poet urges his fellow Mizo to nurture such higher initiative.

His poem, “Kan Ram Riāng Tě Hi” is another exemplary poem where we found Rokunga’s similitude hyperbole to emphasize the glows of his object by using similitic technique; he thus croons:

Tah chuan sawmfang hmin zo *chum ang a zing* ruai e,

Sawmfang hmin tui ang luanna khi chhak Kawlah,

.....

Tah chuan sawmfang hmin *vur angin a var* an ti (17-20)

There ripens rice gathered like a hilly cloud

Where evolved rice flows like water in Far-east land,

.....

There, said, seasoned rice is white like a snow (17-20)

In this poem too, Rokunga is masterly handling “hyperbole” by using simile of *sawmfang hmin zo chum ang a zing* (ripen rice gathered like a hilly cloud), *Sawmfang hmin tui ang luang* (evolved rice flows like water) and *sawmfang hmin vur angin a var* (seasoned rice is white like a snow). He explicitly compares the abundance of rice with that of innumerable clouds and water. Rice is the main food of the region; hence, the “hyperbole” expression may serve as solace, succor and relief to the people who invest

most of their potential towards the production of rice, and to some extent, who experienced scarcity of food, and anxious for their live. Though his similes are poetic style of extravagant exaggeration, it indicates the poet skill in the manipulation of tropes.

His poem, “Kan Zotlang Ram Nuam” is another poem where we found Rokunga’s similitude *hyperbole* to writing down his ideal world by using useful poetic technique of simile; he thus croons:

Kan Zo tlang ram nuam hi Chhawrpial run i iang e,

Halloten lungruala dar ang kan lenna (1-2)

Our Zo placid hills is like *chhawrpial run*,

Harmoniously without hate we roam like *dar* (1-2)

*Chhawrpial run* is Rokunga’s own coined poetic diction to express his ideal world or to symbolize paradise which may be equivalent to *El-do-rado*, *Shangri-La* etc. in the western literature. In this poem, he uses “hyperbole” similes as well to capture the mind’s eye to enquire the poetic truth of microcosm and macrocosm in his poetic creation. He documents his adoration the beauty of Mizoram; and forces the readers to delve into the Mizo’s cultural philosophy, harmonious lives and the beauty of the scenario; and concurrently expresses the exertion of the colonial ruler on the native. The reflective reminiscences of the past Mizo sophistication are interconnected with a record of dejection for the deterioration of Mizo edifying philosophies, decent conventions and moralities.



His poem, “Ka Pa Duh Tak” is another good example to illustrate Rokunga’s use of simile in which he draws simile from natural phenomenon; he thus utters:

Aw, hmangaihna ka lama  
 Tui ang a lo luanna kha,  
 Aw, a sakhmel chul riain,  
 Pialleian chham ang a zal ta (3-6)

Oh! Love that come to me,  
 Like a flow of water;  
 Oh! His faded handsome face,  
 Lie down like *chham* in the gravel (3-6)  
 (*Chham* may be resembling to spook)

The similes, *tui ang* (like water) and *chham ang zal* (reclines like a spook) are natural phenomenon associated everyday by all. The simile *tui ang luang* (flowing like a river) is symbolic simile denoting immense love that had been received by son from his father. The poet uses the simile to compel the mind’s eyes of the reader to consider the love of the father with an extraordinary relationship.

The poem embodies a realistic and not a romantic or fantastic view of love. The poet regards love as both an illusion and fact of life. Stephen Spender Remarks:

It is an illusion, in that time does indeed destroy all individuality.  
 It is not an illusion in that, within time, two adult people, fully aware of their need for one another and of their love, are able to

enter into the rarest situation possible in human relationship (qtd  
by Arora p.156)

Rokunga's notion of love provokes the intellect of the readers. As if the water is the sources of life without which no living being would get survival; so also, the father is the source of life for his offspring. His treatment of the simile, the explicit comparison is appropriate in different ways: the volume of river is immeasurable, and at the same time the love of the father is also incalculable. The second simile *chham ang zal* (reclines like a spook) is also very appropriate. There is a story that *chham* (spook or ghost) remain under the water without moving anywhere else. So, the dead body laid in his final abode will not move anywhere rather will remain under the earth where he had been buried. Though the poet here in this poem uses the simile as a symbolic figurative, but some Mizo poets commonly use as decorative simile without having any further implications.

In his poem, "Bethlehem Par," Rokunga uses the simile *tui ang* (like water) with preceding adjective *thal* (dry season) and succeeding verb *nghak* (waiting patiently); he thus sings:

A tu tan kher an nge par i tum?

Thal tui ang kan nghak ve che (18-19)

For whom you intend to flourish?

We eagerly wait for you like water of dry season (18-19)

Here the poet uses the simile with symbolic significance implying eagerness for the Bethlehem's flower to sprout and produce beautiful flower. During the driest season of

the year, people used to wait eagerly for their turn to get water from the spring. The poet draws the simile from the familiar experiences common to all. It is a vivid representation of the state of the poet's mind, the eagerness to see the flower and feel its fragrance.

In his poem, "Zosap Lawmna leh Thlahna," he also uses the same simile *tui ang* (like water) with succeeding verb *luang* (flow); he thus sings:

I vanglai tha leh tui, i thiamna nen,  
 Kan tlang ramah tui ang i luantir a (9-10)

Your greatest prosperity and acquaintances,  
 You let it flow in our hilly place like a river (9-10)

The poet explicitly compares the missionary's yield for the enlightenment of the people with the flowing of River. The advantage of the beneficiaries of missionary's whole hearted sacrifice is like the usefulness of water for human beings. The explicit comparison is to force the mind's eyes of the reader to see thing in a different relationship.

The same simile *iang* (like) is also found twice in the second stanza of his poem, "Rengpui Ram" in which the poet uses to denote different situations, his personal experience; it is a representation of his perception of harmony and national integration; he thus chants:

Tuan zai relin run tin chhiar ve mah i la,  
 Anpai chhingkhual iang ka chang leh thin;

Zonun mawi sirva ianga kan hlim ni te kha,

An thamral mai tur ka ngai ngam lo (10-13)

When travel and count houses,

I am merely like a stranger;

I dare not to imagine vanishing away

Zo's joyful life like cheerful birds (10-13)

The similes are drawn from the poet's personal experience; by the simile *chhingkhual iang* (like a stranger) the poet expresses his feeling when he visited the glorious land and their grand home but cannot feel at home because it was not his own land or his own home. The greatness of the visited land does not bear any part of the poet's; therefore, explicitly compares himself as a stranger. The comparison is very appropriate that no one could feel at home in the place of a stranger because he himself is a stranger too. The symbolic similes depict both the atmosphere of stranger's experience in some other land and his feelings in his own land as well which had been intoned by the supplementary simile *sirva ianga hlim* (blissful like bird). This simile is representing the poet's feelings and emotions of dwelling both in the land of others and in the land where he is legitimate citizen. Though he uses the same similes in the same stanza, but they are contrastive and evocative similes.

Simile is one of Rokunga's most distinguishing literary expedients. He frequently makes use of long and short similes to produce a number of effects separately or collectively to make his notions and sentiment perceptible and intelligible to the reader.

His similes give out his surprising store of learning, and still more amazing range and passage of imagination. He is a thoughtful poet and frequently employs a serious preoccupied and pensive manner of writing. His law of pure and immaculate workmanship is seen in the explicit use of simile in due subordination of detail, in the distribution of illumination and gloominess, in the happy and discrete use of adornment. His simile describes his notions and serve a multiple purpose. His similes reveal his poetic aptitudes that he masterly exhibits exquisite similes to embellish his poems; and to clarify whatever area under discussion attached to. He draws simile to represent distinctive situations and events, which indicate his efficiency in masterly handling of techniques, and his command of figurative language; the same instinct controlled his symphonies in the larger sense. Discussing Milton's simile, Dr. Johnson says, "Miltonic similes are, but superfluities so beautiful who would take away "(48). Rokunga's similes too, trap the reader's mind and force them to trace him conscientiously.

His similes convey various aspects of his modern consciousness and his ideals. The use of striking and memorable phrases and figurative expressions is a remarkable characteristic of his poetic artistic. He often presents abstract notions and objects in a concrete form with the help of simile; and forces the reader to discover the clarity of the image of objects attached to.

Rokunga recurrently makes use of epic simile to produce a number of effects respectively or cooperatively. The argument he chose in his poem, "Bethlehemah Hmun a Awm Lo" is prodigious or having excellent quality which no human mind could precisely perceive or realize unless he has undergone spiritual experiences. He was grateful to make his feelings perceptible and intelligible to the reader by making a prudent use of similes. One of his illustrious epic similes is *Eden huanah ... kraun ... hloh* (Lost of...crown...in Eden Garden) and the parallel epic simile *Lalpan... chharsak*

(Lord Recaptures... for us) entails a long long story of Lucifer's fall and finally of man; and parallel story of the restoration of that lost by Christ. He uses epic simile in his poem, "Aw Isu Mi Kai Ang Che" in which he explicitly compares the earthly life of believer with the voyager's life that face waves of sea or ocean in their course of journey.

While good number of his similes is explanatory simile, he uses decorative simile as well such as *chham ang zal* (recline like spook) *puan ang bang* (to set up as the warp of yarn for weaving), *puan ang chul* (faded like a cloth), *puan ang hlui* (fades as cloth), *puan ang thar* (new like a cloth), *puan ang sin* (wear like a shawl), and *puan ang zo* (finish like a weaving), *sam ang then* (departing like hair), *mim ang piang* (born like millet), etc.

Some of his similes contain more than one implication such as *chhum ang zing* (overwhelming like fog), *dar ang leng* (strolling like a gong), *dar ang tawng* (meeting like gong), *dar ang chhai* (play like gong), *lawi ang thang* (famous like gayal), *lam ang let* (turning like dancer), *nau ang nui* (smile like a child), *sul ang pel or hawi* (like weeds), *nau ang tap* (weep like child), which are, perceptibly, be signs of the divergences of inspiration obtained. His similes *dawi ang dawm* (relieve like bewitchment) underlines pagan practice over patients; and *pialral* (paradise) which reflects a pagan belief or imagery as pointed out by Siamkima (52).

While certain number of his poems is a subject of speculation or conjecture as to their basis, some are from his self-personal spiritual associations. A good number of his similes are drawn from natural phenomenon with which all are familiar, ordinary, commonplace objects and phenomena of nature, and from the common everyday events and situations of human life.

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## Chapter - 6

## Conclusion

Winding up of any exertion is intimately attached to general assessment of the whole work. Just as a person lies on his dying bed emits toward the rear a glimpse on the life he has subsisted and endeavor to assess his traits, likewise one has to revisit to the opening point to formulate a final estimation as T.S. Eliot who croons:

And the end of all our exploring

Will be to arrive where we started (*Little Giddings* L.28)

It has already been mentioned in the beginning that this survey is to deal with the poetic techniques of Rokunga with special reference to Imagery, Symbol, Metaphor and Simile. I had felt that those devices weigh out the value of his poems and his artistic aptitude. In the itinerary investigation it has been exposed that the selected tropes really enhance his consistency and makes his poetry more operative and forces his reader to discover his thought, ideas and imaginations. I would like to recapitulate these findings in this concluding chapter.

Rokunga's poems were created by a combination of various mechanisms; and these devices have an interconnection and a definite pattern of evolution. The creation of poetry is a recipe of various techniques that embraces the whole thing of its discovery; and poets conceive poems resultant of their association with in life, and how they deal with events and occasions.

Poetic technique is the means by which the poet embodies his thoughts, feelings and emotions, and appraisal of his works; it is one of the essences of poetry; it is the

means by which the poet corresponds to his encounter; it is a tool by which the poet created his poetry. Poets always exercised distinctive technique to make their representation effective for poetic creations. Certain techniques are more effective tools than the others, and will establish more. The writer competent of virtually all thorough technical analysis of his subject will produce works with the most satisfying content, effort with breadth and boom, works which echo with highest connotation.

Mark Schorer remarks,

When we speak of poetic technique, then we speak of nearly everything. For technique is the means by which the writer...has of discovering, exploring, developing his subject, of conveying its meaning, and, finally, of evaluating it... will produce works with the most satisfying content, work with thickness and resonance, works which reverberate, works with maximum meaning (71).

Nidhi Tiwari also asserts,

Technique in poetry refers to the methods adopted by a poet to express his thoughts and emotions. Just as a director of a film edits the film rolls that were photographed in an irregular manner without any order of sequence so as to create a single story, similarly, a poet has to struggle with words and arrange them in a systematic manner in order to produce a good poem...The entire being of the poet goes into the making of a great poem (169).

Therefore, to cope with poetic technique is to deal with nearly everything in the study of poetry. The writer capable of nearly all careful and meticulous technical analysis of

his theme will create works with the most worthwhile content, works with thickness and echo, works with resonance, works with highest nuance. The poet uses assorted techniques for numerous purposes; and a unique technique is always worked out to make their version effectual for his poetic inventions.

### 1. Summarization of the Findings

There were a lot of significant events during Rokunga plays his tunes; and these events had been reflected in his poems. Rokunga Memorial Committee published Rokunga Hlate (Poems of Rokunga) in which 128 number of his poems were inserted. Though some writers classified his poems differently; however, I had classified into twelve categories according to its themes and subject matters.

While a number of Rokunga's apparatus are drawn from daily associations and natural phenomena whereas some of them are drawn from his intimate religious or spiritual experiences in his quest for what is bad and what is good; and certain devices represent his abstract notion. Quiet a number of his mechanism's overtone his political, reformation and rectification attitude. Several of his techniques are manifestations of his patriotism and his enthusiasm towards the welfare of his fellow human beings. His mechanisms underline the life style of Mizo, socio-economic conditions, occupations, types and collection of food, work culture, Jhuming system, entertainment and merriment, social life as a whole, and touch ethos, the attitude Mizo as a whole towards needy persons and widows as well.

Rokunga was a thoughtful poet and frequently makes use of serious meditative and contemplative and reflective manner of writing. His poetries are marked, in addition to the variety of its themes by the variety and wide range of technique, manner and style. And his law of pure and immaculate workmanship embraced far more than

language: the same instinct controlled his compositions in the larger sense; it is seen in the explicit of each work as a whole, in due subordination of detail, in the distribution of clarification and dejection, in the contented and discrete use of ornaments languages.

His metrical compositions are remarkable; and he sings on variety of rhythms and meters. The most commonly cadence found in Rokunga's metrical compositions are- *iambic tetra* and *tri meter* alternately; *iambic penta meter*; *iambic hexa meter*; *iambic hepta meter*; one of his distinctive meters is *iambic hepta hepta, hexa hexa* which he uses in his poem "Kan Sawmfang Dum Dur". In some of his poems he follows Petrarchan rhyme scheme of *ab ab cdef* and *ab ab cb cb*; and *ab ab cd cd, aabb, aa bb cc*; but varied from poem to poem. His exercises different kinds of stanza forms as well.

Rokunga's patriotism sticks to using utmost strength. Lalfakzuala remarks,

We have seen Rokunga's ambitiousness in nationalism. He encouraged us to conquer all the difficulties before us, working for the development of our nation throughout our life so that we can attain advanced country... Rokunga enduring encouragement would be valid for the generations to come and will stands as long as the Mizo are in existence (91).

Rokunga sings and dances together with nature; but not found exact nature of Wordsworth's mystical pattern. His treatment of nature underlines his passion for beauty and his perception of beauty. Of course, he was an adorer of beauty; nonetheless, Rokunga was delighted in the sensuous and physical aspects of beauty like Keats.

His handling of imagery reflects his agility in the discovery of poetry or in the artistic imaginative. He possesses an exceptional power of work of art, as if in a flash,

an accurate picture in word or phrase; and produces beauty in modest knocks. He can create an excellent pictorial effect for atmosphere often flowering in a lonely world. His masterly fondles are highly suggestive by which the picture clearly ascends before the reader's mind. His poems have emblematic significance in that various objects and situations described in it are suggestive and graphic of a deeper meaning. It is by the use of imagery that Rokunga reveals the full significance and deeper meaning of particular circumstances and occasions. Superficially there might be merely an unadorned and simple narration or description, and the poem may be enjoyed as such; however, his skill in the rhetorical selection reveals the hidden and deeper meaning, the scope widens, and his propositions are brought about.

His imagery describes the theme of his poems especially the striking points in each of the sub-themes. His imagery undoubtedly reveals his poetic aptitudes that he masterly exhibits exquisite imageries to embellish the texture of his poems; and to clarify whatever area under discussion attached to. He frequently makes an imagery use of landscapes either to describe human condition or to reveal various spiritual and mental states. His originality is reflected by images drawn from various sources and spheres. He achieved unification of sensibility, fusion of thought and feeling very successfully. His reader is capable of simultaneously sharing an emotion, enjoying a joke, feeling, merriments and thinking at the same time. Take for example his poem, "Sangha Vuak Hla," where the reader moves from the mood of the ecstasy to that of farewell evening mood in the last stanza. His poem, "Hraite Khawinge I Chun ve Kha?" indicates the sincere mood which the reader shares so much. So the function of his image is multifarious. Keats sensuous impression is identified with the thing he wants to express; so also Rokunga identifies his intellectual analogy with his emotions. Thus,

one purpose of an image in his poetry is to define the emotional experience which has been successfully achieved by an intellectual parallel.

Rokunga's image imparts a sense of pleasure and exaltation as it has an astonishing link with the whole poem. His images cannot be detached from its context, otherwise spoil the whole consistency of his texture. It emerges out of a certain situation of high emotional tension that outgrow from the given dramatic movement to indicate the relationship of the characters and that of ideas. His images reveal an organic growth, profuseness and proliferation which get sustenance from complexity, intensity and deep of the given experience. Thus, his particular image has significance in the context of the whole poem.

Rokunga's image is highly arduous and complex. It makes a considerable demand on the reader to understand it. While discussing Donne's imagery, J. C. Grierson remarks, "... it brings together the opposites of life i.e., body and soul, earth and heaven, the bed of lovers and the universe, life and death, microcosm and macrocosm in one breath (cxxxii & 211). This remark is applicable to Rokunga for his poetic artistic produces collectively the conflicting of life, body and essence, corporeal world and paradise, existence and fatality, microcosm and macrocosm in one breath. His reader has to undergo difficulty because the imagery sometimes demands instinct of regional concept and vastness. He enjoys fertile mind and encloses within a little space huge image; and his mind moves very smoothly and with great agility from one dissimilar concept to another. Of course, his reader felt obscurity and find complexity because of this fact; it demands readers should also possess equal alertness and profound perceptive to follow him. A student of ordinary competence needs utmost vigil to follow his far-fetched objects and concepts which are juxtaposed in his images. In this

manner, Rokunga puts his readers to great strain and demands considerable efforts from him to understand him because of the intricate nature of his imagery.

He touches not only visual sense qualities, but also qualities that evoke human five senses, and in addition, thermal and kinesthetic. He distinctly blends different kinds of those imageries. This blending of different kinds of imagery put his readers to great strain and demands considerable efforts to understand his complex nature of imagery. For example, Rokunga, in his poem, “Leimawina” sings:

Chungtiang lenthiam kawlngo thla khawng ri (15)

A maneuver Acero and its flapping sound (15)

In this single knock alone, an exquisite unison of visual, auditory and kinaesthetic imagery occurs that the poet by his poetic genius completes this great exemplification at a modest knock. He frequently makes an imagery use of landscape, animal, birds and natural songsters like cicadas either to describe his feelings, emotions and sense of quality. Those images are subordinating and corresponding to each other.

Symbolism is one of the grand styles of Rokunga that undoubtedly indicates his poetic genius comparably with other poetic operandi. His aptitude in using symbolic figurative and command of language are exhibited in many of his poems as illustrated in Chapter-3, representing pure sensation and perceptions. His poetic style, among other things, is marked by the use of symbolism. He uses various symbols to describe various notions, situation and events. His poetic aptitude is shown by employing apt and appropriate symbols to describe human condition or to reveal various spiritual and mental states. He uses symbol to signify object whose significance is made determinate by its qualities and by the role it plays in the poetic discovery; and the richness of his

texture is revealed on a symbolic interpretation. It is by the use of symbols that Rokunga enhances the texture of his verses and reveals the full significance and deeper meaning of particular situations and events.

Warren Austine called Robert Frost's symbols "a natural symbol" (154), so also, Rokunga's symbols are natural; they are drawn from the ordinary commonplace objects and phenomena of nature, and from the common everyday events and situations of human life that pushes his symbol to the mind naturally and spontaneously. For example, the word *romei* (haze) is a representation of transcendental love of mystic rapture, of the inner reality of divinity, or the poet's natural passion for beauty; and the poet's apprehension of the transient mystery.

Rokunga's complexity and intricacy arises from his extensive use of symbols. It is by the use of symbols that Rokunga displays his poetic brilliance even in a particular situations and events. On the surface there might be merely a plain and simple anecdote, narration or description, and the poem may be enjoyed as such; however, his symbols reveal the hidden and the deeper meaning; and when interpreted symbolically the scope widens, and the full implications are brought about.

Of course, Rokunga was regional poets, and the scenes and sights, characters and events of Mizoram form the basis of his poetry. For example, Rokunga's symbols such as *chham thlipui* (south storm), *keipui zia tial chhailai iang* (like a wounded tiger), *chengrangpui lungleng au* (ferocious gun roaring), *chhinlung* (supposed to be original place of the Mizo), *phunbung* (figus), *chhawrpial run* (an ideal home of the poet) and *dar ang leng* (wandering like a gong) are drawn from regional and personal context; and if interpreted otherwise, the poem will surely lose its consistency. This drawing of symbols from cultural, custom and tradition makes his symbols complicated one.



However, he does not merely depict all events of this limited region, but there is a constant selection and ordering of materials. The result of this sifting and selecting of material is that his regionalism acquires a vast knowledge; and able to embody vast concepts and infinite depths within little space. Substantial ideas are thus presented to the mind's eye, and the effect created is one of unlimited expansion.

It is appropriate to say that there occurs natural symbolism in Rokunga's too, for his symbols were drawn from the natural phenomena, ordinary commonplace objects, and from the common everyday events and situations of human life. Such symbols have been used by most of the poets through the ages, because they come to the mind naturally and spontaneously. Some might have said that Rokunga's symbols are simple because they are drawn from the simple sources, on the other hand, they are intricate and complex, for most of his symbols expressed more than one perception.

In the course of investigation, it has been exposed that Rokunga uses quite a number of private symbols. In his poem, "Ni leh Thla leh Arsi," he takes *varparh* (morning star) for his private symbol. Usually in the arbitrary or conventional symbolism, star always signifies order, stability, endurance, light and reason; but here Rokunga uses *varparh eng* (morning star or Venus' light) and the *sun rising* to signify prosperities, happiness, the Supreme Being and as a representation of the glory of the creator; however, in the eight line of the same stanza, he returns to the conventional symbolism; and uses the light of the same creation to signify order, stability, endurance and reason; he thus sings: *An engah nung tinrengin zai tin kan vawr thin* (Under their light all the living creatures sing a song of happiness). In many of his other poems, Rokunga takes the *arsis* (star) for his private symbol to signify the divine and his presence; some of such poems are:

- “A ropui leh a mawizia”
- “I lawm ang u”
- “Kan tan naupang a piang ta”
- “A mutna chu”

He also takes *chhawrthlapui her liam* (setting moon) for his private symbol in his poem, “Aw, Hun leh Kumte.” Usually, in the arbitrary symbolism, “setting sun” and “setting moon” signifies death; however, in this poem, Rokunga uses it to connote the divine’s supremacy and underlines sense of duty. Like Blake, who wanted to give an idea of the ferocity of nature, used the image of the bright burning tiger to symbolize the sense of mystery, openness and expansiveness, the feelings of richness and complexity, so also Rokunga in this poem, uses to convey pure sensation; if the Moon, which is brighter and bigger than man, is to set according to the creator’s will; hence, it is obligatory for man to meet his death or bound to go away at the Supremes’ will.

Rokunga’s symbols are not merely connotative but also evocative and emotive. In addition to its connotation, it calls up or evokes before the mind’s eye, eddies of associations connected with it, and also rich in emotional significance. Some of his symbols carry with it the emotional overtone of pity resulting from suffering of transience. It represents pure consciousness, which cannot be communicated ordinarily by other means; and suggests something beyond the expressed meaning; the sense of quality, feelings and emotion; it’s a representation of sorrows and of transcendental love of mystic rapture, or the poet’s apprehension of human suffering. His symbols are moving personal experience exquisitely rendered for it is not just a record of personal’s experience; it expresses outward from the present experience described toward far more broader areas of experiences. His uses of *dar* (brass) signifies richness and chiefly life and lasting; it includes more important aspects or elements of abounding life, the idea

of chiefly life merges with the luxury, ever happy life. It stands in line to blossom, whose temptation is to an irresponsible indulgence ending in the immeasurable pleasures.

Rokunga uses corresponding symbols; and this subordination exceedingly enhances the consistency of his textures. His symbols, *hrehawmna piah* (beyond predicament or take ransom) and *lungngaih buaina* (darkness) in his poem, “Ram Ni Eng Takah Chuan” correspond each other, supplementing the function of one after another; *lungngaihna* (longing) and *chatuan khawvar* (eternal dawn) in the fourth stanza of the same poem are also corresponding to each other; the symbol, here set up eddies of association which are auxiliary to the main symbols of the poem. That main or emphatic symbol *ram ni enga...khawpui* (city of light) is a centre of attraction around which the mood gathers, and many of Rokunga’s poems are built around such centre. Another parallelism is found in his poem, “Van Mite Hla” in which *Puan eng var ropui* (A magnificent pallid cloths) and *chawimawina hla thar* (new song of praise) is supplementing to each other. And, every line of his poem, “Motor Kawng Laih Hla” contains symbol, and those symbols are auxiliary to main symbol. John, F. Lynen remarks, “Frost’s symbols define and explain each other” (6), Rokunga’s symbols as well are supporting, corresponding and complementary to each other. His skill is revealed by employing apt, appropriate, vivid and concrete symbols to describe human condition or to reveal various spiritual and mental states. The richness of its texture is revealed on a symbolic interpretation.

Metaphor is one of Rokunga’s never failing resources in creating the suggestiveness and melody of the line, and he has scores of them. Of course, use of metaphor is one of the distinctive devices of Rokunga and his poems are marked by the variety and wide range of metaphor; and his distinctiveness lies in his treatment of

metaphor. Aristotle remarks, “The greatest thing by far is to be a master of metaphor” (491). Rokunga’s greatness too, is exposed in his masterly handling of metaphor; and must have earned his poetic reputation for his exquisitely uses of metaphor. He uses metaphor to avoid trouble understanding; and as a subsidiary distinctive intellectual operation to communicate truth, as a deviation for special rhetorical and poetic purposes; and as a projection and mapping across conceptual domain, cognitive mental process, replacement of vehicle and tenor, the primary and secondary source domain and target domain. His metaphors are to force the reader to consider a thing in an unusual relationship. He has effectively switched to metaphor to clarify the objects and to clarify whatever area under discussion attached to.

Rokunga is the author of what is predominantly devotional poetry. The devotional element is conspicuous in a large number of his poems in which he exhibits poetic aptitude in the use of metaphor. He draws metaphors from his spiritual experiences and always connected to biblical allusion. His metaphor *berampu* (shepherd) and *beram* (lambs) in his poem “Thuhrlitu Jubilee” are drawn from his spiritual experience; and it refers to that Jesus Christ is the Good Shepherd (John 10:11); and Church people are God’s folk of Sheep (Mat. 9:37). The metaphor compares the preacher with shepherd who makes his folk of sheep lie down in the green pasture and leads them beside quite water and restores their souls; and compares the church community with lambs that need the guidance and protection of the shepherd, and behave according to the teaching of the shepherd. It has certainly shown the sense of duty that persisted in Rokunga’s poem and his life itself throughout, and there is no mistaking the direction which he was determined to follow. His metaphor *buh* (rice paddy) in his poem “Khawvel Nite An Kiam” too is drawn from his spiritual experience, rooted in Jesus Christ’s parable which reads, “The harvest is plentiful, but

the workers are few; therefore ask the Lord of the harvest to send out laborers into his harvest” (Lk. 10:2). And his descriptive metaphor *Ka chhungah Van Lal a mu* (A heavenly King sleeps within me) is also drawn from his religious experience connoting the adventure of Jesus with his disciples at Lake Galilee on their way to preaching the Gospel (Luke 8:23-25); and the metaphor implies a complete surrender to Christ and acceptance of his solace. This has clearly revealed the poet’s conducive to spiritual contemplation; and at the same time, has revealed that the poet was by nature a deeply religious man; he was an ardent believer in God and in the divinity of Christ.

Rokunga’s treatment of metaphor reveals his clinical tendency which is found in his poem, “Ka Pianna Zoram Nuam” by which he tries to diagnose its various ills and to find a cure for them; just after the projection of fogginess he expresses a healing touch in the next two lines of the same stanza, he thus nurses back to heal and plays music of reunion; he thus sings:

Rualduh kan then takte nen khanin,

Hlim leh lawmin kan insuihkhawm le hang (18-19)

With all the departed bosom friends,

Rejoicing we’ll join together (18-19)

He tries to amend the public’s tendency to ignore the fact of war by remaining absorbed in the joyous atmosphere of the accustomed to social gathering where light must never go out, and the music must always play; and has celebrated the instruments of reunion bliss. Conversing Auden’s artistic, Richard Hoggart remarks, “Auden combines an intense interest in human heart with a desire to reform society and he thinks our

psychological ills greater than our political” (374). Rokunga emphasizes the need of social action and political revolution as a way out of the contemporary ills. This tendency is predominant in many of his poems; he explores the inner world of the unconscious or subconscious to find the roots of various social and political ills and tries to suggest a cure for them. In many of his poems, Rokunga tracts the root of various physical maladies in psychological disorder or repression of natural urges; thus, he deals with psychological, social and political subjects. In his poem, “Ka pianna Zawlkhawpui,” he fuses the psychological and political themes to diagnose the ills of the modern world in general. He also touches the treatment of religious; and deals with Christian concept of true love, the Agape, and emphasizes complete acceptance of Christ, and seeking redemption through submission and faith; he also lays emphasis on life as a blessing and accepting it with all its joys and sorrows, strength and weakness.

Rokunga draws metaphors from different sources like natural phenomenon, daily association, cultural and tradition, landscape, flowers and weather to communicate truth that cannot be communicated by ordinary other means. His treatment of metaphor is a depiction and representation of sensation, feelings and emotions of spiritual, of love, of apprehension of earthly predicaments. His purpose of using metaphor, on one point, is to force his readers to consider a thing in an unusual relationship. The gifts by which Rokunga has won, and will keep, his place among the great poets of Mizo is pre-eminently those of metaphoric technique.

Simile is one of the distinctive poetic styles of Rokunga. The illustrations in chapter-5, reveal his poetic propensity that he masterly exhibits exquisite similes to embellish his poetic artistic; and to clarify whatever area under discussion attached to. His treatments of the simile exceedingly enrich the consistency of his poems, and make it possible to be read at all echelons and intensity.

Simile is one of Rokunga's most distinguishing literary expedients. He frequently makes use of long and short similes to produce a number of effects separately or collectively to make his notions and sentiment perceptible and intelligible to the reader. By means of similes, he has put his themes into the mouth of the readers. His similes give out Rokunga's surprising store of learning, and the still more amazing range and passage of imagination. While certain number of his poems is a subject of speculation or conjecture as to their basis, some are from his self-personal spiritual associations. His law of pure and immaculate workmanship is seen in the explicit use of simile in due subordination of detail, in the distribution of illumination and gloominess, in the happy and discrete use of ornament. He draws simile to represents distinctive situations and events, which indicate his efficiency in masterly handling of techniques, and his command of figurative language; the same instinct controlled his symphonies in the larger sense.

His similes convey various aspects of his modern consciousness and to convey his ideals. The use of striking and memorable phrases and figurative expressions is a remarkable characteristic of Rokunga's poetic artistic. He often presents abstract notions and objects in a concrete form with the help of simile; and forces the reader to discover the clarity of the image of objects attached to.

Rokunga makes use of explanatory simile, epic simile and decorative or literary simile. His predominant literary similes are: *chham ang zal* (recline like spook) *puan ang bang* (to set up as the warp of yarn for weaving), *puan ang hnawl* (reject as worn cloth), *puan ang chul* (faded like a cloth), *puan ang hlui* (fades as cloth), *puan ang thar* (new like a cloth), *puan ang sin* (wear like a shawl), and *puan ang zo* (finish like a weaving), *sam ang then* (departing like hair), *mim ang piang* (born like millet), etc.

Most of his simile has plurisignations; and those predominant similes that contain more than one significations are: *chhum ang zing* (overwhelming like fog), *dar ang leng* (strolling like a gong), *dar ang tawng* (meeting like gong), *dar ang chhai* (play like gong), *dawi ang dawm* (relieve like bewitchment), *keipui iang* (as a tiger), *lawi ang thang* (famous like gayal), *lam ang let* (turning like dancer), *nau ang nui* (smile like a child), *rial ang ral* (melting like hailstone), *sul ang pel or hawi* (like weeds), *nau ang tap* (weep like child), *riakmaw iang* (like *riakmaw* bird), *Sappui iang* (like English/man), *tui ang dawn* (drink like water), *tui ang luang* (flow like river), *Tuifinriat ang* (like ocean), *zarva iang* (as laughingthrush), which is, perceptibly, be a sign of the differences of inspiration obtained.

His predominant similes includes *ar ang* (lost sight like fowl), *chham ang zal* (recline like spook), *chhum ang zing* (irresistible like fog), *dar ang leng* (wandering like gong), *dar ang tawng* (meeting like gong), *dawi ang dawm* (relieves like bewitchment), *iang* (like) but various preceding nouns and a variety of succeeding verbs, *mim ang piang* (born like millet), *nau ang nui* (smile like a child/laughter like a baby), *rial ang ral* (melting like hailstone), *tui ang dawn* (drink like water), *sam ang then* (separate like hair), *sul ang pel/hawi* (pointing like weeds), *buan ang pawm* (cuddle like wrestling), *hrui ang vuan* (holding like rope), *puan ang sin* (wear like cloth), *puan ang bang* (fading like cloth), *puan ang hnawl* (rejects like a worn cloth), *puan ang thar* (like a new cloth), *dar ang chhai* (enjoy like playing gong), *nau ang tap* (weeps like a child), *tui ang luang* (flow like river), *tui finriat ang* (like ocean), *lawi ang thang* (famous like buffalo), *riakmaw iang* (like *riakmaw* bird), *zarva iang* (like laughingthrush), *lam ang let* (turning like dancer), *Sappui iang* (like English man), *keipui iang* (like a tiger) etc.



A careful examination undoubtedly underscores that Rokunga's treatment of simile stroke imagery of pagan practice and belief. His simile *dawi ang dawm* (relieves like bewitchment) was a pagan practice over patients; and *pialral* (A village of *Thangchhuahpa*) overtones a pagan paradise. Siamkima says that pagan imagery still lingering in Mizo Christian hymns (51). Rokunga's treatment of simile too, so to say, strikes imagery of pagan practice and belief to highlight disparity between the pagan belief and Christianity tenet. His similes *dawi ang dawm* (relieve like bewitchment) was a pagan practice over patients; and *pialral* (paradise) which reflects a pagan practice or imagery. In the pagan belief, there would be two world after death: *mitthi khua* (common men's village) and *pialral* (a village where *thangchhuah* family live). Hence, Rokunga's simile of *dawi ang dawm* (relieve like bewitchment) and *pialral* (a village where *thangchhuah* family live) underlines pagan imagery.

Rokunga uses epic simile to emphasize and to clarify whatever area under discussion attached to. The epic simile in his poem, "Bethlehemah Hmun a Awm Lo" entails a long story of Satan's revolt against God, and the fall of man, of casting away from Eden's Garden, lost of Paradise; and the restoration of Eden Garden's lives, and to the regain of Paradise by the incarnation and crucifixion of Jesus Christ for man's salvation from sin, and it undertones God's forgiveness. The epic simile, *Eden huanah nunna kraun hlu kan hloh* (valuable life-crown that we lost in the Eden Garden) carries a long story of Satan's revolt against God, the insurrections of paradise and of world; revolution against the Highest King; and at the same time overtones the fall of man and lose of Paradise and casting away from Eden Garden.

The parallel epic simile, *Lalpan min chharsak* (Lord recapture it for us) undertones the victory of Jesus Christ, the overthrow of Satan and his innumerable soldiers; and the regain of Paradise; and his restoration of God's forgiveness. This is the

theme of collective concern. His subject is the fortune of all humankind, every faith and of nations; the creation of a new race of rational beings, their reinstatement to aspiration and harmony, their unique ecstasy, their forfeiture of intransience. The poet uses such epic simile to magnify the importance, delightful, pleasurable and amusing of Christ's incarnation and resurrection from death; it represents the degree of his pleasurable love in the heart of the afflicted.

Another epic simile is also found in his poem, "Aw Isu Mi Kai Ang Che" in which he compares the earthly life of believer with the voyager's life that face waves of sea or ocean. The epic similes in the lines 17-19 involves a long long story that forces the reader to consider the circumstance upon which the poem is being sung. The epic simile refers to the adventure of Jesus with his disciples at Lake Galilee on their way to preaching the Gospel. Under the cover of furious storm his disciples doubt of their boat might capsize, and losing their life. But there is nothing to fear for Jesus, the King of king is inside the boat along with them. Like that a fearful storm may come up during sojourn in this world, the poet reassures and pointing toward a consolation that sleep within him is a heavenly king, there is nothing to worry; he consoles himself and thanks God for his solace, and thus utters, *A tawk e Lalpa, Nang nen* (Oh Lord, it's enough with you). It implies a complete surrender to Christ and a complete or strong faith that leads and guides the life of believers while approaching eternal home from this earthly life, living together with the storm of devil that may come up within a minute or go side by side. He is certainly assailed by spiritual doubts and he suffered torture on this account like the wave tortured who were on boat, but his faith always triumphed over his negative impulses. In response to the call of God, the poet let him dwell in his heart and says *Ka chhungah van Lal a mu* (Sleeps within me a heavenly King) which consoles and solaces him that his fears have gone; his wants have been fulfilled.

His simile highlights his notion of love that skips touch of sensuous and ardent or passion but normally strikes between mother and children, father and children; he also touches marital love. He uses poetic technique as an appraisal of his works; it is the essence of his poetry. His dexterous exploitation of poetic techniques produces his works most rewarding content, works with width and reverberation, works which echo, works with highest connotation. He uses assorted types of techniques for numerous purposes. Whenever he found the existing poetic diction not suit his objects or idea, his abilities in subjective co-relativity have been aroused, and therefore, he coined a new phrases or words so as to clearly depict his ideal objects. For example, *chhawrpial run* (ideal home) extremely indicates the clarity of his ideal world.

Rokunga's poems were sung in every Church and in all the social gathering for all time of seasons. He will live as long as the Mizo are in existence, and as long as Mizo use to sing a song.

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## Glossary

*Aesthetic(ism)* In his Latin treatise entitled *Aesthetical* (1750), the German philosopher Alexander Baumgartner applied the term “aesthetica” to the arts, of which “the aesthetic end is the perfection of sensuous cognition, as such, this is beauty.” In present usage, *aesthetic* designates the systematic study of all the *fine arts*, as well as of the nature of beauty in any object, whether natural or artificial. It is the scientific study of the beautiful- philosophical and psychological.

*Allegory*- An allegory is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are arranged by the author to make intelligible sense on the literal or primary level of meaning, and at the same time to communicate a second, correlated order of signification.

*Apostrophe* (phizes)-A figure of speech in which a person not presents or a personified abstraction is focused; interlude of the course of a speech in writing in order to address briefly a person (s). More strictly, an *apostrophe* is a deviation in speech.

*Asceticism* - is a training to compass holiness through mortification of the flesh; rigorous in crushing the flesh.

*Auditory* - An imagery that can be heard.

*Avocation* and *Vocation*- *Avocation* (L) is inclination, aptitude, natural ability; a strong feeling that one ought to peruse a particular career or occupation, a calling or summon; *Vocation* (L. avocationis) properly, a diversion or distraction from one’s regular employment, business which calls for one’s time and attention, diversion of the thoughts from any employment, a calling away.

*Bukthlam* - means *thlam*, a jhum house.

*Bungkawn* - it is one of the streets at Aizawl city where, at the beginning, The Salvation Army’s Orphanage Home situated.

*Chawlhmun*: It is a resting place normally at the midway to jhum or at an extensive view.

*Chawnpui*-is a natural tree bearing flowers at the beginning of monsoon season. Its biological name is *Lagerstroemia speciosa*; its English name is Queen's Flower.

*Chemkawm* – is a small hoe for weeding purposes.

*Chhawkhlei* -is natural flower mostly found in the eastern parts of Mizoram flowering in spring time. Its biological name is *Rhododendron parryae*.

*Chham* - It might be resembling with Spook or ghost. The Mizo mythology told that it has never move but remain lying under the water; and *Chham ek* is the reddish deposit found at the bottom of some pools or where water has accumulated.

*Chhawrpial Run* - is Rokunga's ideal home land like utopia, *Shangri-La* or *El-dorado* in western literature. He coins to exemplify his fairest dream-land, a land of reverie.

*Chhimbuk* - is Hawk-Owl or Eagle-Owl; a species of owl bigger than ordinary owl (Barred Owllet), its Mizo name is Hrangkir.

*Chhinlung* - There is a mythology/history that tells *Chhinlung* as the original place of the Mizo though it's existential is under investigation till date. Some historians believed that Great Wall of China is what the Mizo's ancestral claimed of *Chhinlung*.

*Chhuahtlang*- is poetical word for *kawtchhuah* which means outskirts, entrance and exit of the village.

*Chhumpui*- is a poetic exaggeration for *chhum* (mist or fog).

*Chingpirinu* - is the biggest species of owl, Brown Wood Owl called *Chingpirinu* in Mizo.

*Chite*- is a name of River flowing by the eastern side of Aizawl city having its source from the north of one village Zemabawk.

*Chun/chunnu* - means mother; *chunlem* means not real but who performs the mother's duties; Vankhama, one of the Mizo renown poets called one who look after orphan as *chunlem*. Basically, she is a worker in the orphanage home voluntarily.

*Dar ang leng*- It is said that this simile has been drawn from two different sources:

1. In one point, it is said that this simile is taken from *darmang leng* (borrowed gong). The smallest one of gong is called *darmang*; it was not possible to own *darmang* for everyone; therefore, it is the practice of the society to borrow *darmang* from the owner. While it was borrowed, it is often said that *dar a leng* (gong is roaming); hence the simile *dar ang leng* is coined.
2. Secondly, it is also said that the simile *dar ang leng* has been drawn from the meandering of *dartawnsuk* which is the ornamental fashion of man wear in the hair that sways or inclines as the wearer move which is presumed as happy as dancer; hence the simile is coined from the movement of *dartawnsuk*.

*Dar ang tawng* -is taken from the activity of selecting the matching or corresponding sound of *Dar bu*. One set of three different sized and sound gongs is called *Dar bu khat*; besides, there is *Darkhuang*, a big one and *darmang*, a small one. To select a corresponding sound of a set of gongs, three men carrying one gong each go to different directions of considerable distance, and come back still ringing the gong each carried, come closer and closer so as to select the corresponding or matching sounds of the set gong. *Dar ang tawng* signifies the happy mood of the characters. The source of the simile *dar ang chhai* may depend upon the poet; some said to be taken from *darbu tum* (playing gong); some said to be taken from *nula rim* (wooing girl); anyway, in both the situations, the mood it signified is happiness. Therefore, *dar ang tawng*, *dar ang leng*, *dar ang chhai* are Mizo literary or conventional decorative simile used just to express happiness, wealthy and hey-day. The first precious metal known to ancient Mizo was *dar* that may imply a

bronze, brass, a copper, a bell, different sizes of gong and a timepiece or a clock-all these are called *dar*; and *dar* always signifies wealth, treasure and happiness. It is a good source of symbol, metaphor and simile; and the succeeding word; generally, the verb or p. verb determines the meaning. e.g *dar ang leng, dar ang lenlai, dar ang lenna, dar ang tawng, dar ang chhai,* etc.

*Dawrpui* - is one of the streets of Aizawl; a Barra Bazaar.

*Durtlang* - is a name of mountain or hill, and it is also a name of village located at the northern side of Aizawl on which Christian Missionary established a hospital that has been named after the mountain or hill.

*Farṭuah/ṭuahpui* literally means flower of *farṭuah* blooms at summer; it<sup>is</sup> a natural tree bearing flower found everywhere in Mizoram which starts flowering during the month of March at the same time with *Vau*. Its biological name is *Eruthrina variegata*, a species of *Fabaceae*; its English name is Coral Tree.

*Fiara* - is one of the Mizo legendary stepsons who had been stricken by his stepmother; and he dare not to take water from the main point of water but found a secret stream which is a crystal clear and tasty. So, to magnify the water on which the poem was composed, poets always take it for metaphor.

*Gustatory*- is one form of imagery which signifies a sense of taste.

*Herhseh*- is a natural tree bearing flower; its biological name is *mesua ferrea*, its English name is Iron-wood Tree.

*Iambic* (the noun is iamb) - is an unstressed syllable followed by a stressed syllable.

*Iang*- is a poetical word for “*ang*” which means “like” or “as.”

*Imagery*- is a picture made out of words, and that a poem may itself be an image composed from a multiplicity of image. It is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by *literal description*, or by *allusion*, or in the *vehicles* (the secondary reference) of its similes and metaphor. It may include not only visual sense qualities, but also qualities that are auditory, tactile



(touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensations of movement) (C.D Lewis p.18).

*Inbuan*- is one of the sports items of the Mizo; *inbuan* is played between two persons; each player has to fold their arms around their opponent which is called *inpawm*. This *inpawm* is the source of the simile *buan ang pawm* (cuddle like wrestling); and it is widely used to describe a close physical touch with the person or the object upon which the poem is being sung.

*Inpawm*- means embrace, hugging and cuddling.

*Jhum*- a shifting cultivation field is called jhum.

*Kangkang*- is birdlike insect or walking leaf-insect singing during the night; somebody says that it is *Thlanthla* (Black Drongo), and some say that it is *Vakul* (*Dicurus paradiseus*), and some are of opinion that it is same with *Kătchăt* (which may implies two thing: in poetical sense, it implies small bird or natural birdlike insect; and in literal sense it implies fern); however, this opinion is allusion. It is the natural birdlike insect of Mizoram.

*Kawi*- is a large bean-like seed of the *Entada scandens* or *Entada pursatha*, a thick woody creeper known to the Mizo as *Kawi hrui*, *kawi kawm*. This *kawi* (bean) is used by boys and girls to play one of their favourite games, an indigenous game call *inkawihnawk* for boys, and *inkawibah* for girls.

*Kawlngo*- poetical term for *kawlhawk*; and *thla khawng* means fly; it is a species of hornbill; its zoological name is *Aceros undulates*.

*Kawltu*- is a poetical word for *tuthlawh*, a small hoe for weeding purposes.

*Khii* - means *sakhi*, a barking deer addressed as feminine.

*Khuang*- means drum.

*Khuanu*- is Mizo's pagan Goddess but still used in artistic even after conversion to Christianity.

*Khuavang*- in the pagan practice one good or guardian spirit which has super natural power is called *Khuavang*.

*Laipuitlang*- is one of the hills in the North of Aizawl named it after a big gun had been stationed on it. *Laipui* means big gun; *tlang* means hill.

*Lawm lungrual*- same mind of the *lawm* (a working body formed to assist each other); *lawm* means to assist a person in any kinds of work or occupations either in exchange for similar assistance received or to be received. The team of *lawm* is normally a mixture of boys and girls. Mizo often used to form *Lawm* for their works in the field. One day they work for one of the members and the next day for the next and so on and so forth until they work for all the members of the team.

*Lenkhawm zai*- is one form of singing in a body; *lengkhawm* means get-together to sing a song to mark occasion and to console bereaved family on death of their family member. In this *lenkhawm zai* or *lengkhawm*, *khuang* (drum) is compulsory; there is a saying *Khuang lova chai* which means celebrating anything without drum never be success.

*Lelen*-is a natural flower found in the eastern parts of Mizoram. It is a species of *Iris*.

*Lelte*- Sometimes it is called *lelthang* as a poetical word; it is a specie of cicada but different with *thereng*, and *ngirtling*. All of *Thereng* such as *Ngirtling*, *Dawlrem*, *Lelte*, *Fanghma thar ko*, *sawngsawng-bawk-bawk*, *chepchep*, *losul thereng*, *nipui thereng*, *Rengchal*, *Rengtut*, *Uleuh*, *Umme*, *Vevu*, *Zokawrnu*, are family of cicadas; but different living entity of insects. *Lelte* is supposed to be the sweetest songster among them.

*len thiam*- a swift bird; one that can fly swiftly, a manoeuvre.

*Luaithli*- is a poetical word for *mittui*, eyes' water or tears in English.

*Loch Printing Press*- is the first Printing Press ever established in Mizoram; named it after the name of Lushai superintendent, Loch who donated the Press.

*losul* literally means workers coming home from the field but the poet here uses it for performer of music.

*Luahmur*- is a natural tree bearing flower found almost in all parts of Mizoram. Its biological name is *Cassia javanica*; its English name is Pink and White Shower.

*Meter*- Formerly called measure; it is any kind of poetic rhythm, which is determined by the type and number of feet in a line or in a passage of verse. Analysis of meter is called *scansion*. In modern usage, meter is the recurrence, in regular units, of a prominent feature in the sequence of speech sounds of a language. There are four main types of meter in European languages: i) quantitative (G), ii) syllabic (F), iii) accentual or accentual- syllabic.

*Metaphor*- Greek *metaphora*, transference; *mela* over, and *pherein* to carry. It is a diligence of a name or descriptive term to an object to which it is not literally applicable. It calls attention to the similarities of two otherwise unlike things by treating them as identical.

*Microcosm* and *macrocosm*- *Microcosm* is a little universe or world created by the artist in literary works; a man of model or epitome; *macrocosm* is the great world, the whole universe.

*Mim*- is a species of millet; its biological name is *Coix lacryma-jobi*; its English name is Job's tears. Its roots and seeds are medicinal. Its grain is twins like; there is a fret at the middle which makes its look like two numbers. The poet here used this simile of *mim ang piang* for symbolic simile to signify twin birth; and sometime simply for birth.

*Mimsirikut*- is a species of Dove but bigger than normal Dove. Its scientific name is *Streptopelia orientalis Agricola*; it is also called Rufus Turtle Dove.

*Mizoram*- means a land of Mizo.

*M.Z.P*- its full form is Mizo Zirlai Pawl (Mizo Students' Association).

*MNF*- Mizo National Front; at the beginning, it was established as MFF-Mizo Famine Front, a movement against the famine to relieve the people; it was converted into Political Party, and renamed it as MNF in 1966.

*Mysticism*- seeking by contemplation and self-surrender to obtain union with or absorption into the deity, or who believes in spiritual apprehension of truth, inaccessible to understanding. Poetical experience and mystical experience are distinct from one another in nature.

*Nghovar* -is a poetical term for *Nghalchang* (wild pig) and Elephant.

*Ngiau*- par means flower of *Ngiau*, it is a natural tree bearing flower; its biological name is *michelia oblonga*; its English name is Golden Champa.

*Ngirtling*- is a family of cicada.

*Olfactory*- It is one form of imagery which means smell.

*Paganism*- heathenism; the beliefs and practices of the heathen; more recently one who has no religion are called pagan or atheist.

*Pathian*- it is the name of Mizo God.

*Pau*- etymology is Ralte/Paite, one clans of Mizo which means speak in case of man; and *khuang* (crow) in case of cock, and *ri* (sound) in case of machine. It may also mean *ṭawng*, *puang* (announce or prophesize), *thusawi* (speaks).

*Pengleng*- means swift bird; *lenthiam* means maneuverer, that can fly swiftly. It is a bird seen in autumn; its scientific name is *Apus Pacificus*, pacific swift or White-rumped.

*Phuaivawm*-is a poetical term for *Savawm* (bear).

*Phunbung*- is poetical word for *bung*; its biological name is *Ficus drupaceae*, it is a species of *Moraceae*; its English name is Banyan tree.

*Phunchawng*- is a natural tree bearing flower of Mizoram; its biological name is *Bombax ceiba*; its English name is Silk Cotton Tree.

*Pialral* - is the dwelling place of *thangchhuah* comprising both of *Ram lama thangchhuah* and *in lama thangchhuah* which was treated as a Passport to *Pialral*; it may be same with Paradise.

*Puan ang bang* has more than one meaning; on the one hand it means to set up the warp of cotton or yarn for weaving, on the other hand it means fading or resigning old textile; it also means to hang up.

*P.verb-* In linguistics, all types of phrasal verbs are called p. verb.

*Ram tang rual-* means old enough to work in jhum; generally, when a member of the family attains at the age of 13/14, he or she is called *ram tang rual*. One who can do family works in the jhum, and mature enough for tax.

*Rengchal-* It is one of the cicadas

*Rih sang-* means *Rih* Lake; it is the name of a lake to the east of *Lushai* (now in Myanmar), said to be passed by departed soul or spirit on their way to *Mitthikhua* (a village of common man after death); it is a gate to the next world for demised persons.

*Romanticism-* It denotes a kind of literature that is centred upon the inner rather than upon the outer world and tries to convey the feelings of the writer in a manner uniquely expressive of his experience and his personality, though not in traditional formal pattern. It upholds the belief in the natural goodness of man, the idea that man in a state of nature would behave well, but is corrupted by civilization. The *romanticism* strives after the sublime and wonderful, that which transcends the mundane; it admires change, moral as well as radical and political.

*Senhri-* is one kinds of orchid named after its red flower (*sen* means red) found in the eastern part of Mizoram.

*Sial-* is the biggest domesticated animal of Mizo since the time of ancestor. It is very strong and beyond comparison with the strength of human beings. Had one fight with *Sial*, he is sure to lose. Its Zoological name is mithun/gayal.

*Sikul Sen-*It was the first School ever established in Mizoram; named after its Red Roof color.

*Simile-* A comparison between two unlike objects usually using “like” or “as;” the comparison or likening of two things having some point of resemblance,

both of which are mentioned and the comparisons directly stated; it is explicit comparison.

*Sul*- literal meaning is long grass, weed, herb or rosemary. If *sul* (herb) is brushed against by passers-by, and thus points in the direction they have gone.

*Symbol*- Word or phrase and object used that signifies something else; in its simplest sense, it is something that stands for something else.

*Tactile*- It is one form of imagery which means touch.

*Tawm kai* and *tawmkailo*- are opposite court term; *tawm kai* means qualify for lawful activities, qualify for having full share among the members, a tax member having full membership in the society; a synonymous word used in connection with is *ram tang rual*; and, *tawmkai lo* is an antonym word for *tawm kai*. *Tawmkai lo* means under aged, over aged, widow who are not qualify for lawful activities, may not levied any kinds of tax as a full member, who are not supposed to work for the family and society as well. The status of *Tawm kai lo* may also be obtained due to chronic ill-health that make him unable to work, during that time, he is called *Ram tui lei lo* that means unable to go out for work not only for the time being but the whole of his life.

*Tenor*- I.A. Richards introduce *tenor* for the subject, and the *vehicle* for the metaphorical term itself, the object taken to drive the mind's eyes.

*Thakthing*- biological name is *cinnamomum Zeylanicum*; one street of Aizawl is named *Thakthing veng* after its natural tree.

*Thangchhuah*- is a title given to a man who has distinguished himself as a passport to *Pialral*. There were two types of *thangchhuah*: one can earn a coveted title of *Ram lama thangchhuah* by killing a certain appointed number of wild animals in the chase which is called *Ram lama thangchhuah*; and one can earn this coveted title by killing their domestic animals to serve a certain number of public feasts, which is called *in lama thangchhuah*.

To earn the title of *Ram lama thangchhuah*, one has to distinguish himself by killing such wild animals as, *Sai* (Elephant), *Sazuk* (Rusa, Sambar deer), *Sanghal* (Wild Boar/Pig), *Savawm* (Bear) if bear is not found, *Zamphu* (Binturong/bear-cat) is accepted, and for *thang chuang* (extra), *Muvanlai* (Crested Serpent Eagle), *Rulngan* (king Cobra), *vahluk* (giant flying Squirrel/Cat). After the time when elephant and *tumpang/sele* hardly found in Mizoram, killing of these two may be exempted (Hrangthiauva et al. *Mizo Chanchin*, 1978, p. 46). The wife of the holder of such coveted title also shares his entitlements, and their family members are allowed to wear *Thangchhuah Puan*, which is the name of a cloth worn as a mark of distinction by one who has earned the coveted title *thangchhuah*. The possession of this title is regarded in the pagan belief of the Mizo as a passport to *Pialral* (Paradise).

*Thangfen*- Somebody called *thangfen* as Cuckoos but it is not really cuckoo; its scientific name is *Myophonus caeruleus*; its English name is Blue Whistling Thrush.

*Thermal*- It is one form of imagery that means heat and cold.

*Thiangthing*- is a poetical term for *thingthiang*; its biological name is *Olea salicifolia*. It is ever green tree naturally available in Mizoram.

*Thimpui zing*- means a fabulous Great Darkness lasting seven days and nights during which many dreadful things are said to be occurred. It is a cursing darkness.

*Thlado*- It is natural tree bearing flower; the flowers which are of a showy violet colour are called *Chawnpui*; its biological name is *lagerstroemia speciosa*.

*Tlaizawng*- is a tree bearing flower; its biological name is *Prunus cerasus*, Wild Cherry.

*Tlangnuam*- is one of the hills in the south of Aizawl named it after its pleasantry.

*Tlangsam*- biological name is *Eupatorium odoratum*. It is a straggling shrub with lavender-coloured blossoms, said to have been introduced into the Mizoram by the government land-surveyor who is called *tlangsamtu*, means jungle clearer after they use to clear jungle to make easy of their work of survey.

*Tlawmngaihna*- is a Mizo famous word spoken every day which may be same with chivalry or voluntary. It includes self-sacrifice, self-denial, unselfishness, bravery, diligence, independence, and good reputation, helping and pleasing others voluntarily.

*Tuthlawh*- A small hoe used for weeding purposes.

*Vai*- a foreigner, non-Mizo excluding Europeans.

*Vanpui khum*-taller than heaven; grow to maturity, prosperous

*Varparh*- Venus, a morning star, it is called as *Varhparh* when it appears in the morning.

*Vau (be)*-is also a natural tree bearing flower bloom together with *Fartuah* mentioned above; it's literally means *Vaube par* (flower of *vaube*); its biological name is *Bauhinia variegata*. Its English name is Mountain Ebony or Camel's Foot tree.

*Vehicle* - I.A. Richards introduce the name *tenor* for the subject, and the name *vehicle* for the metaphorical term itself, the object taken to drive the mind's eyes.

*Zaituah kung*- literally means both poets and singers; but the poet metaphorizes as the trunk of big tree having several twigs or undergrowth.

*Ziahzam*- It is poetical word coined by Rokunga for physical appearance or physique.

*Zing zin*- Its literal meaning is *zin* (journey), in poetry, it signifies death.

*Zoawi* here means any kinds of natural insect including all kinds of cicadas displaying music, here the poet does not mention a particular of that kind.

*Zuki*- is a poetical term for *sazuk* (deer) addressed as feminine; *ten* is a plural marker. Its zoological name is sambal deer.

*Zunva*- is a poetical word for *vazun* which is a natural bird of Mizo land, normally supposed to be lonely and singing bird at night like nightingale; black with long feathers in the tail. Its zoological name is *Phaenicophaeus tristis*.



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Dated Aizawl, the 17<sup>th</sup> June, 2021

DARCHUAILOVA RENTHLEI

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DEGREE : DOCTOR OF PHILOSOPHY

DEPARTMENT : MIZO

TITLE OF THESIS : **A STUDY OF THE POETIC TECHNIQUE OF  
ROKUNGA**

DATE OF ADMISSION : 23<sup>RD</sup> AUGUST, 2018

### APPROVAL OF RESEARCH PROPOSAL

1. DEPARTMENTAL

RESEARCH COMMITTEE : 27<sup>th</sup> March, 2019

2. BOARD OF STUDIES : 2<sup>nd</sup> April, 2019

3. SCHOOL BOARD : 8<sup>th</sup> May, 2019

4. REGISTRATION NO

AND DATE : MZU/PH.D./1243 OF 23.08.2020

5. DATE OF ADMISSION : 23<sup>rd</sup> AUGUST, 2018

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*Figure 1: Portrait of Rokunga*



*Figure 2: Statue of Rokunga*



A STUDY OF THE POETIC TECHNIQUE OF ROKUNGA

ABSTRACT OF A THESIS

SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENT  
FOR

THE DEGREE OF DOCTOR OF PHILOSOPHY

IN MIZO OF MIZORAM UNIVERSITY, AIZAWL.

BY

DARCHUAILOVA RENTHLEI

REGISTRATION NOS.

MZU: 1807343 OF 02/11/2018

PH. D: MZU/PH. D/1243 OF 23.08.2018



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SCHOOL OF EDUCATION & HUMANITIES

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## 1. Introduction

This study mainly focuses on the poetic techniques of Rokunga. Poetic technique is the means by which the poet corresponds to his encounter; and it is a tool by which the poet creates his poetry, works which echo with highest connotation. Though, Mark Schorer says that the study of poetic technique includes all of its creations (71); however, Rokunga's fingering of "Imagery," "Symbol," "Metaphor," and "Simile" have been selected for the present study.

Rokunga was a poet, a novelist and an essayist. The Millennium Celebration Committee Awarded Rokunga as "Poet of the Century." Zikpui-pa ranks Rokunga top among the Mizo poets (71). Siamkima says that there were no other Mizo poets comparable to Rokunga (50).

## 2. Chapterization

The thesis is divided into 6 chapters.

### Chapter 1: Introduction

This chapter introduces the poet himself and his poems. It has been deliberated under three sub-headlines such as Classification of His Poems, The Milieu of Rokunga, Some Characteristics of His poems.

Rokunga, born on 20<sup>th</sup> February 1914, and his poetic career covers 1939-1969. Rokunga Memorial Committee published Rokunga Hlate in which 128 of his poems had been inserted. His poems may broadly be classified into twelve categories (detailed at p.269-274).

There were significant events during the time of Rokunga: mass conversion to Christianity, , World War II, *Lal ban* (Acquisition of Chief Right), 1954, *Mautam*

*Tam* (famine) 1959, political awakening and formation of political parties, and abolition of Chieftainship, establishment of Lushai Hills District Council (autonomous), 1952, *Rambuai* (uprising, 1966) and villages grouping, 1968, etc. Those events had been reflected in his poems.

His poems are good documentation of human existence and depicts a clear environmental situation of the time. Prior to deliberation of the select tropes, a glimpse of some features of Rokunga's poetic artistic is presented.

His treatment of nature alludes to his conception of human life. Thanmawia remarks, "To him nature is colourful, and delighted in her ordinary manifestations" (Poetry.119).

Rokunga exercises different forms of rhythm and metre. In some of his poems, there is no rhyme scheme as such; however, some contain commendable rhyme schemes. He exercises initiation, ending and internal rhyme scheme; and he also exercises Shakespearean sonnet rhyme scheme of *abab cdcd* and Petrarchan's rhyme scheme of *abba* in his poem.

His patriotism enwraps his poems. Zikpuii-pa remarks that the greatest corner of Rokunga is his patriotism (77).

## Chapter 2: Handling of Imagery

This chapter discusses his handling of imagery; and his 130 images have been demonstrated; and theory of imagery is incorporated in the introductory part. It is presented under five sub-headlines: Suggestiveness, Passion for Beauty, Archetypal Imagery, Western Imagery and Sources of Imagery.

The term imagery is one of the most common in criticism, and one of the most erratic in meaning; and its applications range all the way.

Ezra Pound remarks, “It is better to present one image in a life time than to produce voluminous work” (18-19). Poets had been employing imagery in the sixteenth century or even before. Kristian Smidt observes, “... actual ideas. ... is manifested in the poetic use of imagery. For actual thought also tends to move in image (109). Bliss Perry says, “Imagery is sensation and its function is to convey the sense of things rather than the knowledge of things” (335). C. Day Lewis mentions seven kinds of imagery such as visual qualities, auditory, tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensation of movement)” (17).

John Crowe Ransom distinguishes between idea and image; and says, “An idea is derivative and tamed. The image is the natural or wild state (45). The study of imagery is the evaluation of a poem. Imagery plugs out and finalizes our own partial acquaintance of objects and helps us to discover familiar things in a new light and the unfamiliar suddenly becomes authentic; and is used to make sale the schema of the poem. Caroline Spurgeon depletes Shakespeare’s “referents” as clue to his practice (9).

With regards to theory of imagery, views of the following theorists are also quoted: J.A. Cuddon (354), Caroline Spurgeon (5), Florence Marsh (19), I. A. Richard (97), Joseph Frank (85), Miss Edith Rikert (5), Lee T. Lemon (73), Satish Gupta (172), and J. Bronowski (195).

There are two broad types of imagery theory: one is Clinical Psychological View; and in disparity to psychological dealing, scholarly arguments of imagery. Martin S. Lindauer says that both theorists generally accepted the occurrence and significance of imagery (475).

Rokunga uses imagery to heighten the proper facet of his texture. He excels in giving even abstract ideas and objects like joy, sorrow, beauty, love, autumn etc. a concrete shape. R. H. Fogle says, “Shelley’s imagery seeks to grasp and express an unseen and unattainable truth” (16). Rokunga’s imagery too, expresses truth; and is astonishing for its vibrancy and tangible.

Suggestiveness is one salient feature of his of imagery: a single epithet or a few only suggests beyond the expressed meaning. For instance, *Vanrang chum leh thlifim* (Breezes and floating clouds) and *ni chhuak eng rii riai* (scarlet rays of sun rising), crooned in “Leimawina” gives us the full picture of autumnal morning.

P.B. Shelley says that like drama, poetry is a useful means of amending the decay of social life (116). Rokunga also chooses poetry to remedy the fall off social life, sympathizing the decay. Leon Vivante says, “Shelley’s imagery intimates creative novelty-the unspoiled, pure thought, the soul’s primary quest” (44). Rokunga’s imagery too, posits the truer landscape; and also, overtones the poet’s ardent disappointment over a manifestly unethical behavior towards the environment. He attains the closest and ecstatic contact with spirit in the quietness of the forest as self-protected eternity, the soul’s primary quest is transcended. His poem, “Tur Nipui Kan Do dai” suggests intense clarity of the feeling of *lawm* (a working body formed to assist each other, detail at p. 249) much more than the actuality.

Stopford A. Brooke remarks, “There must be in the work- the personal touch, the individual surprise, the unique way; the unimitated-shaping which provokes imitation (17). S. Sen too observes, “What is an artist if he hasn’t natural passion for beauty” (21). Rokunga possesses the power of shaping the beauty and image by his own. A. S. Collins remarks that Keats’ picture overwhelms the sense (314).

Rokunga's image engulfs the senses: the paddy leaves are emerald, rice in the threshing floor is golden yellow.

R. H. Fogle asserts that Shelley's images are living, flexible and dramatic (29). Rokunga images are also dramatic and passes on nonsensical things in terms of life, movement and feeling. His men are symbols of reliance and productive; his ladies, except one, are also industrious and creative; his animals, birds and other animations are not preying but congenial and friendly. C. L. Finney remarks that Keats' imagery is rich in intimately physical sensations of taste, touch, smell, temperature, pressure and organic sensations (154). Rokunga's image is also rich in warmly substantial feelings of taste, touch, smell, thermal; and appeals to human five senses; besides, he uses thermal and kinesthetic imagery.

There are blending and harmony among his imageries-visual images of rock, tactile images of rugged cleft, auditory images of river flowing, breeze floating, olfactory images of fragrant flower, thermal and kinesthetic images of pallid clouds floating and river flowing etc. are blended in a single stroke. The auditory representation of intangible perception of "sweet song of universe" sung to the adoration of the beauty of the earth is greatly impressive and is seen as tangible. Shelley declares that poetry lifts the veil (112). So also, Rokunga's imagery unveils and replicates the pretense clad in its Paradise radiance.

Rokunga's imageries are archetypal. The archetypal theory aspires to imparting a cohesive openness, and intends to present an incorporated susceptibility. With regards to archetype imagery theory, C. Day Lewis, C. G. Jung, Maud Bodkin, Elemire Zolla, Northrop Frye and J.A. Cuddon are quoted.



Rokunga depicts so many insignias of archetypal imageries such as *chhawlthing par* (tree flower), *chhawrthla* (moon), *kham rang* (precipices), *khii* (barking deer), *zuki* (sambal deer), *nghovar* (wild pig), *thuva* (Dove), *phuaivawm* (bear), *Riakmaw* (brain-fever bird), *siar* (star), *sihal* (wolve/Jackal), *thiangthing* (*Olea salicifolia*), *thari laikhum* (soft bed of serow), *lui kawr* (valley), *tlang mawi* (beautiful mountain range) and *pasaltha* (hunter). To all these, he instills life and feeling.

Joan Bennet writes that Donne's imagery reveals the width of his intellectual exploration (32). Rokunga too, is illustrating one fact of his experience by another. The visual representation of conceptual idea of happy mood by the vehicle *Lawm lungrual hlim thawm nui ri* (merry laughter of working team) exposes the width of his logical exploration; and it is hyperbolic word play to magnify the event. The visual representation of abstract feelings by the phrase *nghilh ni awm tak ang maw?* (Can there be a time to forget it?) displays abstract idea as tangible.

Rokunga uses western practice of depicting experience of deserts and ocean as well. In western literature, there often is a recurrent depiction of imagery from desert and ocean experiences. Subramaniam says that Indian writers often use western imagery as a means of expression and also as objective correlative fusing together concept (7). T. S. Eliot claims, "The only way of expressing emotion in the form of art is by finding an "objective correlative" (93). His imagery, *Tuipui fawn inchhawk ri* (Scary sounds of rolling waves L.6) is western imagery which had never been experienced in his region; and, *ka chhungah van Lal a mu* (heavenly King reclines within me) hints a solution to the conflict; and hints a path of salvation. Once

Salvation attains then a state of harmony prevails; and the seeming opposites are reconciled.

Charles Lamb remarks, “So to see Lear . . . turned out of doors by his daughters in a rainy night, has nothing in it but what is painful and disgusting. We want to take him into shelter and relieve him” (94). While seeing slow witted Inn Keeper’s, in his poem, “Bawng In Runpui A Bel,” turns away Mary and Joseph leading towards cowshed in a late evening, has nothing in it but what is aching and repulsive. The readers are aroused to reckoning the folly, and feel sympathy and impatient to take them into shelter. It appeals the senses, feelings and emotions.

Thanmawia says that Rokunga may be called a “Chameleon poet” (Poetry.121) for his negative capability. Rokunga possesses highly negative capability. P. B. Shelley asserts that unarguably the poet ought to be the ecstatic (135). His poems always exhibit happy mood and feelings. His visual imagery is pleasing the eye sight; and his auditory imagery is entertaining as well. He also uses tactile imagery in action like rugged precipices and cleft of rock, thorn of evil or temptation, smoothness of clouds, softness of wild goat’s bed, wave of ocean etc. He also depicts thermal imagery like frosty water under the forest, heat of the sun, cool air and breeze of hillock. He too, portrays olfactory imagery of the fragrance of flowers, etc. He embodies gustatory imagery of water (*Fiaratui*), meat of fish, sweetness or sourness of fruit etc. He also employs kinesthetic imageries such as swirling clouds, a maneuver acero’s flight, wave, *lawm* movement, breezes, etc.

K. G. Hamilton asserts, “Dryden’s imagery . . . is to give an imaginative quality to an essentially rational statement, and not to transcend the statement or to transform it into the expression of a purely imaginative apprehension of its subject” (122).

Rokunga's imageries are reliable account and rational testimonies pointing toward inner truth. J. C. Grierson remarks, "Donne's imagery brings together the opposites of life" (cxxxii & 211). Rokunga imagery too, brings together the opposites of life striking body and soul, earth and heaven, life and death.

### Chapter 3: Employment of Symbol

This chapter analyses Rokunga's employment of symbol under five sub-headlines such as Symbolist Movement, Private Symbols, Contrastive Symbols, Notion of Death, Other Symbols; and 110 instance symbols have been elaborated. Theory of symbol is reflected in the introductory part.

Symbol is a word or phrase that connotes something else, event, occasion or experience; it may be of conventional symbol and private symbol that contains meaning exclusive to a certain author. Cuddon remarks that imagery is an object, animate or inanimate, which represents something else (699). Edmund Wilson labels, "Symbolism is an attempt ... to communicate unequal personal feeling" (92). C. M. Bowra regards symbolic poetry as a kind of mystic poetry (65). Coleridge (40), Goethe (138), Paul de Man (187), W. B. Yeats (175) etc. differentiate between an allegory and a symbol. In symbiotic literature, one object may signify different things. Lee T. Lemon asserts that the exact meaning of a symbol can never be utterly deciphered (72). Paul Elmer Moore categorizes symbol into four kinds such as indicative symbols (the arbitrary, conventional signs), metaphoric, commemorative and sacramental (12). With regards to theory of symbolism, the following exponents are also quoted: M.H. Abrams (311), Kenneth Burke (145), W. H. Auden (350), W.B. Yeats (160).

## Symbolist Movement

The poet of England in the mid of 1880 who were accomplice with the magazine *Le decadent* identified themselves as “Symbolist.” Symbolist Movement designates Arthur Rimbaud, Paul Verlaine, Stephane Mallarme, and Paul Valery, Charles Baudelaire, the American Edgar Allan Poe, in the 1890s and thereafter, in England and America on bards among them are A. S. Collins, Ernest Dowson, W.B. Yeats, Ezra Pound, Dylan Thomas, Hart Crane, e.e. Cumming, and Wallace Stevens; and in Germany, Stefan George and Rainer Maria Rilke. Symbolism, as a school was announced in the manifesto of the “Figaro,” 1886, by a group of writers known as “Decadents,” to describe a model of literary expression in which words are used to suggest states of mind rather than for the objective.

The symbolist poetry seeks to clothe the idea with a sensory. A. N. Dwivedi remarks, “Instead of indulging in direct expression, the symbolist represents ideas and emotions by indirect suggestion” (22). Baudelaire, in his sonnet “Correspondences,” says that the world was a forest of symbols. A. S. Collins says that doctrine of mysticism with all symbiotic literature presents us with a theory of life which makes us familiar with mystery, and seems to harmonize those instincts which make for religion, passion and art, freeing us at once from great bondage.

## Rokunga’s Symbols

Rokunga employs various symbols to deal with the theme of steadfastness to represent various kinds of perceptions. Kathleen Raine says, “William Blake’s poetic process ...was symbolic and mythological” (29). Rokunga’s symbol conveys complex notion, spiritual and mystical truth; and selects suggestive details to elevate the familiar objects to mystic symbol.

Warren Austin called Robert Frost's symbols "a natural symbol" (154), Rokunga's symbols are natural as well that pushes his symbol to the mind naturally and spontaneously. For example, the word *romei* (haze) is a representation of transcendental love of mystic rapture, of the inner reality of divinity. Cleanthes Brooks remarks that Robert Frost's best poetry exhibits avocation with vocation (117). Rokunga's poem, "Lentupui Kai Vel," with the combination of avocation with vocation underlines mystic symbol; and expresses more than one perception.

#### Private Symbol

Rokunga takes *varparh* (morning star or Venus) and the *turnipui* (sun) for his private symbols to signify prosperities and exhilaration; and "star" to signify the divine and his presence. In the traditional symbolism, "star" mostly signifies order, stability, endurance, light and reason. In his poem, "Aw, Hun Leh Kumte," Rokunga further more takes "setting moon" for his personal symbol to signifies transience and compliance to the Divine, sense of duty; and thus utters, *Chung Pathian ruatin a her liam thin* (It sets as destined by the creator). In the conventional symbolism, "setting moon" and "setting sun" always signifies death.

#### Contrastive and Corresponding Symbols

A good number of his symbols are contrastive and corresponding. For instance, *ram ni eng* (shinning land), *chatuan khaw var* (eternal dawn) symbolize permanence; and *lungngaih* (sorrows), *buai* (distraction), *hrehawmna* (wretchedness), *thimna* (darkness) underlines transient adversities; and subjectivity and objectivity of the soul; and merges the analogy and perception. John Ruskin claims, "The qualities of things which thus depend upon our perception of them, and upon our human nature as affected by them, shall be called Subjective; and the

qualities of things which always have, irrespective of any other nature, are roundness or squareness, shall be called Objective” (323).

Rokunga’s symbol *Chatuan khua a lo varin* (When the eternal dawn comes) articulates superficial from the contemporary experience described enroot for far extra larger locales of understandings, and between the challenges of realistic existence, the heartbreaking desire to escape into a land of reverie. It is a symbol of “waking dream.” Kenneth Burke remarks that since poet manipulates blood, brain, heart and bowels, art should be called a “waking dream” (271). The idea of *khawvar* (dawn) merges with the final awaken; and stands in line to blossom, whose temptation is to a reckless indulgence ending in the immeasurable pleasant.

His symbol such as *lungkham* (eager or anticipate), *ram eng mawi* (shinning land), *chatuan romei* (eternal haze), *van mite zai mawi* (captivating song of the angels) and *thinlai riang lung a leng* (humble heart has been enthralled) are contrastive and supplementing to each other; and it is a means of remembering union with the divine. The symbol, *chatuan romei* (eternal haze) signifies the fulfillment of quest. Lynen says that Frost’s symbols define and explain each other (6). Rokunga’s symbols too, are clarifying to each other.

In discussing W.B. Yeats symbol, W.Y. Tyndall observes, “The only higher initiates were admitted to the secret of the Rose of Ruby... the fadeless rose of creation and the immortal Cross of Light ..., ecstasy and suffering, and union with God” (244). In Rokunga’s symbolism, elevate instigates were let into the secret of the Saron and Lily, the fadeless Saron and Lily of creation, ecstasy from union with Holy Spirit. A. S. Collins remarks that Auden’s symbol opened up fresh

possibilities in poetic expression to his contemporaries” (99). Rokunga’s symbol too, exposes new opportunities in poetic manifestation to his readers.

In his poem, “Durtlang Damdawi In,” the symbolic metaphor *nau ang nui* (laughing like a baby) tends to symbolize mystic bliss and virtual withdrawal from life but recede to association with outer actuality of suffering; however, spiritual association makes the poet laughs like a baby. He clothes his personal feelings in an elaborate garb of mystic symbolism.

In his poem, “Hunte an Inher Liam Zela,” Rokunga deplores mortality in the state of quest that has been professed by the phrase, *pangpar mawi chuai* (beautiful flowers are fading); and a touching individual understanding is discerningly reduced. The symbolic phrase, *hma takin an ral* (vanish soon) merges with the final sleep. It stands in contrast to blossom, whose temptation is to an irresponsible indulgence ending in the loss of consciousness.

His metaphor *Lal puan* (King’s Cloths) signifies victory in his poem, “Khualzin Mai Ka Ni,” overtone his mysticism. Varshney asserts, “Yeats personal emotion is woven into a general pattern of myth and symbol (388). Rokunga too, tries to reconcile the opposites- the stillness and sorrow, instant and the innate delight inside.

Most of the agents in his poem “Aw Isu Mi Kai Ang Che” are personified abstractions: the *tui fawn* (wave), *thlipui* (storms), *pil* (drowning), and *suanglungpui hriam* (rugged rocks) overtone impediments and intensity of trouble that needs facilitation of the saviour. Burke remarks, “Artistic truth is the externalization of taste” (275). Rokunga’s symbol *ngawi la awm hle hle rawh* (be quiet and calm) in

his poem, “Ngawi La Awm Hle Hle Rawh” signifies mystic rapture pulling together truth and beauty, spirit and intellect, passion and thought.

#### Notion of Death

Rokunga’s treatment of symbol overtones his perception of death; and believes that death is a fundamental actuality of life. Though he feels the pains of death but often utters consolation. Lynen says that Robert Frost’s symbol expresses the conflict and the poignant desire to escape into a land of reverie (3). His symbol, conveys the conflict and the agonizing desire to escape into a land of intransient. R. H. Fogle observes that man is not exempt from death but rules them like slaves (14). Rokunga’s discernment is in line with Fogle.

There are many other commendable symbols in his artistic creations. For example, he *tingtang zaia chawi* (adores with guitar), and *parmawi tinreng leh thlifim* (flowers and breezing) to represents mystic rapture. Wordsworth says that symbol excites very different expectation (2). Rokunga’s symbol evokes hope and expectation of the reader. K.P. Saradhi says, “The meaning...dawns on us after repeated readings” (69). So also, Rokunga’s symbols bring new dawn to his readers.

#### Chapter 4: Use of Metaphor

This chapter evaluates Rokunga’s metaphor under three sub headlines such as Different Views of Metaphors and His Metaphor; and 40 Nos of instances from his illustrative metaphors have been analyzed. Theory of metaphor is discussed in the introduction to the chapter.

Metaphor is incisive technique to produce works with the most pleasing viscera, resound, significance, highest connotation. Aristotle asserts, “The greatest thing by far is to be a master of metaphor” (491). Terrence Hawks says, “...the



notion of metaphor ... has no pristine form" (5). Mark Johnson says, "Metaphor ... conveys the meaning more luminously, and generally with a perception of delight" (491). Thomas Wilson establishes, "A metaphor is an alteration of a worde, from the proper and natural meaning, to that which is not proper, and yet agreeth thereunto by fome likeffe, that appereth to be in it" (172). Cleanthes Brooks claims, "One can sum up modern poetic technique by calling it the rediscovery of metaphor and the full commitment to metaphor" (59). Lee T. Lemon verbalizes that the intention of metaphor is to push the reader to think about a thing in an infrequent correlation (73).

There is no general agreement among the rhetoricians, grammarians, literary critics and philosophers over the view of metaphor.

The Similarity View grasps that a metaphor is an exit from the standard use of language which provides as a compacted or cryptic simile; and entails an implicit comparison between two objects. This theory presumes that the metaphor can be decoded into a testimonial of literal resemblance without loss of the information it communicates.

Under the "Interaction Theory," I. A. Richards initiated the terms "vehicle" for the metaphorical word and "tenor" for the subject to which the metaphorical word is functional. He suggests that a metaphor works by bringing together the dissimilar ideas of the vehicle and tenor so as to influence a meaning that is a consequential of their interface and that cannot be copied by literal statements of a resemblance between the two ingredients (259). Max Black purified Richards' view; and before Max Black's essay, philosophers had paid only momentary attention to metaphor.

Under “The Pragmatic View,” Donald Davidson raises a challenge to the ordinary hypothesis that there is a metaphorical meaning as definite from a literal meaning (32). He asserts that metaphors mean what the words mean and nothing further. John Searle insists that to explain metaphor we must distinguish between word and sentence meaning, and a speaker’s utterance meaning to express (92).

The Cognitive or Conceptual View rejects the use of language as its literal. Instead, it argues that the normal use of language is invasively and essentially metaphorical, and the metaphor continually structures the ways human beings observe. George Lakoff and Mark Turner proposes the terms “source domain” and “target domain” to substitute vehicle and tenor, or primary and secondary (122).

It is generally agreed that the different theories of metaphor should not be reciprocally restricted, one need not be forced to follow a meticulous one of metaphor. Though there are different views of metaphor from Aristotle down to Twentieth Century, nevertheless, there seem to be two fundamental views of metaphor: The classical notion that observes metaphor as removable from language; and there is the romantic perception that declares metaphor as indivisible from language, and a certainty which is eventually the result of a fundamentally metaphorical contact flanked by words and the stepping up of objects that they unite everyday.

The modern view of metaphor is an enlargement of the romantic view, though there are slight changes, proposes the two ultimates are not permanently contrasting. The Neo-classical linguistic approach acknowledges the legitimacy of the romantic view to the degree that it permits for a truly metaphorical type of locale to language, but which suggests an exploration of the procedures whereby metaphor can be infused

in language as center. The neo-romantic anthropological view recognizes the extent to which metaphors create reality for us.

### Rokunga's Metaphor

Rokunga is a contemplative poet and frequently employs a serious meditative and thoughtful manner of writing. Harold Bloom remarks, "Tennyson's ... artistic quality in poetry embraced far more than language" (84). His use of metaphor is seen in due subordination of element, in the delivery of sunny and dimness, in the happy and distinct use of embellishment.

His metaphors in his poem, "Bethlehemah Hmun a Awm Lo" (No place for him in Bethlehem village) are clues to his fervor earnestness to discourse the love of God. The metaphors, *Hmanah Eden huanah nuna kraun kan hloh kha* (The Crown we lost long time back in the Eden's Garden) encompasses the fall of Lucifer and the fall of man, forfeiting a blissful live; and was subjected to death. That lost is metaphorized with loss of Crown by the king. The affirmative vehicle, *Lalpan min chharsak* (the Lord recaptured) embraces the restoration of happy union with God, and to the regain of Paradise. The theme naturally entails the restoration of God's forgiveness. The clandestine of Rokunga's poetic excellence remains accurately in his ability to transform the code of belief and intellectual notions into insistent sensation; and again, the metaphor, *Vanparh arsi aia engmawi* (brighter than morning star) connotes succor, relief and comfort.

His metaphor *chhumpui* (fog) signifies disillusionment and anxiety under the war. It is a projection and an abstract mapping of the state of war. The vehicle has recaptured the social scene of war-time, portrays the realistic situation where light has gone under the foggy.

William Wordsworth says, “The Poet is chiefly distinguished from other men by a greater promptness” (17). Rokunga too, possesses a distinct powerful feeling over the declining morality of the city; and expresses a healing touch and thus nurses back to play a music of reunion. P.B. Shelley says, “But poets ... are the institutors of laws, and the founder of civil society” (105). Rokung too, formulates legislation of honest live and prosperity.

His unique metaphor, *ziahzam* (conciliatory disposition or physique) is a replica of heavenly life that can be enjoy during earthly lives. It is a translation of an idea into a statement of literal similarity without loss of logic content.

He compares the happy mood on New Year Day with *chatuan khawvar* (eternal dawn) in which the bliss is at maximum and mystic rhapsody is transcended on which all past miseries were gone.

His vehicles like *varparh* (morning star), *chhim thlipui* (south storm) and *beramno* (lamb) in his poem, “Chunnemi” brings to light a brighter picture of the tenors, *chunnemi*. Cazamian asserts, “With Yeats the affinities of temperament have been at work exercising a secret magnetism on the rich fund of suggestions stored...harmonized with the delicacy of subtle art” (448). So, it is with Rokunga that the affinities of temperament have been at operation implementing a secret magnetism on the full suggestions stockpiled and synchronized with the elegance of delicate art. His comparison of tender mother with *varparh* (morning star) is to emphasize the focal point. Other metaphor like *chhim thlipui* (south storm), *ang sen huam* (uses to roaring) and *beramnote* (lambs) clearly depicts the real embodiment of petulance mother which is a reverse character to tender mother. Terence Hawks

affirms, “The effect ... adds charm, and distinction, to clarity (9). Rokunga’s vehicles hypothesize an explicit condition of the tenor, the sulky mother to more clarity.

His metaphor, *luipui* (ocean) forces the reader to consider God’s love in an unusual relationship and to understand the depth, colossal like river. A.S. Collins remarks, “Auden certainly opened up fresh possibilities in poetic expression” (58). Rokunga too, initiates fresh possibilities in poetic expression and paves ways for his successors.

In his poem, “Aw Isu Mi Kai Ang Che,” Rokunga warns a fearful storm may come up during your journey in this world, the poet reassures and points toward a consolation, *A tawk e Lalpa, Nang nen* (Oh Lord, it’s enough with you). An appealing notion of metaphor is found in his poem “Bawng In Runpui a Bel” in which the metaphor alludes to conflict. The metaphor, *thinlung Kaisar lalna* (a heart, kingdom of Caesar) signifies the conflict and self-intuition, the heart that rejects the saviour but overshadowed by sin and negative impulses.

His metaphors are intimations to his passion for beauty and music. His symbolic metaphor, *Sirvate zaimawi* (Sweet song of birds) and *lelthang di awi* (cicadas croons love tune) represent the scenic beauty and music. Hawks affirms, “Metaphor provides the means by which words are ‘elevated’ into ‘living Thing’ “(53). Rokunga’s metaphor too, provides the means by which words are raised to living thing directing to decorum to have the impress and reduces a huge amount to unity or sequence to an instantaneous. J. H. Leigh Hunt remarks, “The happiest instance I remember of imaginative metaphor, is Shakespeare’s moonlight ‘sleeping’ on a bank” (262). A good number of Rokunga’s metaphors may also be ecstatic

instances as well. He uses metaphor to avoid trouble understanding; and exposes unsullied potential in poetic verbalization to his readers.

#### Chapter 5: Treatment of Simile

Rokunga's treatment of simile has been elaborated under 3 sub headlines: Short Simile, Epic Simile, and Simile of Hyperbole; and views or theory of simile is incorporated in the introductory part. His 52 intense similes are analyzed.

Simile is an explicit comparison to present an object, person, or action. It is an enhancement, an excursion or deviation, an outlet for knowledge. It is a tool to make notions and sentiment perceptible to the reader; and to lend force to the expressions and to present various objects and situations tangible and perceptible. Simile may be long or epic and short; and serve as decorative and explanatory.

Lee T. Lemon states, "A simile is a comparison of two unlike-things using "like" or "as" (72). Johnson asserts, "Simile is the discovery of likeness between two objects or two actions" (7). J. A. Cuddon remarks, "Simile is an explicit comparison..." (830). S. K. Banerji says, "Simile is a parallel... often an ornament, a digression, an outlet for erudition" (34).

#### Rokunga's Simile

Simile is one of Rokunga's never failing poetic expedients to communicate his meaning and to produce melody. He uses long or epic and short similes to produce a number of effects and to make his notions perceptible and lucid. It gives out his surprising store of learning; and convey various aspects of his modern consciousness; and often present abstract notions in a concrete form that forces the reader to discover the clarity of the image of objects keen on. Mizo's root similes words are-*ang* (like), *iang* (as), *bang* (like), *dungthul* (as).

Rokunga's similes reveal the full significance and deeper meaning of particular situations and events; and his propositions are brought to light; and his thoughts are approximated. Raghukul Tilak says, "Auden simile is often another means of animating concepts (102). Rokunga's similes too, need to trace to the context otherwise his genuine meaning may be misinterpreted. B.B. Jain observes, "Milton was obliged to make his images and sentiments tangible and comprehensible to the reader by making a judicious use of similes" (48).

Rokunga's intimate religious experience renewed at every moment, of submission to the mysterious transcendence of faith is a good source of his similes. But the pattern of thought and feeling is more than merely dogmatic. There is a hidden psychological reality in the movement from pride, aspiration, or some other unease of spirit, to its appeasement in a vision of peace and joy. Many of his poems begin in such restless or roused emotion, and end in such an acceptance of the Christian hope. His simile depicts the finest things.

His simile *hrui ang vuan* (holding like a rope) in his poem, "Aw Isu, Mi Kai Ang Che" is symbolic simile connoting indulgence with the unholy and unruly earthly life as if immortal man; and *vuan ngam lo* (dare not to hold) literally signifies abstain from unholy earthly involvements. It overtones the stabilities in the companionship with Jesus. Vankhama uses the same simile *hrui ang vuan* (holding like a rope) opposite to Rokunga's usage. In other line Rokunga uses *hrui ang vuan* (holding like a rope) to represent his faithfulness to God, and rejection to transients' affairs that may hamper his faith but fully relinquishes to the Lord Jesus.

Rokunga uses western practice of depicting experience of deserts and ocean as well. In western literature, there often is a recurrent depiction of imagery from desert and ocean experiences. His imagery of *tui finriat ang* (like an ocean) is drawn from

the experience of ocean that had never been experience in his region. It implies the greatness and vastness of God's love. It is a simile of what Johnson says "the discovery of likeness between two objects" (60). While arguing Miltonic simile, Jain comments, "These epic similes have the quality of superhuman permanence and vastness about them" (50). Epic simile always explicitly compares two dissimilar long stories to highlight the domain and target domain or Richards' "tenor" and "vehicle". The comparison always pulls together mystic, theology and mythology with legend, belief and history or story. Rokunga makes use of epic simile to produce a number of effects respectively or cooperatively in some of his poems.

His uses of epic simile are also found in his poem, "Bethlehemah Hmun a Awm Lo." The argument he chose is prodigious or having excellent quality which no human mind could precisely perceive or realize unless he has undergone spiritual experiences. The epic simile, *Eden huanah nunna kraun hlu kan hloh* (valuable life-crown that we lost in the Eden Garden) and *Lalpan min chharsak* (Lord recapture it for us) entails a long story of Lucifer's fall and of man, the insurrections of paradise; and Jesus Christ's restoration of salvation respectively. The stories go along side by side. Eve and Adam ate the fruit the Tree of Knowledge that had strictly been forbidden by God, and had sternly warned them that disobedience or defiance act would surely lead to their death, loss of Paradise. That transgression of God's command caused to lose of *nunna kraun hlu* (priceless crown of life).

The secret of Rokunga's poetic artistic remains accurately in his ability to transform the principle of belief and intellectual notions into insistent sensation. He makes conformity as an emblem of faith, of the state of secret truth from which the poem springs out, and toward which it escalates and tramps. He uses epic or long



simile to generate numerous effects telling the story of the fall of Lucifer and finally of man, and consequently lose of crown. Satan by his cunning deceit had defeated the kingdom.

The parallel story told by epic simile, *Lalpan min chharsak* (Lord recapture it for us) undertones the regain of Paradise, and the restoration of God's forgiveness. The poet uses such epic simile to magnify the delightful and amusing of Christ's incarnation and resurrection from death; it represents the degree of his love and his sacrifice in the heart of the captives or afflicted. The epic simile signifies the permanence and vastness of the recaptured crown.

He uses epic simile in his poem, "Aw Isu Mi Kai Ang Che" in which he explicitly contrasts the earthly life of believer with that of the voyager's life facing waves of sea. A believer may face fearful storm in their course of journey, the poet reassures and pointing toward a consolation that sleep within him is a heavenly king, *Ka chhungah van Lal a mu/ A tawk e Lalpa, nang nen* (Sleeps within me, a heavenly King/Oh Lord, it's enough with you) which underlies solaces of God. It is a subsidiary distinctive intellectual operation to communicate the presence of king of all creation.

Rokunga uses epic simile in poem, "Ka pianna Zawlkhawpui" (My birth city Aizawl) pulling together two long different stories. To clarify his epic simile in this poem, William Hazlitt's affirmation of simile is quoted (147). The comparison pulls together two divergent stories which is similitude expression in nature; besides, the expression of metaphor and simile has interconnection. The similes *chhinlung chhuakah chuan van Lal nau I ni* (you are heavenly son among the chhinlung offspring) entail two distinctive long story and profound theology. Rokunga's

similes in this poem are mythical or historical and theological parallels as well.

Richard Chase defines myth: "...a myth is a story ... poetic literature (245). Northrop Frye says, "... any effective teaching of literature has to recapitulate its history and begin...with myths, folk tales and legend" (165). Philip Wheelwright also says, "Myth is ... by which the sensibilities of the poet ... are oriented ...it is profounder communication" (261).

Rokunga, by his epic simile technique creates parallel imageries of good physique girl symbolizing Aizawl city and gorgeous boy signifying mythical or theological truth. *Van Lal nau* (God's son) is a deep profound mysticism or rather theology. The vehicle *van Lal nau* (son of God) gave his life to redeem man; therefore, Christ's desirability will never go out. The poet by intense epic simile compares his hero or heroine with *van Lal nau* (son of God) to deviate the intellect from the perspective and takes the reader mind's eye to vision and feeling quite different from those that induced them. The total effect of his epic similes is that of magnificence and vastness. It embraces the span of whole history and space. His figures may be called historic and mystical or theological parallel whereby the names and incident of human salvation and ancient Mizo migration are made to explicate and dignified the unfamiliar to familiar event. His girl may be an equivalent to Lalzova's *Rual zawng zawng zinga Sangzuali* (*Sangzuali* is best a mongh the maids) and Dura Chawngthu's *Tleitira tletiri/Zalenga lengdawni* (Most beautiful a mong the girl). It is a blissful representation of so much superfluous matter.

Rokunga draws highly effective and suggestive similes from contemporary social and political life. Such similes are undoubtedly more easily comprehensible to his readers. His simile *par ang vul* (blooms like flower) in his poem, "Ka Pian Ka Seilenna" is a comparison of two unlike-things. He compares abstract decorum of

the Mizo social life with figurative flowers. He uses it as an explanatory simile; the two distinctly different things are explicitly indicated; it explains the cherishing etiquettes of the society under which all are equally treated; and all live happily like a dancing flower. The simile is the representation of the poet's natural passion for beauty. Instances of simile, *par ang* (like a flower) and *iang* (like or as) are found in his other poems.

His simile *keipui zia tial chhailai iang* (like a fierce wounded tiger) in his poem "Chunnemi," is explanatory simile to clarify and enhance an image; and adds the odds of situation where the bad temper mother reigns. J. H. Leigh Hunt remarks, "Poetry ... surpasses those divine arts in suggestiveness, range, and intellectual wealth ... and the triumph over space and time (256). Rokunga's simile brings to the mind eye the real picture of the spleen mother's inner state.

His simile *nau ang tap* (weeping like a baby) in his poem "Run Lum Nuthai" is symbolic simile that denotes virtuousness or feebleness. It is the representation of feelings and emotions experienced in the house under the reign of heinous mother.

The Mizo poets always drew their similes from *nau ang* (like a baby/child) succeeded by verb of different kinds, sometimes preceded by adjective or succeeded by verb and adverbial clause that changes the meaning and its implication. For example, *nau ang tap* (crying like a child/baby), *nau ang nui* (laughter like a baby/child), *nau ang nuar* (sulking like a child/baby), *nau ang hlim* (happy as a child/baby) - are frequently used and the preceding or succeeding adverb or verbs determines the meaning of the phrases or the situation, and at the same time change its symbolic significance as well.

Rokung's similes *doral chhum ang zing* (enemy overwhelms like a fog) and *dar ang leng* (happily meander) in his poem, "Ka pianna Zoram Nuam" are parallel symbolic similes; and represent the burdensome atmosphere under the battle; and the profound atmosphere after the dispute were settled and come to agreement respectively. It is a projection and an abstract mapping of the state of war: it forms disillusionment, despair, fear and anxiety; and overtones the social scene of war-time, portrays the realistic situation by this explicit comparison that light has gone under the fogginess.

Rokunga had a quantifiable tendency to the society of his time. He tried to identify its various ills and to find a cure for them; just after the projection of fogginess he expresses a healing touch. The music must always play; and has celebrated the instruments of integration, harmony and reunion enjoyment. He, therefore, purposefully uses simile of *chhum ang zing* (overwhelming like fog) to force the reader to consider the atmosphere of war time under which light has gone out and to consider the ecstasy of peace under which light never goes out.

The simile *dar ang leng* (happily meander) signifies hope and anticipation that someday the fog would have gone and the sun will rise upon the war afflicted. It implies their passed bliss was beyond expectation but the day would come. In the knowledge of human mortality, the poet urges his reader to endure and exhibit decorum and patience more than usual.

P. B. Shelley pronounces, "Poetry is the record of the best and happiest moment of the happiest minds" (133). Rokunga's poem, "Tur Nipui Kan Do dai" is the record of the best and tranquil moment of the most blissful minds; the reader is participating among the cohort of *lawm* (working team). Rokunga here uses similes

to relieve the tension of action and to provide instants of relief in the interior of concern; and it serve as reinforcement. Dr. Johnson says, “Miltonic similes are but superfluities so beautiful who would take away” (48). Rokunga’s similes are also flourishing and trapping the readers’ minds. His simile fascinates his reader like bewitchment; and transports his readers from the busy city to the quiet and calm scenery having union with nature and the happy same mind of *Lawm*, and makes them enjoy the clear, unpolluted breeze.

Arguing Coleridge’s writing, W. H. Pater comments, “...there is ... throwing these happy moments into an external concrete form- a statue. That projection is of all degrees of completeness; its facility and transparence are modified by the circumstances of the individual, his culture, and his age” (444). Rokunga’s simile transports his reader to the land of reverie; and are the depiction of happy moment of social life. The depiction of the maid carrying water from the cool and crystal-clear stream flowing by the side of the field is the description of the *lawm* team; it is a mixture of boys and girl. It is *avocation* or deviation of the reader’s mind towards relief or entertainment. The simile *dawi ang dawm* (relieve like bewitchment) signifies togetherness of the team, each of the team members serves the need of the team to fullest strength. The poet compares relief received from the maid’s water with bewitchment. It is a retreating and exhilarating force and is very important for the whole team of *lawm* to retreat, renew or increase their strength; it is a refreshment so as to enable them to complete the target or the work planned set for the day. The blissful atmosphere of the *lawm* (working team) is explicitly compared to a dancing and cheering team performing on the stage. These pleasuring forces come from nowhere but from themselves. This abstract image of *lawm*’s happiness is pivotal message of the poet while depicting the work culture of the Mizo. His

treatment of the simile *dawi ang dawm* (relieves like bewitchment) represents the poet's feelings and emotion on offering gift or extending helping hands towards other serves as a bewilderment performed by the witchcraft. His similes connote his poetic aptitude, of his skill in the rhetorical selection of figurative languages.

Commenting Miltonic similes, T.S. Eliot says, "Miltonic simile is skill extending a period by introducing imagery which tends to distract us from the real subject"

(152). Rokunga's simile too, possesses the ability to arouse the inquisitiveness to verify both the vehicle and the tenor.

Rokunga's simile highlights his poetic aptitude towards *hyperbole* word plays. In his poem, "Tlawmngaihna Hlu," to magnify the social values, Rokunga uses *hyperbole* simile *ni ang a eng* (shining like a sun). Abrams defines, "... hyperbole ... is bold overstatement, or the extravagant exaggeration of fact or of possibility" (120). It is *hyperbole* or over adoration because the sun shine is useful for all creations and befitted by all. However, the social value of a particular culture is measured within a limited ethnicity, and may not be cherished beyond that scrupulous society. Another simile, *chhawl ang uai* (drooping like a twanged bunch of leaves), notwithstanding its over statement, signifies the deterioration of the social life after it lose its cultural ethos. He explicitly compares an un-endearing social life with that of lifeless or withered plants/flowers that lost all of its lively and charms.

In his poem, "Kan Ram Riang Tě Hi," Rokunga uses illustrative "hyperbole" simile such as *sawmfang hmin zo chum ang a zing* (ripen rice gathered like a hilly cloud), *Sawmfang hmin tui ang luang* (evolved rice flows like water) and *sawmfang hmin vur angin a var* (seasoned rice is white like a snow). He explicitly compares the

abundance of rice with that of innumerable clouds and water which underline solace, succor and relief to the people who invest most of their potential towards the production of rice.

His simile *hmangaihna...tui ang luang* (love flows like water) in his poem, “Ka Pa Duh Tak” illustrates Rokunga’s use of *hyperbole* simile to denote vastness.

His simile *rial ang ral* (melting like hailstone) explicitly compares the worldly treasures with easily melting hailstone implying its temporariness or transience; and forces his reader to seek lasting treasures that cannot be melted or destroyed easily. There is a parallel simile such as *rial ang ral* (melted like hailstone) and *ar ang vai* (lost sight like a fowl).

Rokunga also uses decorative or literary similes for the well unity of his lines. The simile *sam ang then* (departed like hair) in his poem, “Dam Takin Zawlkhawpui” and *mim ang piang* (born like millet) in his poem “Rinawmna Hi Lungphumah” are example of his literary similes. It signifies his keenness and trance to live together with his ideal woman. Rokunga’s consecutively uses of phrasal similes in a single line such as *nau ang nui* (laughter like a baby) and *zarva iang* (like a Laughing-thrust) are found in his poem, “Rinawmna Hi Lungphumah” which is a representation of bliss expressing the days they enjoyed with his acquaintances. His simile *buan ang pawm* (cuddle like wrestling) in his poem, “Ka T̄ing T̄ang Hruì Rimawi” underlines passion for music, and frequent touch with quitter; and uses to describe a proximity, closely physical touch with the object upon which the poem is being sung. Rokunga’s similes trap the reader’s mind; and convey various aspects of his modern consciousness. It often presents abstract notions and objects in a concrete form; and forces the reader to discover the clarity of the image of objects attached to.

## Chapter 6: Conclusion

This chapter recapitulates the study; and draws a conclusion on the need and significance of the study.

Though, the study of poetic technique includes all of its creations (Schorer.71); however, this study investigates Rokunga's use of "Imagery," "Symbol," "Metaphor," and "Simile."

In the itinerary of investigation, it has been discovered that the select tropes represent his experience, thoughts, feelings and emotions; and uses it as an appraisal of his works; and forces his reader to discover his ideas. His handling of technique manifests his artistic qualities and his artistic aptitude. His poems were created by a combination of various mechanisms; and these devices have a definite pattern of evolution. Whenever he found the cherishing diction not suit his idea, his abilities in subjective co-relativity have been aroused; and therefore, coined a new phrases or words so as to evidently depict his ideal objects.

His metrical compositions are remarkable; and he sings on variety of rhythm and meter. He sings and dances together with nature; but not found exact nature of Wordsworth's mystical pattern. He delighted in the sensuous and physical aspects of beauty like Keats. His patriotism knits across his poems.

His handling of imagery reflects his agility; and can create an excellent pastoral effect for atmosphere often flowering in a lonely world. He uses landscapes either to describe human condition or to reveal various spiritual and mental states. The function of his image is multifarious. He identifies his intellectual analogy with his emotions; and has successfully achieved by an intellectual parallel. His images



outgrow from the given dramatic movement to indicate the relationship of the characters and that of ideas.

His imagery produces collectively the conflicts of life, body and essence, corporeal world and paradise, existence and fatality, microcosm and macrocosm in one breath. His regional concept and vastness turn him into intricate poet. He touches not only visual sense qualities, but also qualities that evoke human five senses, and in addition, thermal and kinesthetic. He distinctly blends different kinds of those imageries.

Symbolism is one of the grand styles of Rokunga; and uses various symbols to describe various notions, situation and events. He is able to embody vast concepts and infinite depths within little space. His symbols expressed more than one concept. He uses private symbols like “star,” “setting moon.” Some of his symbols carry with it the emotional overtone of pity resulting from suffering of transience. It represents pure consciousness; and suggests something beyond the expressed meaning. Some of his symbols stands in line to blossom, whose temptation is to an irresponsible indulgence ending in the immeasurable pleasures.

Some of his symbols are auxiliary to the main symbols; and are corresponding to each other. He uses various symbols to describe various notions, situation and events. He uses symbol to signify object whose significance is made determinate by its qualities and by the role it plays in the narrative.

Metaphor is one of Rokunga’s never failing resources in creating the suggestiveness and melody of the line. He uses metaphor to avoid trouble understanding; and as a subsidiary distinctive intellectual operation to communicate truth, as a deviation for special rhetorical and poetic purposes; and as a projection

and mapping across conceptual domain, cognitive mental process, replacement of vehicle and tenor, the primary and secondary source domain and target domain. He has successfully switched to metaphor to clarify the objects and to elucidate whatever area under discussion attached to. It has certainly shown the sense of duty that persisted in Rokunga's poem and his life itself throughout, and there is no mistaking the direction which he was determined to follow. His metaphor is a departure from the literal or statement to serve as a condensed implicit comparison between two disparate things; it is a translation into a statement of literal similarity without loss of cognitive content, of information it convey. He explores the inner world of the unconscious or subconscious to find the roots of various social and political ills and tries to suggest a cure for them. His treatment of metaphor is a representation of sensation, feelings and emotions of spiritual, of love, of apprehension of earthly predicaments. His purpose of using metaphor, on one point, is to force his readers to consider a thing in an unusual relationship.

Rokunga's similes reveal his poetic propensity; and clarify his objective at all echelons and intensity. He uses long and short similes to produce a number of effects separately or collectively to make his notions and sentiment perceptible and intelligible. His similes give out the surprising store of learning, and still more amazing range and passage of imagination. He draws simile to represents distinctive situations and events. His similes are explanatory, epic simile and decorative or literary simile; and some of his similes possess plurisignation. Siamkima says that some of his similes like *dawi ang dawn* (relieves like bewitchment) and *pialral* (A village of *Thangchhuahpa*) touches a pagan practice and belief to highlight disparity between the pagan belief and Christian tenet (51). He uses epic simile to emphasize and to clarify whatever area under discussion attached to. His poetic technique

represents his experience, thoughts, feelings and emotions, and he uses it as an appraisal of his works; it is the essence of his poetry. His dexterous exploitation of poetic techniques produces his works most rewarding content, works with width and reverberation, works which echo, works with highest connotation. Whenever he found the existing poetic diction not suitable his objects or idea, his abilities in subjective co-relativity have been aroused, and therefore, he coined new phrases or words so as to evidently depict his ideal objects.

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