

TAUFIQ RAFAT AS AN ASIAN ROMANTIC: A CRITICAL ANALYSIS OF POETRY COLLECTION 'ARRIVAL OF THE MONSOON'

Hina Rafique^{1,*}, Farhana Tabassum

¹ Department of English Language and Literature, Gov. Post Graduate College for Women, Satellite Town, Gujranwala, Pakistan

² University Institute of Medical Lab Technology, Faculty of Allied Health Sciences, The University of Lahore, Lahore, Pakistan

*Corresponding Author: Farhana Tabassum, farhanatabassum@live.com

..ABSTRACT: *In a time of rapid changes and innovations in the style of poetry this present research endeavors to discern the elements of British Romanticism in Taufiq's 1st collection of poetry "Arrival of the Monsoon". Taufiq Rafat is a renowned Pakistani poet, writing in the English language. This study proceeds to analyse his poetry through the lens of British Romanticism. It is the blend of characteristics of British Romanticism and his localised flavour which earned Rafat's poetry a peculiar style and touch. From the descriptive beauty of nature and simplicities of rural life to the tracing of nostalgic yearnings and portrayal of vivid graphic natural imagery, he appears as a romantic poet. Thus, he not only explored the subtleties of romanticism but also infused them with Asian culture. The study manifests that Rafat's poetry exhibits features of British romanticism rather, going a step ahead, his poetic and romantic descriptions are steeped in a Pakistani tinge.*

Keywords: Asian romantic poet, British romanticism, nature, culture, escapism, ordinary language, common people

INTRODUCTION

Taufiq Rafat is acknowledged as a poet who paved and flourished the ways of creating new dimensions in the Asian style of writing romantic poetry in Pakistan and came with the English language from the Post-Independence era and proceeded to the early 1990s. His poetic creations clearly manifest that Rafat's faculty of imagination, sensibilities, poetic visualization, and those picturesque notions were engraved and entrenched in his terra firma, especially the land of Punjab [1]. Rafat's usage of the English language postulates his poetic manifestation that creates resonance with romanticism. Rafat was the predominant Pakistani poet who penned poetry in English language and remarkably freed English language from colonial paraphernalia and employed it for the expression of his emotions and sensibilities deeply-embedded in the endemic environment. Formerly, the Pakistani English literature emulated and reflected the expression of British style. Primarily, it was Rafat who innovatively communicated the sensitivities of the local people and provided insight to the framework of dynamic and vibrant Pakistani culture via the language of the colonizers which is apparent in his illustrious epitome "The Arrival of the Monsoon". Rafat dexterously employs English language and forms his romantic microcosm impregnated in local conventional practices and mannerism Rafat's romantic facets are imbued in Pakistani local tinge and set the new-fangled tradition of expression[2].

Romanticism is a literary, musical, and artistic movement that started around the eighteenth century, and became a dynamic and state of the art movement especially in France and Britain in the inception of the nineteenth century, and continued flourishing until the middle of the century. This modulation from Neoclassicism to Romanticism delineated an alteration on emphasis which concentrated from reasons to sensitivity, from calculation to intuition, and from objective reflection to ruminative sentiments. The English Romantics attached great importance to imagination and it was considered a gateway to transcend experiences and truth. Romantics took great interest in the medieval past, the supernatural, the mystical, the gothic, and the exotic, stressed on the individual and subjectivity. Escapism, nostalgia for the past, romantic melancholy, sensuousness delight in nature, love for beauty, art and artist, a

respect for primitivism, and a valuing of the common "natural" man, self-revelation were the major thematic concerns of the British Romantics.

The present research strives to describe the romantic ideals in "The Arrival of Monsoon". Rafat has been described as an Asian romantic poet because of the presence of romantic elements in his poetry. A comprehensive study of his numerous poems manifests that his poetry encompasses all the romantic flavor and attributes and consequently, romanticism is incessantly existent in his poetic stance. A detailed analysis of his poems shows that the poems which were approached in the romantic style are regarded as perfect in romantic flavors by the British romantic poets; Wordsworth, S.T Coleridge, Blake, Keats, Shelley and Byron. As far as the themes and subjects of his poetry are concerned, they are ordinary just like the British Romantics; love for nature, nostalgia for past places and past time, and hatred for war and politics that result in lost and destructed places and things. His poetry is painted in the color of tradition, culture, and values and he has a great aspiration for that. Rafat himself contended that "poetry should be written by those who are rooted in the earth on which it is written gains relevance"[3].

SIGNIFICANCE OF THE RESEARCH

Romanticism was a 19-century British poets' movement and it was rich in diversity of style (imagery, free verse, and stylistic deviations) and themes. There is a dearth of such studies in which researchers have analyzed modern Pakistani poetry in English through the lens of British Romanticism. Besides, there is hardly any study in which poetry written by Taufiq Rafat has been analyzed on the line of tenets of romanticism. From this perspective, this study holds its significance and its importance because it presents Rafat's poetry, steeped in his love for nature and simplicities of life, through the lens of characteristics of British Romanticism. It presents the kind of research where an amalgamation of English and Asian poets' imaginative powers, styles, and rich imagery are unified in one strain. Rafat's humanitarian approach, his style and thematic concerns have been approached from British Romantic poets' lens which has not been done before. This is what gives this research a broader perspective; to amalgamate two different poetic traditions on

one platform.

RESEARCH METHODOLOGY

This research is a qualitative study and is mainly based on an analysis of Rafat's *Arrival of the Monsoon*. Contextually, British Romanticism and its basic characteristics have been taken as a theoretical framework to study Rafat's poetry in its light. The selected poems from the first section entitled 'Arrival of the Monsoon 1947 -1969' and the second section entitled 'Going after Geese 1970-1973' have been taken as units of analysis. The textual lines are the main target of the analysis for the researchers to discern romantic elements in Rafat's poetry.

DISCUSSION

This section of the research study deals with the analysis of Rafat's poetry; to discern characteristics of romanticism in his poetry. The prime importance out of them is a description of nature. Nature for Romantics was the supreme deity. Broadly speaking, nature was one of the central themes in the discourses of Romanticism. Romantics sought to establish man's connection with nature and viewed nature as pure, uncorrupted, and almost spiritual. Wordsworth's "Tintern Abbey", Coleridge's "The Eolian Harp", William Blake's 'Songs of Innocence' and Keats's immortal Odes and many others are the classic examples where nature is one of the central themes. Nature remained a significant entity and played a pivotal and different role in the poetry of all the above-mentioned romantics and made them express their perceived notions about nature. Wordsworth considers God and nature almost one and he incessantly reiterated the significance of nature for developing human minds intellectually and spiritually. Nature appears to have played a very exceptional role in the maturation of Wordsworth as the poet and the man. The love of nature led him to the love of man. In 'Tintern Abbey' he vividly describes his youthful experiences when he was entirely overwhelmed by his love for nature.

According to Coleridge, God created a wonderful nature for man as a great glory to God. Shelley, just like Wordsworth also displays a great veneration for the splendid beauty of nature. Shelley perceives and regarded Nature as his "Mother of the unfathomable world" and his perspective regarding nature was different than that of Wordsworth, Coleridge, Keats, or Byron [4]. In his poem, Mount Blanc's highest peak in the Alps epitomizes the unremitting authority of nature and it represents eternity and symbolizes power not to praise the glory of the God of Coleridge [5]. Shelley was a real pantheist and everything for him was God. Rafat has Wordsworth's love for nature as he considers nature as a supreme deity that soothes the human mind and heart. Out of the main tenets of romanticism, love for nature is the most important one. As with British Romantics, "a thing of beauty is a joy forever"[n.p], so is it with Rafat, an Asian romantic. His poems are the true expression of his love for "flora and fauna". The characteristics of British Romanticism i.e. love for nature, love for the simplest things of life, rhythm and musicality in style, description of pastoral scenes, and natural imagery (leaves, trees, streams, birds, etc.), the melancholic tone ... are present in his poetry.

The research work "Facets of Romanticism in Taufiq Rafat's Poetry Arrival of Monsoon by Asmat Tahira" (2014) is a valuable addition in studies on Rafat [6]. She has spotted all the features of British Romanticism in Rafat's poetry. She has

brought to surface the romantic attributes; description of nature, love for beauty, natural imagery, the note of musicality and rhythm in his poetry, escapism in the lap of nature, stress on imagination, the note of melancholy, pastoral settings.... the characteristics of romantic poetry [6].

Rafat's love for beautiful forms is visible in "Arrival of the Monsoon. He artistically portrays the picture of Pakistan's natural beauty where man is predominantly lay sieged by nature. In this regard, M Athar Tahir asserted, "Taufiq was a creative writer and real carpenter of nature as well. The philanthropic poet was a great humanitarian who always loved nature and revealed various aspects of life" [7].

A peep into his poetry brings forth the romantic elements to the fullest for the readers to take aesthetic pleasure. Many poems would be analyzed on the note of tenets of British Romanticism. A remarkable poem, 'A Positive Region', is a long narrative about the beauty of the mountain's hill, a waterfall and sweet-sour apricot growing wild by the sideways is fresh and inspiring. The stream among the smooth pebbles at the bottom, the breeze with a hint of rain, bushes brimmed with birds are awesome. How wonderfully he gives an authentic record of the awe-inspiring natural surroundings as he says,

*A positive place, indeed. Each hill
Has its quorum of tin-roofed dwellings,
While here and there, a cypress
Stands like an exclamation mark*
[8]

In this poem, Rafat seems to be Wordsworthian in depicting the magnificence and spender of nature. However, the world of reality and commitment forces the poet down in the plain like 'tall pines have dwindled to shrubs. Thus, the above-mentioned poem subsumes the imperative romantic attributes like escapism from present context, love for nature, imagination, subjectivity, dreaminess, yearning for imaginary sounds and romance for beauties of all fantastic sights, etc. 'The Wind Howls' is another wonderful poem by Rafat about the different role of daunting and scary wind. It frightens as it howls about the house, the way it insinuates through the keyholes and crevice and makes curtains wild too. It seems as it is searching for something but at the same time, it brings closer the loved ones.

Rafat's exceptional love for nature can clearly be seen in his signature poem "The Arrival of Monsoon" which is the most well-known poem abounds in romantic ideals that celebrates the arrival of the Monsoon season and departure of summer. The title of the poem is itself evocative and suggestive of Romantic traits. The poet vividly depicts the impressions of an uneasiness of birds, the young half-naked lad paddling in the ditches and other atmospheric changes. The electric wires are swinging and the drenched trees leaping to and fro at the arrival of rain. The whole environment is rich with Keatsian sensuousness, vibrant colors, beautiful sights, and sounds. He states,

*From brown waters eddying around their
hooves The drenched trees rise and shake
themselves*

And summer ends in a flurry of drops [8]

The expression "flurry of drops" is sensuous in nature. Another beautiful poem "Poem for Fauzia" in which Rafat portrays a rural setting abundant with striking natural imagery of fields, shisham, wind, a nurse like lilies, dragonfly and where he

himself says, "I remain to praise the lavishness of Nature" [8]. Rafat's another remarkable poem "Ceremony for Autumn" where he welcomes the autumn season which alters the entire landscapes with a variety of green and yellow trees where winter has not engulfed summer yet. It seems that

*Everything is in-between.
The rice-fields soon will be ready for harvest.
There is a hint of cold in the wind*[8]

Another striking poem is 'A Cool May', in which the beautiful scene of nature has been presented where **mountains, sky,** and bushes all are present as, "The wheat- sheaves stand in lissom bunches/ Under an unframed sky; mountains"[8].

Romantics used to take great delight in the tendencies of the different seasons and they have a special regard for Autumn. **Chaucer** in 'The prologue to Canterbury Tale' regarded April as the season of rebirth and new life whereas Keats's in 'Ode to Autumn' describes it as the season of 'mellow and fruitfulness'. Rafat also celebrates its arrival and it's a kind of ceremony for him and his people. He regards Autumn as the 'season of truth' in his poem 'Ceremony for Autumn' where everything is in between, and winter has no engulfed summer yet. The leaves have started falling, the rice field would be soon ready, and it seems that trees are going to lose power gradually, a touch of melancholy is also there. Hesays

*The first glimmering of decay impinges on the senses.
In subtle ways the landscape alters;
Already the deciduous trees*

Are a different shade of green from the rest? [8]

Rafat seems to be enchanted and enthralled at the arrival of different seasons in different time periods with their various shades and colours that is reflected in his poems, "In Cool May", "A Partridge Calling" and "To See Fruit Ripen", "Ceremony for Autumn", "Seasons" etc.

According to Sanders, the presentation of commonplace people is regarded as one of the subversive aspects and fundamental features of British Romantic poetry. The poets of the romantic era were curious in presenting the life of ordinary and common people. The concept of taking common people as the subject matter of the poetry was entirely established in the "Lyrical Ballads", published anonymously by Wordsworth and S.T Coleridge. The romantic poets had a sympathetic attitude towards down-trodden and impoverished people. In consequence, a simple ordinary diction was started employing by the romantics to bridge the disparities between the language of the poetry and of common people. Therefore, it can be asserted that "they glorify the innocence and simplicity of the common man" [9]. Wordsworth staunchly handles the recurring leitmotif of common people that were presented in his work "Preface to the Lyrical Ballads". Wordsworth established beautifully his poetic stance in "Preface" to raise awareness in the readers regarding his purpose of writing the poems "Lines Written in Early Spring", "Mad Mother", "We are Seven" etc. All the above-mentioned masterpieces of poetry clearly manifest Wordsworth's intention of portraying common and ordinary people, with their own language in his poetry. The poem

"Solitary Reaper" is a perfect model of Wordsworth's renowned theory of poetry. He delineates a commonplace girl in simple language. Moreover, in the poem, Wordsworth described a humble and simple pastoral life to communicate the actual message of common people where life can be not constrained within boundaries.

In the same vein, Taufiq also uses a common and simple

language in Village Girl' to describe a pure and simple rustic girl standing in the field that is a very common and usual phenomenon in countrified regions in Pakistan where girls use to work in the fields. He glorifies the beauty of the rustic girl and compares her with a delicate stalk of sugarcaneas:

*There she was
Tall and
straight
As a sugarcane stalk* [8]

Another noticeable poem is "Night Watchman". The poem presents a common watchman who goes whistling and tapping his stick to perform his duty but he is unconscious enough not to let sleepers wake from their sleep up. He is nonetheless a representative of laymen which Wordsworth fondly talks about in his poetry.

*He goes past on the hour
With whistle and stick, both of which
He uses it softly, not so much to
scare
Away evil-doers, as let the resident know
He's awake and doing his job*[8]

Then comes nostalgia, other characteristics of British romanticism. The essential feature of Romantic evocation lies in the backward direction of its glance. The yearning for the past was the most widespread feeling besides being the most pliable. In the history of literature, Romanticism presumably was one of the movements that had the closest identification with itinerancy. It was considered one of the first historical movement that was stamped to have marks of cosmopolitan, trans-national attitude that abandoned the restraining characteristics of borders. The great poet William Wordsworth expresses nostalgia for a loved place. His poem "Lines Composed a Few Miles above the Tintern Abbey" is a romantic reflection on the memories of his life and retell his visits to the same place [10]. A touch of melancholy, escapism, have been the subjects of Keats in 'Ode to Melancholy', Coleridge's in 'Dejection: An Ode'.

Although Rafat delineates life in big cities and small towns of his people, parallel are the themes of the impact of war and post-war that resulted in disillusionment and desolation, isolation, and bleak reality of death in his poetry. Rafat also exhibits love for the past, the old town, Mohenjo Daro which was antediluvian about 5000 years old. He admires the highly developed and rich culture of the town, impeccability, and innocence of past people. He eulogizes the pieces of art, the work of skillful artists in past. Rafat feels nostalgic in his poem "The Mound" which is reminiscent of Keats' nostalgic strain in "Ode to Grecian Urn". Rafat says:

*Archaeologists say the town
Had a highly
developed culture.
The fragments of poetry painstakingly joined,
And tools littering the museums
Indicate the skill of its craftsmen* [8]

The occasional projection of slim bricks is the sole evidence of its antiquity. On the wings of imagination, he flies into the past and visualizes peace-loving innocent people who used to live in that place, sculptures, and artisans and he also witnesses the same town in the present, where there are broader lanes and sensible houses and a marvelous system of drainage, a banyan tree that protects a giant grave and unlimited acres of waterlogged fields, a village of two scores houses of mud. To

escape from the grim realities of life and a kind of lamentation on the desertion of the good things are the common attributes found in most of the romantic poets.

Moreover, Rafat in 'The Squalor in Which Some People Live' is disgusted at the sordidness and grubbiness of urban life where pissing off people on the road is a common phenomenon which reminds him of the natural and unpretentious life at 'Shahalam' where his mother was born. This scene takes Rafat to have a nostalgic tour of his maternal home. That was a carefree life and he remembered as how young ones used to stand by at a respectable distance from elders. He shares his personal experiences that he had in that place. But that time exists no more since everything has been changed. He seems to be celebrating the traditional life and wistfulness for the past in his various poems for instance, in 'Village' where,

*The beams of the low roof
blackened By winter fires
Before which squatted
Four generations of storytellers*[8]

Rafat's poetry deals with static objects of nature as fields, flowers, trees, grass, hills, and moonlight. Rafat skillfully employs the power of language for his poetic discourse which also impelled Carlo Coppola to perceive work as "full-bodied and rich, direct and readily accessible to the reader's sensibilities and devoid of excessive artifice"[3].

Another beautiful poem "Kitchen" confirms his nostalgia for childhood and contrasts a modern kitchen with the kitchen of his town where he grew up; it was a place where fiddle and faddle and important events of deaths, marriage, and births had been discussed. Contradictorily, though the modern kitchen is sterilized and cleaned like a hospital but

*Now in these
Cramped spaces, there
is*

No time for talk [8]

It gives the impressions of unnatural and coldness, devoid of the warmth, emotions, care, and love for each other and leads us to think "the urban modern waste landers is alienated from supportive life pattern of rural communities which were warm and close" [11]. It demonstrates that Rafat has a great affiliation with the countryside and its inhabitants who have still maintained the connection with nature. This repetitive description confirms his love for nature.

Moreover, the faculty of Love is another romantic trait in all romantics. Byron's Lyric "She Walks in Beauty" concentrates on the woman's exceptional beauty, internal as well as external beauty [12]. Likewise, Yeats "love for Maud Gonne stirred him to write intensely love poems for instance, "When You Are Old", "The Lover Asks for Givenness" and The Song of Wandering Aegus" and many more[13]. Shelly's notion of ideal love finds its best expression in "Epipsychidion". Rafat cannot hold himself away from being taken away by the pure and natural beauty of the village girl in his poem "Village Girl" where he describes her "as tall and straight as sugarcane" and leaving the air with sweetness. Her amazing sight makes this impossible for him to hold passions and reminds us of Wordsworth's 'Solitary Reaper'. Like all romantics, Rafat also glorifies love and baths in its beauty. In one of his poems "The Time to Love" Rafat appears to be suggesting a time for love but as the reader proceeds further he finds that love does not depend on any season, month, and of a special time. It enters into the heart without knocking it, regardless of age and sex and he also says "Love is a country/With its own climate" [8].

Furthermore, the delineation of personal experiences (subjectivity) was also a key feature of the romantics. Akin to Romantics, Rafat's poetry also encodes a deeply personal and wide range of his experiences and reflect his thoughts and feelings. His poem 'Once Upon A Time' gives a detailed account of the physical changes of his body and his personal feelings and thoughts as he grows towards old age. In another poem 'Circumcision' he shares his life's one of the most horri experience of circumcision, how his mother kissed and relieved him from his apprehension about whether he would be able to piss again. He expresses,

*It was not
Till I was alone that I dared
Look down at my naked
middle. When I saw it so
foreshortened? Raw, and
swathed in lint, I burst Into
fresh tears. Dismally
I wondered if I would
ever Be able to pee
again*[8]

In the inaugural ceremony of Rafat's second collection of poetry, "Half Moon", Zia Mohyeddin, commented on Rafat and stated that it would be unjust to Rafat as, after his demise, multiple well-rounded scholarly figures mentioned how Rafat endeavored to construct Pakistani idioms. In fact, he wrestles to realize a better and extensive comprehension of English versification. He commented further that Rafat invariably strove hard and his grasp on the language bettered tremendously with the passage of time and his commonplace words are still original and without having a tinge of vulgarity. Rafat's usage of Pakistani idiom has not any connection with the use of Urdu vocabularies such as Sheesham, Baithak, Koel, and Gul, but its roots are deeply entrenched in natives' atmosphere and mirror our common reflexes to various contexts and sensitivities and our history and cultural heritage. A larger part of his poetry sheds light on the inconsistency of life [7]. Hence, the poets of Pakistan, writing in the English language reformed and renewed the invogue European models to make them contemporaneous by tinting it with variations of the colloquial language. They have always been in search of poetic idioms that have a close resemblance to localised speech prototypes and this quality had become a great source of inspiration and interest for the readers. This allurements towards indigenous produced exciting masterpieces in Pakistani English poetry. Eventually, Pakistani poetry in the English language has become an interesting subject of study which explores how Pakistani English has been influenced by the English language and

consequently provided it a new contemporary novel shape [3]. The imagery, the fundamental attribute of all romantics, is the most recurring element in their poetry. In all romantics, the use of a wide range of imagery can be spotted. From nature, love, beauty, femininity, everyday occurrences, pleasures of life, sensuousness, childhood, romantic world of escape; the divergent imagery has been portrayed by them. Keats's "The Ode to a Grecian Urn" presents the richly evocative and fascinating and discrete picturesque imagery. Picture after picture comes in a succeeding manner and each phenomenal picture is momentous for its distinctness and minuteness of details[14].

William Blake's poetry is also enriched with the romantic

faculty of imagination and this quality of imagination consistently capitulates passions, sentiments, and thought processes in a diverse range of imageries. Rafat steers clear of employing poetic language and the literary devices that create artificialness in his poems. Rafat's poetry is teemed with kaleidoscopic natural imagery of pines, dragonfly, mountain and hills, glaciers, snow, leaves, fields, etc.[3].

According to Rahman [11], the poetic imagery in Rafat's poetry mirrors Pakistani society and the style of his poetry, imagery, and symbolism are particularly pertinent to the contextual framework of Pakistan. Taufiq regarded content at the cutting edge and did not compromise content with the form. He has vividly delineated the true picture of Pakistani society by using natural pastoral imagery like animals, flowers, grass, birds, insects, and colourful seasons.

In his remarkable text "Arrival of the Monsoon" Rafat presents the images of seasonally reverses monsoon, flying birds, blowing wind, swinging trees, and summer season exquisitely. In the poem, he beautifully illustrated the arrival of the monsoon as the symbol of creative ingenious. Rafat in this poem presents the idea that hot summer days are over and the deluged trees have started shaking themselves and all splendor and the sound of monsoon has been refreshed and renewed. The following are a few of the sentences from the poem.

*Welcome darkness descends. Harsh contours
Dissolve, lose their prosaic condition.*

All the sounds we have loved are restored [8]

In the poem "Squirrels" Rafat gives us the images from nature like a waterfall, vines, and squirrels. Rafat in these poems gives us the idea that squirrel is like a poet. He again gives the idea of descending youth. He expresses his notion that the poet should not worry and write poems whether they are liked or not. Rather he personifies the squirrel as himself. In

"Going after Geese" he is again referring to the poets and the art of poetry. He uses the images from nature like geese, marshes, Himalayas, trees, birds, sun, and bushes. Rafat believes that only fine and determined hunters come to hunt the geese because this task requires a lot of commitment. Poetry also needs commitment and only those who are vigilant and determined can perform the task of writing poetry in a better way. Not only Rafat has used divergent and rich imagery in his poetry, but akin to romantics he also used simple language; the everyday language to express his poetic sensibility. Great Wordsworth all through his "Preface to the Lyrical Ballads" stressed the significance of demonstrating natural and everyday life by employing ordinary language in poetry. Wordsworth theorized that exercising everyday life as subject matter enables the poet to scrutinize human nature in a better way to exhibit the realities of life. The modest and simple, prose-like colloquial language correlated adequately with ordinary life and it is adjacent to the normal, ordinary people's expressions. Moreover, it is also comprehensible to the readers globally across time and place and its naturalness and integrity create a sense of permanence. His striking poem 'Written in Early Spring' thoroughly portrays Wordsworth's poetic style, which displays his temperament of using ordinary and common language to create unadorned simple poetic expressions [15]. According to Rafat, the function and responsibility of a poet are to improvise an ordinary common thing and elevate it to a level of myth. Kinza opines, "Rafat has innovatively used language to communicate the Pakistani culture. Local fauna and flora, idioms, and cultural practices are common in Rafat's jargon. Through language, he creates a

romantic aura that seeped into local practices and lifestyle [2]. Rahman [11] states that Rafat's poems are hardly distinguishable from prose but still remarkably popular. He does not use consistently any specific stanza-form. His use of colloquial language and plain language like Words Worth reveals his belief in the importance of tradition and reliance on the people who established a connection with the land [11].

Hussain [7] contended that although Rafat's artistic poetic work is satiated with Romantic features but his poems are not alienated from the endemic region and from the place where Rafat was born. His poem remarkability delineates campestrial imagery and artistically narrated the detailed account of the local animal creature, colourful seasons, common people, dazzling flowers, and trees such as shisham, etc. He further quoted that Rafat's personas, situations and contexts are not outlandish and foreign. His striking poem 'Village Girl' reminisces Wordsworth's poem 'The Solitary Reaper' but these two poems are not analogous and are incomparable due to distinct cultural identities. Rafat has complete awareness of his root and he masterly outlined lifestyle in Pakistani village in his various poems and due to this quality, he is akin to "Shakespeare of England as well as Waris Shah of Punjab" [16].

Rafat in his poem "A Wire Swinging" presents an everyday phenomenon when he writes that

*The electric wire from house to pole is
Swinging.*

*The bird that lately sat on it has
flown And left it swinging* [8]

The wire with the bird sitting on it is the routine scene that only a poet like him can notice. The swinging motion of the wire is the poetic idea in these sentences. Such is the poem 'Morning Exercise' in which another daily occurrence scenario has been captured. He narrates,

*A seller of vegetables stopped me on the road this, morning
As I was returning from a walk
And said ,Sahib,*

Can you help me with this basket? [8]

Very beautifully but with a masterly hand of poetic touch he has painted the whole incident and it leaves a poetic

impression on the minds of the readers. This description of the incident of vegetable sellers confirms the idea that Rafat's poetry also bespeaks of ordinary men and people. Hazrat Hayat states about the language employed by Rafat as:

The imagery in Rafat's poetry reflects Pakistani society. His poetic style, imagery, and symbolism are exactly related to Pakistani context and culture. He has not sacrificed his ideas for the sake of the rhyme scheme. For him, content is more important than form. Rafat's distinctive idiom can be observed in his collection of poems "Arrival of the Moonson" comprising of 116 poems. The images of kites, pigeons, gliding, rainy water, mud, clouds, all represent Pakistani culture [17].

Moreover, the faculty of imagination was a powerful tool with British romantics. Almost all romantics took imaginative flights in their poetry. William Blake's imagination is "no castles in the air, but is based on the religious mythology, historical background, and the poet's life experience and dream pursuit. Romantic ideals and imaginative power are also combined in ST Coleridge's poem "Kubla Khan". The first three stanzas of Kubla Khan display the power of imagination. Coleridge illustrates the natural scene as a wall and tower

encircling the beautiful garden, forest, crevasse, water fountain, and devious river. He gives a description of the Holly River that follows over hills and caves which turns into the sea with no living spirit there [18]. Kubla Khan is ample proof of his imaginative power in creating powerful palaces, characters, and scenes [19]. Rafat has also revisited the bygone places, towns, and moments with the power of his imaginative flight. With help of his imaginative powers, he has presented vivid scenes, magnificent descriptions and beauty of the unknown by lending the touch of romantic aura to the objects and persons. Like Daud Kamal, who reflected his own "Frontier" sensibility, Rafat being quintessential poet, not only tailored and remolded Pakistani English poetry but also adopted and naturalized the English language to articulate and voice his Pakistani experience. In sparse, his poetry embodies fluid language, replete with vivid imagery, ascertain stories reflect quotidian occurrences or rituals [20].

CONCLUSION AND FUTURE DIRECTIONS

Rafat's poetry mirrors all the characteristics and major features of the British Romanticism. His is full of natural beauty: mountains, birds, leaves and multiple trees, villages, and eye-catching scenarios. The resonance and musicality can be discerned from the flow of his poetic rhythm in many of his poems. Besides, like British romantics, he possesses an active faculty of imagination which forces him to roam to the far-off places and brings wonders. Furthermore, his imagery is immersed with romanticism as natural and celestial beauty. The researchers have discerned the romantic elements in the first two sections from the selected text of Rafat's poetry, 'Arrival of the Monsoon' and negotiated that Rafat has written truly in style of Romantic poets. These romantic elements can be further explored in the next remaining two sections by the future researchers: the third part entitled, 'Wedding in the Flood' was penned from 1974 to 1976, and the last session entitled, 'A Rumour of Change' was written from 1977 to 1978. Moreover, there are diverse areas that can be explored further in the future in the same vein as the scope of Rafat's poetry is vast. Moreover, Rafat's imagery (war, natural, cultural, etc.), linguistic diversity and his diverse subject matters can be the subject of analysis at the hands of researchers coming in the future.

REFERENCES

1. Wong, M.P. and S.K.M. Hassan, *The English Language Poetry of South Asians: A Critical Study*. 2013:McFarland.
2. Arshad, K., *Re-presentaionof Romantic Ideals in Taufiq Rafat's Arrival of The Monsoon* Proceedings of INTCESS2016 3rd International Conference on Education and Social Sciences, 2016: p.115-118.
3. Mansoor, A., *The Notes of a New Harp: Re-Carving the self in Contemporary Pakistani Poetry in English*. *Pakistaniaat: A Journal of Pakistan Studies*, 2012. **4**(1): p.14-38.
4. Wanless, M.J., *The attitude of the Romantic poets towards nature*. 1916.
5. Wu, D., *Romanticism: an anthology*. Vol. 5. 2012: John Wiley & Sons.
6. Tahira, A., *Facets of Romanticism in Tafteeq Rafat's poetry Arrival of Monsoon*. 2014.
7. Hussain, J.S., *Taufiq Rafat - the Ezra Pound of Pakistan*. 2009.

8. Rafat, T., *Arrival of the Monsoon*. 1985:Vanguard.
9. Choudhury, T.A., *Common People in the Poetry of William Blake and William Wordsworth in the Romantic Period*. 2011, East WestUniversity.
10. Culleton, M., *Nostalgia for Place in Wordsworth andYeats*. 2009: p. 397.
11. Rahman, T., *A History of Pakistani Literature in English, 1947- 1988*. 2015: Oxford UniversityPress.
12. Byron, G.G.B.B. and H.L.B.B. Dalling, *The Complete Works of Lord Byron: Reprinted from the Last London Edition, Containing Besides the Notes and Illustrations by Moore [et Al.] Considerable Additions and Original Notes, with a Most Complete Index, to which is Prefixed a Life*. 1837: A. and W. Galignani.
13. Yeats, W.B., *Selected Poems and Two Plays of William Butler Yeats*. Vol. 93. 1962:Macmillan.
14. VanDoren, G.W., *A study of the odes of John Keats*. 1971.
15. Wordsworth, W., *Preface to the Lyrical Ballads*. Arts Education Policy Review, 2003. 105 (2): p.33-36.
16. JAFAR, R.K.S. and SHUMAILA, *TAUFIQ RAFAT'S POETRY—THE KALEIDOSCOPE OF VARIOUS „ISMS“: A CRITICAL ANALYSIS OF SELECTED POEMS FROM ARRIVAL OF THE MONSOON*.
17. Hayat, H., *Pakistaniness in Taufiq Rafat's selected poems*. *Imperial Journal of Interdisciplinary Research*, 2016. 2(9): p. 1638-1642.
18. Suhada, M., *Approvement imagery analysis samuel taylor coleridge'spoems*.
19. Coleridge, S.T., *The Poetical Works of ST Coleridge.[Edited by HN Coleridge.]*. Vol. 3. 1834: WilliamPickering.
20. Awan, M.S. and M.I. Ahmed, *Eastern Symbolism and the Recovery of Selfhood in Taufiq Rafat's Arrival of the Monsoon*. *Kashmir Journal of Language Research*, 2011.14 (2).