

CHAPTER – 4

EVALUATION OF KABAN AND ENGLISH LYRICS

Every human being when dissatisfied and frustrated with present order of things and life, tried to seek refuge in another imaginary world. The wonder and mystery of nature used to beacon them which provided them with peace and harmony. Nature nurtured him and Spirit of love provided him with life and unity. Time and again ideal love, ideal beauty and ideal liberty have been the quest of every tortured human being, who wants to escape from tyranny of time by dreaming of a glorious future. When man would come to his own, love would be the basis of all human relations.

Originally, lyric poetry was sung to the accompaniment of a lyre. Today, the term poetry means in which the poet expresses personal thoughts or feelings as opposed to epic or dramatic poetry, which describe external circumstances and events.

The lyric is the commonest kind of the poetry of self expression. Man has always liked to pour out his intensely felt feelings and emotions through lyrical compositions and hence the lyric has become is among the earliest forms of poetry to be written in the literary history of any people. When moved by some intense emotions, love, hatred, joy, sorrow, wonder and admiration etc, man has always expressed himself in a poetic language and that could have accounted for the early appearance of the lyric among all people.

According to the Oxford Dictionary 'lyric' is now the name for a short poem, usually divided into stanzas which directly express the poet's own thoughts or sentiments. In the beginning, the word 'lyric' was used for any song meant to be sung with the 'lyre', a stringed musical instrument known to the Greeks. In ordinary language the word often means a song; the sort of song which was sung in ancient Greece to the music of the lyre, and which is sung in the modern world to the music of the guitar or any other musical instrument. In course of time this musical accompaniment of the lyre was dropped and the word came to signify any short poem or song expressing the personal emotion and experiences of the poet. The basic quality of a lyric is feeling rather than thought. A lyric may embody any kind of emotion. W.H.Hudson in this connection says "a lyric is almost unlimited in range and variety; for it may touch nearly all aspects of experience, from those which are most narrowly individual to those which involve the broadest interests of our common humanity. Thus we have the *convivial or bachanalian* lyric; the lyric which skim the lighter things of life, as in the so-called *verse de societe*; the *lyric of love* in all its phases, and with all its attendant hopes and longings, *joys and sorrows*; the *lyric of patriotism*; the *lyric of religious emotion*; and countless other kinds which it is unnecessary to attempt to tabulate."¹ There is also the reflective lyric in which the element of thought becomes prominent, and the poet philosophizes on human life and human experiences.

In English literature, the history of lyric goes back to the earliest epic, Beowulf, which contains passages with lyric qualities. The Anglo-

¹ Hudson, W.H. : An introduction to the study of Literature, PP. 96-97.

Saxon poem '*Deor's Lament*', is essentially lyric in purpose. Before 1400 A.D., Chaucer had written a number of lyrics, many modeled on French forms.

In Elizabethan England, the lyrics were further developed by such poets as Jonson and Herrick, as well as by Sidney, Spenser and Shakespeare. During the Romantic Movement at the end of the eighteenth century, Wordsworth, Blake, Coleridge, Shelley and Keats, among others, wrote powerful lyric poetry. Throughout the nineteenth century, such major poets as Tennyson, Browning and Swinburne also used the lyric extensively.

Lyric poetry is always very much alive. With exception to epic or classical tragedy, some love poems of Sappho and Alcaeus, from the sixth century before Christ, do not seem strange or out of date when one reads them in a modern translation, indeed one feels that they might have been written just yesterday.

Subjects of Lyrical poetry have remained the same for century after century since human nature and behaviour have changed very slowly and very little. Love has been the first choice of any composer; love between man and woman, or girl and a boy, seems to have been just as delightful and just as troublesome to the poets, three thousand years ago as it is to the poets of today. Other kinds of love have also provided inspiration for the lyric poet; the love between God and man for example or man's love for the beauty of nature. Poems of hatred, fear, grief and death, sadder and darker subjects have also found expression in their composition.

The lyrical impulse of the Elizabethans found expression in a great variety of poetic forms .Some of these forms are the pastoral lyric, sonnet and sonnet sequence, the formal ode , epithalamion , madrigal canzone, roundelay, catch, and lyrical elegy and the dirge. Thus Elizabethan lyricists arrogated to themselves a great deal of freedom both in the matter of theme and treatment. On the other hand, some lyrics and songs ,such as those of Robert Southwell are steeped in deep religious sentiment ,and on the other hand ,there are some others ,which are frankly sensuous and even heavy with erotic Italianism which was in the Elizabethan air and a sight of which is provided by such poems as Shakespeare's '*Venus and Adonis*' and Marlow's '*Hero and Leander*' ,and even more by Marston's '*Pigmalion*' and Drayton's '*The Baron's war*'. The lyricists dealt with such theme as love, war, patriotism, and so on, but most of all, love. In spite of all this thematic variety, there was common in all the songs and lyric, and that was the lightness of touch giving them freshness and charming simplicity.

Melancholy is one of the inevitable products of the typical romantic temper. Apart from such personal factors as ill-health, an unhappy marriage, or social ostracisation, most romantic poets were led to occasional fits of melancholia by the inherent quality of their creed. Their Romantic approach to life shuttle cocked them between hope and despair. All of them, fundamentally considered, were optimists; they felt into moment of despair.

Romantic melancholy, however, is of its own kind. It is the products of the moments of depression inherent in almost every optimistic

philosophy or attitude towards life. Only few poets could remain always balanced on the crest of an incorrigible feelings that-

*“God is in his Heaven
All is right with the worlds.”*

Next to Drama, lyrical poetry was the most popular significant and representative literary genre of the Elizabethan age. In the sixteenth century, particularly in the last two decades, there was a tremendous outburst of lyrical expression and the whole air was thick with the ear-filling melodies of the songster of the age. “*England, Merry England*” in Legouis’s words ‘was a nest of singing birds’². The Elizabethans felt themselves to be free, and this sense of freedom found a suitable medium in the writings of songs and lyrics which did not require much of discipline, either emotional or artistic. The Elizabethans thought intensely, lived intensely, and wrote intensely. Intensity was the thing. And this intensity has, naturally enough, recourse to lyricism. Lyrics and songs became the order of the day. Legouis observes: “And the song was everywhere, sung in halls and parlours, trolled along the roads. It was in the towns and in the country, on the stage and in romances. It filled whole collections; some poets specialized in it..... England, destitute of the plastic arts, became the impassioned lover of song”.³ Freedom found a suitable medium in the writing of songs of lyric which did not require much of discipline either emotional or artistic.

² Legouis, Cazamian : A History of English Literature, P. 301

³ Legouis, Cazamian op cit, P. 301

A glimpse at the history of world literature will reveal that there is more poetry than prose or fiction and it has been written or composed before than any other kind of literature. In the composition of poetry we can observe that before human beings learnt to write down their feelings in written form in a particular language script, it was composed, sung and transmitted from one to another orally or from lips to lips or mouth to mouth. This orally transmitted poetical composition is the first base of the pyramid. Standing on this pyramid the other branches of literatures flourish, grows and expands. This oral composed poetry or songs are composed first by those people who did not know how to read and write. Literature is a picture more or less true, more or less inspiring of actual life. Every country has its own literature which mirrors its life. But literature is also an expression of emotions of ideas and ideals, which have permanent value, and which are of interest for men in every age and country. This accounts for the permanence and universality of great works of literature left behind by people in remote ages and countries. Truly speaking, literature is not of one age but of all ages, not of one country but of all countries.

As human being learnt to express their thoughts, feelings, desires and opinions through the passing ages, they used many different ways or forms for expressing themselves. It is not very easy to distinguish these forms, if we try to talk of literature in exact historical order, but we can safely say that it serves as if men learnt verses before prose. These verses before it took a written form were passed from one mouth to other in oral transmission. So even though it was not recorded down in script form it survives in oral form from one generation to another. Since it does not take

a written form the texts are prone to change a little in its original form but it survives. These literatures in due course are termed an oral folk literature.

Poetry or verses can be divided into two kinds. First, there is personal or subjective poetry of self-expression. In this kind of poetry the poets goes down into himself and finds his inspiration and his subjects in his own experience, thoughts and feelings. These are generally applied in their poems and the topics of our discussion will more or less centre round this personal experience, feelings and thoughts. Personal or subjective or lyrical poetry is again sub-divided into (a) Elegy, (b) The Ode, and (c) The Sonnet.

Secondly, there is impartial or objective poetry in which the poet goes out of himself and finds his inspiration and his subjects in the actions and passions of the world without. In this kind of poetry, the poet deals with the outside world with little references to his own personal thoughts and either narration or dramatic. Narrative poetry is further sub-divided into (a) The ballad, or the short-story in verse, (b) The Epic, or a long story in verse, (c) the Metrical romances, (d) the Idyll or the idealized treatment in verse of simple homely people and their lives. By dramatic we mean not the actual drama meant to be acted on the stage but poetry which though not intended for the stage is essentially dramatic in principle.

Most of the romantic poetry is intensely subjective and melancholy. Shelley's poetry also is an outpouring of his heart. In lyric after another he sings of his own despair, of his frustration, of his loss of health, wealth and happiness, of his loneliness and yearning for love and companionship. The

intense suffering within his soul burst out again and again in innumerable lyrics in a mighty symphony and it is this fact which makes him the greatest lyricist of England. If heightened imagination, heightened sensibility and subjectivity are the key-notes of romanticism, Shelley is one of the greatest lyricists of romantic poets.

Every folk literature is found to be more poetical. The ancient people could also feel and sense happiness, sorrows and joys. When they felt happy they too wanted to express their feelings and experience joyfully. But whenever they went through emotional stages they wanted to express them in melancholic verses. And expressing their thoughts, feeling, experience and emotions led to the out pouring of their heart which must have taken the form of verse or poetry.

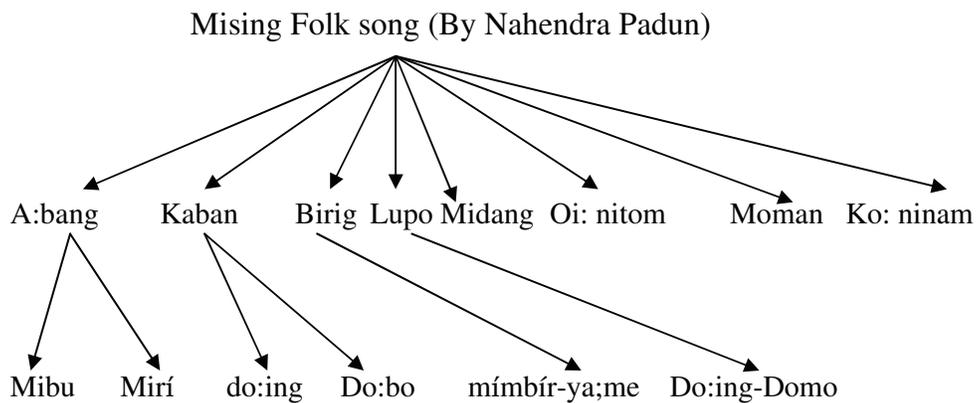
Until late Mising people did not have written script. When they grew conscious about the danger of losing their identity and in order to preserve their rich tradition and culture in written form many intellectual personalities tried their hands to evolve a Mising script. In their discussion they opted first for the Assamese script since it was more popular language among the people. But when the process grew they could detect certain technical problems in choking out the means of intonation and pronunciation. Therefore, they switched over to Roman script which is more plausible with the Mising language. But this Roman script too has its own deficiency as local Mising does not speak or read English language. Even now Mising literature is more in its vulnerable stage. So from the wide scope of Mising literature only few are being recorded in their language.

and other languages. There is still much such literature which is yet to make its way in written form.

Mising literature is very rich in its forms and content. They have rich folk tales, (written or unwritten), poetry and are very rich in songs. They express their feelings, thoughts and emotions through this pattern of literature mostly in oral form. Their folk literature is the means through which their hope and aspiration, their feelings and experience can be understood. If we study this literature we will have the idea about their social and cultural structure. In the Mising folk-songs and literatures we will have the idea of their personal experience and feelings. Even if the songs or verse are individual expression of their personal feelings and emotions it turns universal when expressed or uttered properly. Since folk literatures are the creation of illiterate personals, they are supposed to be less influenced by external forces. Having lived in a small geographical area and having little contact with the advanced society their folk literature is still authentic and not artificial. They are still in its crudest forms.

Mising oral folk songs are still being transmitted to one another in oral version. Slowly with the influence of various modern gadgets they are having publicity in other society and one such variety of song which has been able to make its mark among other song is *oi: nitom*. When someone come across a Mising people his heart will automatically coin the person with the *oi:nitom*. As it has been discussed in earlier chapters about Mising dress that it is making a irresistible mark in Assamese dress culture so also Mising *oi:nitom* has been able to attract anyone who hears the melodious sound of *Oi:nitom*. Due to special attention received by this class of Mising

folk song other varieties of folk-song are gaining less importance and attention. Basically, Mising people have many forms of folk song. Mising folk song expert like Nahendra Padun divides Mising folk song into eight classes. He first places Mising *A:bang* followed by *Kaban*. Next he mentions about *Bí:ríg* succeeded by *Lupo nitom*. *Oi:nitom* is preceded by *Midang ni ni:tom* followed by *Moman* and last *Ko-ninam*. Padun subdivided *A:bang* into two class (i) *Mibu A:bang* (ii) *Miru A:bang*. He has again categorized *Lupo ni:tom* into *Mímbír-yame* and *Do:ying-Domo*. According to Padun, Ni:tom can be suffused with all folk song of the Mising community other than the *A:bang*. His classification is something like this⁴:

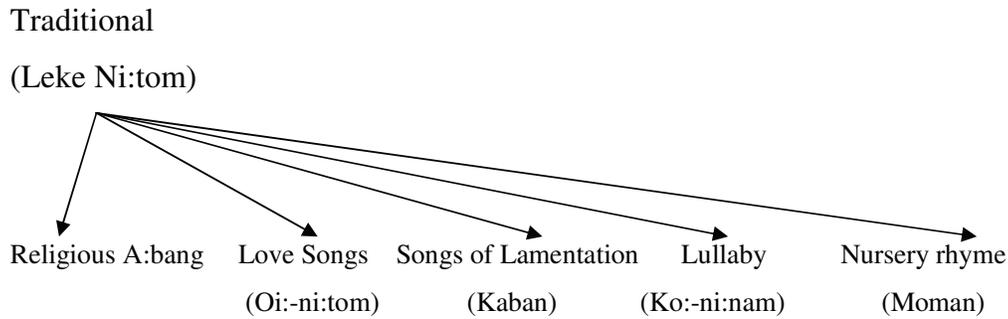


Another renowned Mising intellectual person J.J.Kuli has classified Mising folk songs in the following manner⁵.

Classification of folk songs by J.J.Kuli

⁴ Padun, Nahendra : Mising Loko Geet, P. 47

⁵ Kuli, J.J. : Folk Literature of the Mising, P. 87



In contemporary literature, the lyric continues to be a widely used form of poetic expression. As have been already mentioned, *Kabans* which have been the product of pre-historic unlettered, Mising people it cannot be exactly dated as to when and how it originated. *Kabans* had been a very popular medium of expressing thoughts and feeling of the Mising before *Oi: nitom*, another class of very popular Mising folksong. *Kaban* had been the only popular medium of expressing joys and sorrows among the elderly Mising people. The slow but constant progress of the *Oi: ni:tom* shadowed down the *Kabans* as old use to give way for the new ones. Archaic nature of *Kabans* language used in composing them was also another cause for its diminishing popularity. It could not be easily understandable for one who is not much adapted to hearing the archaic words which are used in its composition.

Kaban is a type of poetry that is composed and transmitted by singers or interpretators usually orally, from one generation the next. Their origins are pre historic, yet it continues to flourish even now among the Mising population who for the most part cannot read or write. *Kabans* includes both narrative forms and lyric forms. There is no fixed version of an oral composition but there is a special tune of uttering them, when it is recited or sung, it provides a sense melancholy to a hearer. *Kabans* which

have been transmitted orally are subject to variation in their composition, since each performer tends to render it differently and sometimes introduces difference between one singer to the next. Some *kabans*, however, typically incorporate verbal formulas –set words, word patterns and refrains-which help a singer to improvise a narrative or song on a given theme, and also to recall and repeat them although it has been learned from someone else.

Kaban is a type of oral Mising poetry marked by emotion, melody, imagination and a unified effect. *Kabans* are words of a song uttered to express the deep feelings of sadness and sorrow that arises in a person who is experiencing a situation where his heart is undergoing tremendous suffering that might have caused because of a bitter unrequited love, death or loss of some near and dear one.

Religious and ritualistic songs A:bang

The bulk of these classes of songs are sung only by Mising Mibu or Shamans on the occasion of religious purpose or ritualistic performance. It is chanted for divination, invocation and propitiation of the Gods and spirits. The language is esoteric and archaic and as such not easily intelligible. Due to cultural shift this form of songs are rarely used by people who has made it more elusive. Rituals and belief among the Misings are also being shifted. Therefore, these classes of songs are not much popular among the tribe itself. Some Mibu *A:bang* have creation myths and is associated with genealogical legends as their content.

The following is an example:

Sirki Na:né na:na Na:né botta

Régíé na:né régíné ba:ba

Sidé di:dum Sidona misingé ruyube dodo

Abu tani:mé rumang ruyuné

Silo bo:mo: lotuso néni gomlabém

Léni béamém lablen boteika.⁶

Free rendering : *Sirki Na:né*, or mother goddess, you gave birth first to Abo Tani, then resolved the right religious path for our people. When Mising people were in darkness you directed them from abode with voice and sound in the form of light. So you show us the right path to be followed by us in future.

Some ritualistic songs are chanted by common folk in ritualistic occasion. These are not confined to Mibu priest only. Rain invoking songs by common folk is as follows:

Adi: di:luté: léd i: bokoya

Di:bo yadbo ge:danga di:bokoya

Ané: Do:nyi kodanga di:bokoya

Abu po;lo kodanga di:bokoya

Ba:bu kajo jilbo kajo ba:boiya

Arikang kajo barrikang kajo-ba:boi:ya

Ugon kajal ga:jan kajal

Gobing kajal todol kojat

⁶ Kuli,J.J:The Misings their History and Culture,p.180

Té:lé laséngpé té:lé:
Ka:kirbi ya:me: té:lé:ngésudo
*Padumbi pa:me: té:lé:ngésudo*⁷

Free rendering: Across the hills, O clouds, come close together. O mother Sun and father Moon, You to render your help. Come, O water come down, O rains! donning beautiful waist-cloths and beautiful towels- like fresh youths, come down, O clouds!

Another group of songs which have no patently ritualistic content are sung only on special occasions like ‘*Ali-Aye-Ligang*’ and ‘*Po:rag*’. The song beginning with ‘*Lo lo-le lo-le*’ is one such.

Songs relating to love and yearning

Juvenile heart of Mising youths is full of love and yearning like any other youth. Oral literature of Mising is full of such composition which expresses their love and yearnings. The most popular and numerous of this class of songs are those of the type as *Oi:-ni:tom* which are comparable to Assamese Bihu songs in both form and content. It is also comparable to short English verse composition that of Robert Burns, ‘*My love’s like a Red, red Rose*’. Short and terse composition of normally two (and occasionally three or four) lines, the *Oi:-ni:tom* are exquisite piece outstanding for their natural lyricism, poetic sensitiveness and picturesque imagery. An example of this class:

Longé: miksi dínamdém
Apongépé tí:langka

⁷ Doley, Bidya : Mising A:bang, P. 29

Yumé miksi dénamdém

*Kerasinpé romlangka*⁸

Free rendering: Drink as rice-beer the tears that flow by day light lamp
with the tears that flow at night.

Do:mír tokké takarém

kíla kígaab la:yépé

Oi ngokké biloyém

Kíla kígab lemayé

Free rendering: One can finish counting even the star in the sky, but the
tales of our woe are uncountable.

Lamentation Songs

Popular as *Kaban* in Mising, these classes of songs consist of laments-out pouring of the broken heart. They centre round such themes as misfortune or on unhappy event, the loss of a loved and dear one, life misfortunes and miseries and so on. The topic of this discussion is centred round this class of lamentation songs which will elaborately discussed in the following paragraphs.

Marriage Songs

Mising marriage songs are different from other marriage songs among Indian society. It is rather like lamentation of the bride at the apprehension of facing a new unknown environment of a house in her journey in life. It is also a type of remembrance at leaving the place where she was born and brought up, played with her friends and enjoyed warm lap of her parents. Mising people term this class of songs as *Midang ni:tom*.

⁸ Dutta, Birendranath : Mising Folk Song, P. 148

Nursery rhyme and lullabies

In every society and community children are pampered and lulled to sleep at the cradle or at the lap of their parents and caretakers. However, in Mising community lullabies and nursery rhymes are not sung by mothers as they have to go work. As hardy worker, Mising women have to perform work of different kinds both at house and at field, they use to handle their children with a young caretaker 'Nébing' who mainly sings this class of songs to lull the babies. This might be the reason why such composition often does not have the note of sadness and desperation. One such short verse is-

Na:né:bi sinoi kamangké

Ba:bu bi:sinoi kamangké

Nokké gé:nam bomnamdém sé:ko la:biyéne!

Amiké gé:nam bomnaém ka:la

No:sinoi kabdagné

Okolog na:némésinoi pangkupéi!⁹

Free rendering: You have no mother, no father, who will bring you clothes to wear? You cry seeing others dressing up. Where will you find your mother now, cry though you may.

Oiyaua kappoyo pékkaué badma:da

Dinané ayiré pi:ma:da monéi

Sukké po:loso balleau yémilo

Oiyaumé ba:bipé monéi¹⁰

⁹ Pegu, Ganesh : Mising Jana Sahitya, P. 29

¹⁰ Dutta, Birendranath: Folksong of the Mising, p.82

Free rendering: Don't cry, my dear. The dove's chicks have not hatched and grown up in the nests. There will be chicks later this month. When they will grow we will roast them and give them to our dear one to eat.

Game songs for children

As is natural with children everywhere, Mising children also play different types of games to amuse and refresh themselves. They are somewhat like conversations singing songs or forms of recitation. In Mising this form of song is called '*Moman Ni:tom*'. It is worth mentioning that though this form of songs are frolicking in nature, they sometimes retain fragments of legends consisting of migration of particular Mising groups and also information about coming of certain Mising customs and institutions. Such phenomena are observed among nursery and games songs of other communities also.

The songs of lamentations are popularly known as '*Kaban*'. These songs are the expression of sorrows, grief and misfortune experienced by a bereaved heart and mind. These songs are usually sung by a deserted lover at the time of the death of dear one or a close relative. These forms of song are associated mainly with Mising women but at times male counterparts also sing it to make more emotional and sensitive. Whenever anyone starts singing *kaban*, one or the other who hears it, tears used to trickle down from his eyes. Since sorrows and misfortune are part and parcel of one's life, nobody can escape from the clutches of this misfortune and sorrows. So whenever someone sings this lamenting song no one can resist tears. It is a short lyrical composition with differences that they may be classed as laments issuing from a broken heart. It is set in a certain metrical and musical structure. It also centres round unrequited youthful yearning. They also

encompass such themes as misfortune and unhappy events. The lamenting *Oi: nitom* may also form the material of *Kaban*.

Though it is not very easy to classify this type of lamenting song J.J Kuli has tried his hand in doing so. According to him there are eight types of *Kabans*.

They are:

MÉ:BO KABAN

DO:BO KABAN

YAMNÉ KABAN

SIRUG KABAN

DO:YÍNG KABAN

BONÉ KABAN

PUMSU KABAN

TUMBO KABAN

MÉ:BO KABAN

Mé:bo kaban are the expression of sorrows or misfortune of love, love lost prematurely. *Mé:bo* means youth in Mising. Hence the songs of this variety are generally expressed by young lovers who before enjoying the fruit of love had to sacrifice their love because of some death or misfortune. It may also be such that their juvenile expectations had to be suppressed because of some constrains.

DO:BO KABAN

Do:bo kaban are songs associated with the aged group. In Mising *Do:bo* means aged person, it may be married or bachelor. J.J Kuli contends that some Mising people try to mixed this variety with *Mé:bo Kaban*. But he refutes that since *Do:bo* means the aged group of people this class of

Kaban should not be mistaken as *Mé:bo Kaban* because this variety of *Kaban* is sung only by the aged people who has happen to miss his beloved who was once with him. This song expresses the experience which the person had enjoyed earlier jointly.

BONÉ KABAN

Boné Kaban also expresses a kind of unrequited love with the beloved. There are many instances when a young boy and a girl use to like one another, but they have to sacrifice their liking because of many reasons in a society In such circumstances, this sort of *Boné Kaban* flows out from a young boy or a girl. In such incident the boy or a girl even remain a bachelor or a spinster for life and the recollection of this sweet sad memories flow out as *Boné Kaban*.

TUMBO KABAN

Tumbo Kaban is a kind of lamenting song sung basically by a widower. Subject of this class of *Tumbo Kabans* are the sweet memories of the conjugal life. Experiences that they shared during their joint life are sung out as *Tumbo Kaban*. In Mising *Tumbo* means widower.

PUMSU KABAN

Pumsu Kaban are songs that laments the passing of the youthful time. This class of song expresses the experienced that have been enjoyed by a conjugal couple. But like Shakespeare 'That time of the year' human beings cannot stop the advances of time. So ruminating about the past time which will never return a conjugal couple use to utter this kind of *Pumsu Kaban*. *Pumsu* mean conjugal.

YAMNÉ KABAN

Yamné Kaban are special category of marriage song, sung usually by bride. As have been already mentioned this are songs informing the apprehension of the new house. The bride is uncertain about the future of her life in the new unfamiliar house. So, he expresses her concern by this *Yamné Kaban*. She also mourns the past life where she was born and brought up care free by her parents.

DO:YÍNG KABAN

Do:yíng Kaban are gallantry songs performed by certain historical persons. These classes of songs are sung to recollect the gallant activities of the person concerned. It is a type of ballad where gallantry stories proceed in narrative form. Misings have such stories of ‘Gela Gam’ Deobar-Dentali and Binod-Pipoli.

SIRUG KABAN

Sirug Kaban is a peculiar kind of song sung at the time death. According J.J.Kuli’s view as the name suggest the song sung at the death of a person is meant by *Sirug Kaban* as Sirug means ‘after death’. Another expert Basanta Doley has classed this type of songs as “*Yaban*”.¹¹ The experiences from the very childhood till the conjugal life are shared by any person together until they are separated by merciless advances of age and time. Remembering this experiences Mising ladies use to weep in a special kind of tune producing a monotonous tune and such songs are called *Sirug kabans*.

John Donne, born of a wealthy iron-merchant of London from daughter of John Heywood, had Roman Catholics faith by birth. His life,

¹¹ Doley, B. : Mising Samaj Sanskritir Samikshya, P. 14

like his poetry is tormented one. Both his life and poetry bear traces of the complexity and tension of his mood and temper. His passionate youth, his aspiring middle age, his error and conceits of taste, his uncertain approach to religion, and his piety are aspects of his poetry. Flamboyant and passionate Donne developed clandestine love affair between himself and Anne More which ruined his chances of promising diplomatic career .A man of 29 and minor girl of 17 got secretly married for which he was thrown into prison. His love poems, the “Songs and Sonnets” are intense and subtle analysis of all the moods of a lover expressed in vivid and startling language which is colloquial rather than conventional. A few of the “Songs and Sonnets” such as “A Valediction; forbidding mourning” have been linked to actual events and people in Donne’s life which can be considered to have been expressions of moments of intense emotional activity inside the poet’s mind. The occasion of writing these two poems was his departure from his wife before starting a sea voyage. He refers to this in the last stanza of “A Valediction of weeping”, where he links the ideas of tear and sea, sighs, and wind.

‘Let not the wind

Example find,

To do me more harm than it purposeth ;

Since thou and I sigh one anothers breath,’

Whoever sighs most, is cruelest, and haste’s the other’s death.

This intensely uncontrollable desire to be together with his beloved is similar with Mising *Do:bo Kaban* like-

Komj́ng lokkébong réyíngé lokkébo

Oiom ka:lígé mélig sutagai

Oinom kanggoko ka:líg sutagai oyi...oiya.

Komj́ng dodémé réyíngo dodémé

Dé:pin Dé:pongém moman bosutai

*Mé:bongé ayumé mé:yum sutagai oyi...oiya.*¹²

Free rendering: From the very childhood I had been attracted towards you for whom I had hoped to live with. In our childhood we had played and made fun together but now it seems everything has lost because you are not there.

The intensity and bereavement of the one who loses his beloved for one reason or the other, cannot challenge the fate of God and bewails in such a situation. Sometimes in such moments a victim would abruptly turn against his fate and rebel against society or lose his faith in God.

Each and every individual in a society has to face joys and sorrows, misery and misfortune in one way or the other. Sad and woe emotion filled with weariness are expressed by Mising people through *Kabans*. *Kabans* have been the medium of expressing personal emotion which turns out to be universal. Miserable situation which any Mising individual had to confront are expressed through *Kabans*. Bereaved heart bewail the mourning of the death, love lost and even the unrequited and irresponsible love affairs. *Kabans* must have been the first choice of any Mising folk to

¹² Doley, Bidya : Mising Kaban, P. 20

express their untold misery registered in their heart for various reasons. Misfortunes of individual, society and any other melancholic situation are expressed through Kabans. Even if *Kabans* are lyrical expression of love and hate, its appeal is universal as every individual who lived in a society has to face such situation in a way or the other. No individual exist without a society. Individual and society are correlated to one another. So in order to make a harmonious existence both has to struggle against the other. Taking this into account, struggle can be divided into two one is individual and other is universal. Social system and practice prevalent in a society control the individual liberty and freedom. Social conventions upheld by society suppresses and controls individual hopes and aspiration which has to be sacrificed at the cost of social needs. Rift crops up between dream and reality. Folk culture of Mising people are also filled with such misfortunes, which are surrounded by pecuniary, hardship and incompleteness. They also have to toil through heart- rending pain of rejection and separation amongst lovers and senior citizens. Juvenile lovers have to break – off their hands sometimes because of their unapproved love affairs by society. They have to bear the pangs of separation from one another.

Life without a partner in a society is meaningless and is like a relentless stream of sadness and sorrow. Lonely life of lonely lovers becomes more and more intolerable and miserable which hurts the heart and soul of lovers. In such situations a juvenile Mising youth would bewail in *ME:BO KABAN* as

Na:nébi' Okolok Odak Dolona

Na:nébi' Alak Lakmur toné:ya,

Na:nébi gagnamdém solak gagnamdém

Na:nébi ' ggknandém gagmur tone:ya.¹³

Free rendering : “Was it my mother while delivering me had made a mistake in holding the bar, for which I have to bear, so much of unending misfortune and sorrow”

In this *Mé:bo Kaban* one can feel the impact of misfortune that someone like John Donne would have cursed the creator because of his ill-luck. He to had to face social barrier as any Mising man who has to face the curse of God and go moving with heavy heart because his hopes and intention are not fulfilled. In such pieces of heart rending *Mé:bo kaban* one cannot make out the reason why he has to face the misfortune as being born in a poor family with ill-fate to suffer whole his life. Songs like this prove very solemnly that one cannot rewrite his fate, God in heaven has already fixed ones luck which cannot be challenged by mortal man.

Ardent lover John Donne, who had to leave his beloved Anne More while he was ready to go overseas to the continent wrote some exquisite moving lyrics such has the ‘*A Valediction: of Weeping*’ paying tribute to his love for his wife. She was also eager to go with him but he consoled her not to follow him by saying-----

Till thy tears mixt with mine do overflow

This world, by waters sent from thee, my heaven dissolved so.

¹³ Kuli, J.J:Folk Literature of the Misings,p.51

The poem is an expression of intense feeling of misery which the parting has caused in the passionate lovers. The poet consoles the beloved not to weep, as that implies sweeping away of one another's better life.

From the early cradle of his birth Mising children are born to play traditional pastoral games as they use to dwell and grow up in pastoral surrounding adapting with various natural forces like water, wind, dust and sylvan surroundings. So whenever any such *Kaban* compositions are made, reference to natural objects is always found in *kaban*.

Bacon's aphorism – Nuptial love maketh mankind, friendly love perfected it; but wonton love corrupted and embaseth it-is very realistic in predicting love affairs between two genders of human kind. Whenever any situation like love between a boy and a girl develops without the consent and approval of the society and family members, there is sure to generate an effect of fire and anger from both the side one from the couple other from the element society and family. Relationships between both lovers gain much importance than any other things in their life. Such lovers go blind to other factor of society in their life. Experienced and more realistic person and senior people try to console them but as ill-luck would have it the lovers who are intensely in love with one another are not ready to accept the explanations given to them and has to bewail after their separation _____

Oiya lolatpé po:lo lolatpé

Me:bo lolatpé latpum suge:la

Kapila lodadém latpan sutoné oi....ya

Oiya lagjiném jintom ge:kula
Mé:bo lagjiném jintom gekula
*Oino lagjiném jinsot tokuné oi...ya.*¹⁴

Free rendering :- We had united like the cool bright light of the moon but what forced us to separate from one another. We had exchanged the love-knots forever to remain together but what has forced us to break down this knots.

Shakespeare who was intensely in love with his friend and the Dark Lady was in a dilemma, and was in a fix. He could not finalize whom to leave and whom to accept because both of them were indispensable and crucial to him in shaping his life and career. Love for him was ‘comfort’ and ‘despair’. In love of ‘comfort’ he celebrates the beauty and nobility of a young friend he loves devoutly. Love of ‘despair’ deceives him with his friend which turns out to be anger gradually increasing to hate. Love and despair are the main subject dealt in *Mising* both *Kaban* and sonnets of Shakespeare. Theme of courtship, marriage, the immortalizing power of verse, the division between appearance and reality and time, issue from and consolidate the main subject. Shakespeare’s treatment of ‘love’ though largely inspired by the Renaissance poetic tradition, Italian and French was chiefly the product of a new orientation given by the poet to the conventional poetic tradition. Consequently, the Renaissance theme of friendship is thrown into a sharper focus in the sonnets addressed to the friend. Using the established convention of love, viz, sleeplessness, absence, war between age and heart, Shakespeare gives a new dimension to

¹⁴ Doley, Suren : *Kombong*, P. 28

the theme of friendship. His attitude of his friend, though largely derived from Platonic idealism is, however, governed by his human experience and artistic insight. Leishman considers that the friend is not merely a way to the ideal nor an earthly symbol of the ideal-he is the ideal itself as suggested in sonnet 14:

'Thy end is truth, beauty's doom and date'.

This ideal is affirmed in a number of sonnet. (sonnet. 19, 53, 67, 68, 97,-106)

The love of 'comfort' which has been sought but not received by Shakespeare has similarities with Mising kaban like-

Oino ngokképe asin appunai

Punbo suge:la jarpé mé:tungai

Turra du:dosém mé:po ménganpé

Oinom sidodo sibonsupé mé:tungai

Oingok mé:namsém oino kapila

Ésar sarkampé sarpag modu:né¹⁵

Free rendering: You have been like a beautiful flower to me, I had hoped to bloom and grow with you. I had hoped to live and die together with you, why have you blown up my hopes and aspirations like a mad wind?

The concept of accepting a lover to a flower and hope of blooming with it have a similar grace of the concept of Renaissance where a Mising lover tries to sooth his tempestuous heart like that of Shakespeare who expected comfort from his friend. But, the twist of despair is suddenly given to the growing essence of love by the '*kapila*' meaning 'why' you

¹⁵ Panging, Aruna: Kaban, P. 20

have deceived me in the way the Dark lady had deceived Shakespeare by sham pretension

There is a thread of logic that runs through the series, the structural disorganization notwithstanding. The story proceeds from the stage of infatuation through an ethical evaluation of experience culminating in a remorseful dissolution of the affair. Whatever the biographical implication, one thing becomes clear. Shakespeare uses the Dark Lady sonnet sequence to scoff at, 'sham petrarchanism. "The natural darkness of the Mistress is controlled with the cosmetic char as of painted 'beauties' and on the other plane suggests the antimony between lust and love the one of 'despair', the other of 'comfort'. The lady in question is not invested with the traditional virtues of the sonnet heroine. He is trapped in a web of illusion and courtship. The shock of recognition comes with knowledge of her treacherous liaison with the Young Man, Appearance and Reality coincides. The lady is black within too".¹⁶

Shakespeare who had composed many immortal sonnets of love could not escape from the despair caused by love. In his sonnets he has been the victim of love. In sonnet no. 144 as we assume, suffered the pangs of jealousy and despised love. He undergoes through an intense agony and says

*".....my female evil,
Tempted my better angel from my side,
And would corrupt my saint to be devil:"¹⁷*

¹⁶ Murthy, A. : Sonnets, P. 5

¹⁷ Murthy,A: ibid, P.19

Unlike the Shakespearean sonnet where he uses some sonnet to scoff at those ladies who made treacherous love for material benefit, *kaban* of Mising does not have such instances where a lover has made such liaison with anyone. Even if some *kaban* shows that the beloved use to desert the lover, it is because of the unavoidable situation like death, society and disapproval of the family. A Mising lover in the earlier days use to follow the decision of the parents and well wishers where he or she has to oversteps his or her feelings of love for the other.

Immortality of the beauty of fair youth is tried to achieve by Shakespeare's Verse. Through the sonnets Shakespeares record his varying feeling during the three years of is friendship, years of stress and stain loss and gain wrong suffered, sorrow and anger followed by repentance forgiveness and perfected union, calm of mind restored in philosophic resignation and spiritual apprehension of Beauty and Truth revealed to the soul of the lover. To achieve this broad expansion of his soul and calm of mind Shakespeare had passed through the sufferings and pain of wounded affection, jealousy suspicion and heartache of the bondage created by disillusionment yet blinded by infatuation to the beloved, unworthy to adulation caused by dishonour and unfaithfulness.

In Shakespeare's Dark Lady Sonnet series a sort of infatuation from the poets is contemplated. In order to strip out the reality or disguising the poet's whim she has often used, an option has been displayed. But in *Kaban* such type of creating a sense of infatuation is never uttered. This proves the aesthetic beauty of *Kaban* where such ordinary pretentious activities are not part of Mising society. *Kabans* are full of such heart rending cry for love but one cannot have a conclusive idea whether such

cry have ever been fulfilled. But there lies the beauty and grace of *Kaban* where one can sense the sweet pain which leads the heart ache somewhere.

The poem of the Dark Lady record the poet's passion and infatuation for an evil temptress and consequent moral chaos that rises within his heart. In the sonnets addressed to the Dark Lady, we see the bitterness and scorn of his heart, after passing through a fury, cools down to a positive calm of mind, all passions spent. In the 'The Dark Lady' sequence Shakespeare does not adhere to the literary convention of praising the lilies and roses that compose the beauty of the beloved's cheeks and complaining of her cruelty and coldness of heart. He praises the Dark Lady precisely as a woman without scanty. She is charming, she is clever, she is fond of praise; she is a coquette. Though she is not a pink of white goddess, she has enough of beauty and charm to attract and infatuate the poet. The poet knows full well her weakness, her imperfection, yet she casts a spell on the poet's mind. The exasperated poet unable to free his soul from the serpentine coils of this cruel Dark Lady bursts into a passionate anger and declares to her, that she is ugly; she is odious to him, when this outburst is over we can find Shakespeare the poet again at her feet. The Dark Lady is an incarnation of desire rather than love; she tantalized turning away, "*To follow that which flies before her face,*" (sonnet 143), precisely because she is not loved and her lover is held by sexual fascination to a mistress whom he does not like or respect, so that he despises himself for his own fidelity. One can deduce a good deal about the Dark Lady from the sonnet: she was musical, promiscuous, a flirt, and fond of exercising her power over Shakespeare. It is unnecessary to suppose that she was a negress, as some have done, and it seems unlikely that a man of

Shakespeare's sensitivity and moral discrimination would have been attractive to a blatant whore. Despite Shakespeare's agonized recrimination, one must allow it to have been her misfortune and rather than her fault that she did not find him prematurely attractive.

Robert Burns, son of a farmer born in a clay cottage at Alloway Scotland in his poems spoke directly from his heart the primitive emotions of the Scottish race. He lived his sad, toilsome, erring life in the open air, with sun and the rain, and the songs touched the entire world. Burns' poetry philosophies that common people are at heart romantic and lovers of the ideal and those simple human emotions furnish the elements of true poetry. Love, humour, pathos, the response to nature and many more poetic qualities that touch the heart are found in Burns poetry. His poems are like the chorus of awakening birds, suggesting the dawn of another day. Being son of a ploughman we find glimpse of Scotch peasants in Burns' poetry. In order to compare the poetic similarities of Burns' poetry and Mising Kabans one comparison of each is enough as -----

Ae fond kiss, and then we sever,

Ae farewell, als, for ever,

Deep in heart-wrung tears, I'll pledge thee,

Warring sighs and groans I'll wage thee!

Had we never lov'd sae kindly,

Had we never lov'd sae blindly,

Never met or never parted,

We had ne'er been broken-hearted.

His poems are all imbued with the spirit of romantic lyricism in the untutored spontaneity, humour, pathos, and sympathy with nature.

Sincerity and passions are the chief keys of his verse. He could utter a piercing lyric cry as in ‘A Fond Kiss and then We Sever’. He can gracefully sentimentalise anyone with poem like “My Love is like a Red, Red Rose”. The middle stanza of ‘A Fond Kiss and then We Sever’ is a exquisite piece of lyric composition which can be compared with such Mising *kaban* where a fellow would utter-

Mising *kaban*:-

Kinség ya:mílo nokké asindém
Oingo sémmarpé singagoi ma:ya:pé
Kinség po:ya:mílo nokké mé:namdém
Oingo sémmarpé siangoi ma:ya:pé
Mé:nam kala:sin okopé sebikan
Bírdug ni:tomém okopé mobikan,
Siko kama:né lambé bélampé
*Oingom gímodu:n longé lo:tu:pé*¹⁸

Free rendering:- If I had known your mind’s attitude before I had loved you, then I would not have suffered so much from the of separation, if only you had loved me without any real feelings, then why did you tasted me by your act?

Mising people are agrarian and use to plough soil traditionally with bullocks and use to utter spontaneous gesture of songs like *Oi:nitom*, *Kabans*, modern songs etc. If he is in a romantic mood he may utter *oi:niton* or modern song but if his heart is burdened with sorrow, grief or misfortune he might utter *Kabans* as-

¹⁸ Kuli, J.J:Folk Culture of the Mising,p.53

Oiya néngané nci-o ncngané
Oinom néngané nūi-o néngané
Oinom néngané ngantid bomdu:né.

Kinpong suamíl ka:pong suamíl
Oinom po:yatpé yadbom momangai
Silo ya:ya:ngé yampo ya:ya:ngé
Po:lo lokarí kartid dukkuné.

Bí:dum bí:dum boggo boggolo
Ngokkéi miksi díngab ma:bone
Oiya lokaré kartid bomdungé,

Kénong tí:língé pínbom dakkuné
Dígín síkíre pí:bom dakkuné

Silo ya:ya:ngé yampo ya:ya:ngé
Lotta lottalo okum okumlo
Bígong bígo:la kabgong yépéké.

Ru:né do:nyino pí:nc : po:lono
Ngokké miksisim jo:bom ka:langka.¹⁹

Robert Burn's also had composed much of his musical poems in his best days while following the plough or resting after his work, or while the

¹⁹ Op cit, p.51

music of some old scotch song was ringing in his head. In Burn's poems we find a juxtaposition of smiles and tears. It is noteworthy also that all strong emotion, when expressed naturally lend themselves to poetry; and Burn's more than any other writer has an astonishing faculty of describing his own emotions with vividness and simplicity, which appeal to us instantly. Nobody can read, 'I love my Jean' without being in love with some idealized woman; or 'To Mary in Heaven' without sharing the personal grief of one who has loved and lost.

To Mary in heaven.

Thou ling' ring star, with

Less' ring ray

That lov'st to greet the early morn,

Again thou usher'st in the day.

My Mary from my soul was torn.

O Mary! dear departed shade!

Where is Thy place of blissful rest?

Seest thou thy lover lowly laid?

Hear'st thou the groans that reach his breast?

Kabans:-

O:noi onéno o:noi ka:néno

Kapiné ka:pí:man lambé bclampé

Oi noi pínéno o:noi mé:néno

Ngommé mépagla daksígoi suka:né.

Dakpíngé mínna:mang nokké yalodem

Ka:pé ka:pa:mang nokké yalodém

Yumrang dongge:péin jé:rvg sutomang

Na:né oníno ngokké jé:namsém,

Yubdom ma:nyi:bo kabrob yémíl

Nowé ri:yubla yubngak sumotai

Dokin tíngkinma:l dojer doyerdod

Na;néno bosí:la donam sullíktai

Nokké ru:yilo kénong yogdungai

Nokké ké:lo kablíng kamangai

Nokkí gerkolo né:sudé kamangai

Nokké luyirro lumure kamangai,

Oi-noi silo ngokké kcra:so

Katto kuma:bong ngommé mépagla siné mo:bopé nokké du:té:pé.²⁰

This *SIRUG kaban* of Mising bewails the death of a mother, whose loss cannot be substituted with anything. Here the mourner establishes a pathetic scene which creates a sentimental and emotional vacuum at the death of a mother who used to pamper and feed her child. The victim also remembers the love that the mother had shown to her child who wants to follow her but cannot because it is not possible for a real man to fly where the soul of deceased mother had gone.

²⁰ Pegu, Ganesh : Leke Ni:tom, P. 26

Mising people who have grown up around natural objects have always kept their attachment with natural things in their day to day life. Human being can not exist without body so also Mising people cannot survive without rivers. Rivers have been source of existence for them. Kabans are very rich in describing the natural objects like trees birds, clouds, mountains, rivers etc. which provide them with flora and fauna. Rivers have been agent of love and sorrow in life of Mising people. It has served as means of unifying and desertion among Mising people as –

Biyyar a:néké raggo ru:yido
Annyé lckopé gímannoï bosudod,
Asin apuga ngokké mé:namnom
Sibung kéréngé ré:tide bomka:né.²¹

Free rendering:- We both had walked together on the bank of the flowing river, but today you are not beside me. You are now almost buried on the sands of the river, my dear beloved.

Kinpong suamíl ka:pong suamíl
Oinom po:yatpé yadbom momangai
Silo ya:ya:ngé yampo ya:ya:ngé
Po:lo lokaré kartid dakkuné

Free rendering:- Had I known earlier, had I sensed earlier, I would not have led you to be drown in the whirlpool. Day by day your memory has been eclipsed like the moon.

William Wordsworth priest of nature in English poetry had also made innumerable references mentioning of natural objects like rivers,

²¹ Doley, Suren : Kombong, P. 14

plants, mountain, flowers, birds etc. It was Wordsworth's aim to seek for beauty in meadow, woodland and mountain top, and to interpret this beauty in spiritual terms. He is forever spiritualizing the moods of Nature and winning from them moral consolation; not with strange and remote aspects of the earth and sky, but with nature in her ordinary, familiar, everyday moods, he gazes around him and says----

*She dwelt among the untrodden ways.
Beside the springs of Dove,
Ocean and earth, the solid form of earth
and ocean's liquid mass in gladness lay
beneath him- Far and wide the clouds were touched
and in their silent faces could be read
unutterable love.*

*A Maid whom there were none to praise
And very few to love.
A violet by a mossy stone
Half hidden from the eye!
Fair as a star, when only one
Is shining in the sky
She lived unknown, and few could know
When Lucy ceased to be
But she is in her grave, and, oh
The difference to me!*

Similar references can also be found in Mising *Kabans* where rivers and waters sun and moon and clouds and sky gets mentioned.

Kabans:-

Do:nyi runggolo ru:pí: ma:namsém
Po:lo runggolo ru:pí: ma:namsém oi-oiya,
Okkoi akuiké Do:ngoi akuiké
Okkoi akuiké po:loi akuiké oi-oiya,
Do:nyi otki riri kunamé
Nappang sokser béyére bidaggai oi-oiya
kablíng rijiné jinsang dakkuné oi-oiya,
Do:mír tolopé bérsa:l ka:toném
Oiya muksubé mugyubé ka:bek ka:solo oi-oyya.
Do:mír tellanéi dongkang tellanéi
*Oiya muksubé yínggong ka:néya oi-oyya.*²²

The lines are a fine piece of lamentation of the bereaved heart where one losses his/her beloved, who in vain try to search for the lost one. This line provided spiritual ecstasy than its poetic presentment. *Kaban* as it is mentioned is full of references of natural objects like that of Wordsworth. One such *kaban* where a lover make comparison of natural objects like river, clouds, flowers, climbers etc. to create a situation where such objects have witnessed the loss of the beloved.

Mu:téng ké:ling ayiré a:duné

Pu:mong asipé tésa:n asiné

²² Pegu, Indreswar : Mising Lokogeet, P. 67

Appun punsuppé punsup du:boné

*Rinji mangkampé ma:yedoi bomkané*²³

Free rendering: Time of worry is advancing. The worries of my heart and soul is rising like the waves of water, my heart is being shrinking like a dying flower, My worries are gripping my mind and heart as climber because of your loss.

Wordsworth breathed new life into lyric form of poetry which had become stereo typed in the Elizabethan lyric. He brought freshness and pensive sweetness that gave them quit an original place in lyric literature. He had not the force and versatility of Shelley, but he helped to prepare the way for that consummate lyric genius, by taking themes of rural life as inspirations. The dainty and delicate grace of poems like the ‘*Three years she grows,*’ “*She dwelt among the untrodden ways,*” “*I wandered lonely as a cloud*”, familiar and well-worn as they are, have no superior of their kind in our language. His elegiac poems, with which many couple the odes, also gave Wordsworth in his highest moments, and exhibit his power of fusing metaphysical thought with lyrical feeling. Nature and the spirit that animates and transcends nature, is the theme of ‘*Tintern Abbey*’ and ‘*Ode on intimations of immortality*’.

Samuel Taylor Coleridge, a man of grief who makes the world glad had to his share a sad, broken, tragic life in contrast with the peaceful existence of his friend Wordsworth. For himself, during the greater part of his life, the poet had only grief and remorse as his portion; but for everybody else, for the audiences that were charmed by the brilliancy of his literacy lectures, for the friends who gathered about him to be inspired by

²³ Kuli, J.J. : *Leke Ni:tom*, P. 37

his ideals and conversation, and for all his readers who formed unending delight in the little volume which holds his poetry, he had and still has a cheering message, full of beauty and hope and inspiration. In the wonderful 'Ode to Dejection' Coleridge wrote,

*A grief without pang, void, dark and dear,
A shifted drowsy, unimpassioned grief
Which finds no natural outlet, no relief?
In word, or sigh, or tear*

is but the element of human love and sympathy. In *Kaban* of Mising community we can find such utterances similar to Coleridge's as for which he appeals-

*To be beloved is all I need
And whom I love indeed*

Similar request for a love bird among Mising community are also found where they cry.

*Sékké nénéké luagi agomki
Oino élanpé langé suduné
Nommé ka:na:pé nomé pa:na:pé
Oingo turdakso turpo ka:ma
Nokké légangé turra du:dosém
Oi nok légangé sakla du:dosém
Opa:né pannébi sima: takamdo
Pa:nam agerém gertté kamayé²⁴*

Free rendering: At whose provocation you have started to desert me. If I don't receive you my life will mean nothing. I have been living only for

²⁴ Gam, Ekolabya : correspondence

you, I have been breathing only for you, and even though I may be pecuniary I will strip my heart to influence you.

Most of the parents prefer to get their daughters married off to well-to-do family therefore they try to convince a child to provide him an opportunity to better himself in future.

Though the idea of revolting against the established conventions and customs are not found in *Kabans*, the kind of spirit that attracted the English poet to write about natural objects have been found in *Kaban* too. *Kabans* are full of such allusions where natural objects are used to allegorize the situation that exist in human being. One such *Kaban* is –

Ké:né ísínké ke:dang appuné
Ré:léng akodo bakpumoi suttapé
Kombong po:loké jo:jok appunpé
*Nommé lékopé bakpumoi suttapé*²⁵

Free rendering: Like the orchid of the peepal tree, could I have been able to bloom, could I have been able bloom like the spring flower along with you.

Bí:dum bí:dumlo boggo boggolo
Ngokkoi miksi si dínab ma:boné,
Kénong tílínge pínbom dakkuné
Dígín síkíré pubom dakkuné
Silo ya:ya:ngé yampo ya:ya:ngé
Lotta lottalo okum okumlo
Bígong bígo:la kabgong yépéka

²⁵ Kuli, J.J. Leke Ni :tam, 40

Ru:né do:nyino pí:né po:lono
*Ngokké miksisim jo:bom ka:langka*²⁶

Free rendering :- Place after place my tears will never stop, my hunger and thirst will dry, winter cold will grab me, day by day I will miss you from house to house, O creator moon god and sun goddess take away my tears from me.

This *Tumbo Kaban* which is uttered by a widower provides a dark picture of person who has loss his / her beloved and is ever mourning the loss, which has gripped the heart of the other. Coleridge was encompassed by domestic misfortunes; this misfortune destroyed his will-power and poetic creativity. So he bewails his ill-luck compared to his friend's fortunes. His married life was unhappy. Sara Hutchison whom he loved and married never returned his love. There for his poems are cries of bereaved heart.

Greatness of Shelley as a lyric poet no longer needs affirmation. A man perpetually at war with the present world, a martyr and exile, simply because of his inability to sympathize with men and society as they are, and because of his mistaken judgment as to the value and purpose of his vision, wanted to overthrow our present institutions and to hurry the millennium out of its slow walk into a gallop. The very spirit of nature, which appeals to us in the wind and the cloud, the sunset and the moonrise, seems to have possessed him, at times, and made him a chosen instrument of melody. Out of this mood come most of his longer poems, like '*Queen Mab*', '*Revolt of Islam*', '*Hellas*', and '*The Witch of Atlas*'; which are

²⁶ Pegu, Ganesh : Op cit, P. 28

somewhat violent diatribes against government, priests, marriage, religion and even God as man supposed him to be. In a different mood which finds expression 'Alastar', 'Adonais' and his wonderful lyric, Shelley is like a wonderer following a vague, beautiful vision, forever sad and forever unsatisfied.

Shelley's lyrics are great and charming, because they share the charm of his great personality. They are the outpouring of his soul, they are the cries of his amble heart at the special cry of life Courthop says, "His lyrics are cries of pain, so typical of idealism in all age drown from a generous and sensitive soul awakening from its illusions to the harsh realities of his life".²⁷ He was always seeking for some external object conforming to his lofty ideal, always failing to discover it, and expressing his feeling disenchantment in such noble lyrics as "*Lines written among the Eugene Hills*", "*Stanzas written in Dejection Near Naples*", and a host of other lyrics pieces scattered all over his works longer or shorter. He was always haunted by the tragedies and the tyrannies, which disfigured the beautiful world of his dreams, and his sense of pain is expressed in a torrent of pleading songs. His 'saddest thought' give rise to 'sweetest songs' and impart a kind of psychological morbidity to his poetry. His self pity inspires him to say, "*I fall upon the thorns of life, I bleed*" or to wish to, "*Lie down like a tired child/and weep away this life full of care*", or to speak of himself as, "*Phantom among men*" / "*Neglected and apart / A herd abandoned deer struck by the hunters dart*". As he yearned for the maintainable, he could not but be frustrated and unhappy and wished,

²⁷ Courthop : Shelley and His Vision, P. 184

*“I could lie down like a tired child,
And weep away this life full of care”.*

And cry out,

“I fall on the thorns of life, I bleed”.

His yearning for love, his sense of loneliness, his loss of wealth and health, his craving for peace of mind and fame, expression in the well-known ‘Stanzas Written in Dejection Near Naples’:

*“Alas ! I have nor hope nor health,
Nor peace within nor calm around”.*

Equally pathetic is the poets cry in ‘O! World, O! Life, O! Time:

*“Out of the day and night
A joy has taken flight
Fresh spring and summer and winter hour,
Move my faint heart with grief, but with delight
No more..... oh..... never more”.*

He was always haunted by the tragedies and the tyrannies, which disfigured the beautiful world of his dream and his sense of pain, is expressed in a torrent of pleading songs.

Oyya kéréngé a:né kéréngé

Oyya kéréngé ré:tid dungkuné oi-oyya

Oyya muksubé a:noi muksubé

Oyyoi muksubé yíngkom kangkuné oi-oyya

Do:mírt tolopé bérsa:l ka:toném

Oyya muksubé mugyubé ka:bek ka:solo oi-oyya²⁸

²⁸ Pegu, Ganesh : Leke Ni:tom, P. 36

Free rendering-The mud of the rivers are burring you, the fog water in rivers is engulfing you. In search for you when I raised my head to the sky, it also hid you from me.

This beautiful heart rending *kaban* of Mising community is very pathetic in its interpretation which is comparable with Tennyson's, 'Break, break, break' and 'Meslin and the Gleam'. 'In Memoriam', where he moaned the sad demise of his friend Arthurs Henry Hallam whom he loved and missed very much. Tennyson was not only man of poet for half a century in Victorian England, but he was a voice, the voice of a whole people, expressing in exquisite melody their doubts and their faith, their grief's and their triumphs.

Mising people who do have such joys and sorrows, love and death are not different from the human instinct to feel the agonies that is experienced by every universal individual. When Tennyson's friend Hallam died he could not bear the sad incident and poured out his personal grief which turned to be universal grief. In 'Break, break, break' Tennyson cries

Break, break, break

On thy cold grey stones, O, sea!

And I would that my tongue could utter

The thoughts that arise in me.

Break, break, break

At the foot of thy crags, O, sea!

But the leader grate of a day that is dead

Will never come back to me.

Another poem '*In Memoriam*' written to eulogies Arthur Hallam, his friend, moans his sudden demise. The sudden death shocked him and troubled his soul and could not generalize the problem of life, the mystery of death and the life beyond death. The poem becomes an interpretation of what was vaguely felt by all the minds of his time and he felt that

Somehow good

Will be the final goal of ill

Milton's '*Lycidas*', Shelley's '*Adonais*' and Tennyson's '*In Memoriam*' are undoubtedly great elegies. They are however, personal elegies lamenting the death of individuals. But in the case of Mathew Arnold, the entire body of his poetry is elegiac – sometimes personal and sometimes impersonal. *Kaban* of Mising Community is also almost elegiac. They are the cries of heart that has been experiencing the pang of life in one way or the other. Arnold found in the elegy the outlet for his negative melancholy, the 'Virgilian cry' over the mournfulness of mortal destiny. It is the natural tone of agnostic who is not jubilant, but regretful of the vanished faith-regretful of its beauty and regretful of the lost promise. Not only are Arnold's elegies numerous they are almost invariably among greatest poems '*Empedocles on Etna*' is a continuous natural mental distress, and relieved by hope, or resistance; in which there is everything to be endured nothing to be done.

His elegies are suffused with tears. He always felt the distillation of the gloomiest thoughts that haunted his mind. In '*Dover beach*' he says:

The sea of faith

Was once, too, at fall, and round earth' shore

Lay like the folds of a bright girdle fused

But now I only hear-

Its melancholy, long, without rowing roar.

Love has been one of the most powerful subjects for poetry. Love has that unique power which can move even the stony and steely hearts, which can infuse new life and luster even in the dullest and palest creatures. Love is generally associated with beauty and beauty lies in the eyes of the beholder. Evidently, love and beauty are very much subjective in approach. What looks to be charming and beautiful to a man may not be so to another person. Love has various angles-it is human and social, religious and divine, animalistic perverse. Whatever its aspects, love is a great sustaining force, a great combining factor, for the creatures of the world. It creates lasting friendship and companionships amongst them and removes their loneliness and suffering.

Hardy is also a remarkable poet of love and suffering. His treatment of love is often in the form of reminiscence, and he relives a past moment of charm and pleasure and tries to immortalize that moment in the present. The poet cherishes in his mind the memory of happy bygone days when his wife or beloved was alive which is similar to Mising *Tumbo* and *Pumso Kaban*. And such a poem is "Are you digging on my Grave?" where Hardy expresses the deep sadness which so often haunts the heart of human life –

*'Ah, are you digging on my grave,
 My loved one? Planting Rue?
 No yesterday he went to bed
 One of the brightest wealth has bred.
 'It cannot hurt her now,' he said ,
 'That I should not be true.
 'Ah, yes! You dig upon my grave.....
 Why flashed it not on me
 That one true heart was left behind!
 What feeling do we ever find
 To equal among human kind
 A dog's fidelity!
 'Mistress, I dug upon your grave
 To bury a bone, in case
 I should be hungry near this spot
 When passing on my daily trot.
 I am sorry, but I quite forgot
 It was your resting place.'*²⁹

That there are times when the world seems utterly black-love and friendship seems worthless. This sad feeling has long reflective ones like Gray's *Elegy*'. In this ballad of Hardy, he feels my lover, my friends, my relations, thinks the dead woman, have all forgotten her, even my enemy does not remembers me. But then came the bigger anti-climax: the dog too, until that moment, had forgotten where his mistress was lying!

This is similar to Mising *kabans* where bereaved heart of a beloved who has lost his/her love to another person would pour out like—

²⁹ Rees, R.J. : English Literature, P. 78

Kinseg ya:mílo nokké asindém
Ko:né:ngo sémmarpé singagoi ma:ya:pé
Kinség ya:mílo nokké mé:namdém
Ko:né:ngo sémmarpé siangoi ma:ya:pé.

Luség biyya:gom mé:ter kayya:pé
Lugor suyya:gom méngab kayya:pé
Siko kama:né lambé bélampé
Ko:né:ngom gímodung longé lo:tupé.
Mé:nam kala:sin okopé sebika:n
Bírdug ni:tomém okkopé mobikan
Ko:néngké mé:namém nowé kinna:sin
Sí:sang asiném okopé gumoka:n
Nowé gíté:lo gíppo podu:po
Nokké ko:néngké du:téng dakté:do
Nommé ka:língé asinsé yoktomang
O:rí:n kéré:lo oyudoí suyéné.³⁰

This *kaban* is again similar to Hardy's 'Thoughts of Phená' where he regrets and remonstrates over the sad and untimely death of Tryphena Spark, who was his first love.

Thus I do but the phantom retain
Of the maiden of yore
As my relics, yet happy the best of her fined in my brain
It may be the more
That no line of her writing have I,

³⁰ Pegu, Ganesh : Ibid, P. 28

*Nor a thread of her hair,
No mark of her late time ías dame in her dwelling whereby
I may picture her there.*

These lamenting lyrics and *Kabans* provide the texture of sweet feeling of mild pain and pangs in a heart that undergoes a trauma or loss of love. This sort of English lyrics and *Kabans* can produce a positive attitude in a man to build a new beginning if he is an optimistic man.

In English literature different ages have displayed different genre of literature at different time. Much of the polished and sensible literature has been developed in Elizabethan, Romantic, Victorian and Modern period. Bulk of the poetries which were written during the Elizabethan period centered round the gallantry efforts of English conquerors and courting their hearts. The glorious age in English literature the Elizabethan lyric had a fine blending of the genius of the people and the artistic sense that have been awakened in man. In this age when everyone sang and wrote lyric down from a courtier to any layman was full of celebration in their lyric. This age produced such lyric writers as Spenser, Sidney and Shakespeare for their sonnet which one way or the other runs after some unrequited love that also formed the subject of *kabans* of Mising folk song which renders deep sense of worry and sorrow among a person, because they are basically personal experience and feelings. *Kabans* which have been ingrained with a sense of loss had been similar with poem that have been written by such poet as John Donne who tried of glorify the ways of God and man which have social impact on human nature and thinking. Shelley's spontaneous and effortless lyrics which exhaled fragrance like flowers had also been marked by a sense of loss which can be found in Mising *Kabans*.

Victorian giant, Tennyson who could not unburden his heart at the loss of his friend composed such poem as 'Alaster' and 'In Memoriam' which have a sense of grief and sorrow, unchallenged fate of God which can never be ever evaded. At such moment similar composition of *Kabans* among Mising society can also be found because of experiencing such loss and pain. *Kabans* which have been the heart rending cry of a suffering Mising people can be compared with such English lyric which celebrate such moment of loss which cannot be warded off. Though not polished and constructed formally as that of the English lyric, *Kabans* also has that all characteristic to become as polished and popular if properly studied and arranged as English lyric is done. But with all its short- falls *Kabans* can also be universal as English lyrics because both the lyric has the personal experience of loss and pain of humanity.

CHAPTER - 5

SOCIO-PSYCHOLOGICAL PERSPECTIVES

REFLECTED IN MISING KABAN AND

ENGLISH LYRICS

Social psychology is the scientific study of how a person's thought, feelings, and behaviour are influenced by the actual, imagined, or implied presences of others. History of the world provides many evidences where literatures have proved to be guiding principle of a society. It has also been able to mould customs and traditions and even influence people's thinking and ideas. Rise and fall of many kingdoms have been witnessed due to impact of literature. It is difficult to measure the exact amount of influence and impact of a particular literature on any society. But when that society follows that convention and custom referred in a literature then we realize the amount of magnitude it plays in that society.

Kabans, songs of a broken heart among the Mising society has a deep sense of pity and woe in its content and forms. It is the personal experience of a person which has autobiographical elements but turns to be universal cause because of its subject. Every human being has to face sadness, sorrows, worries and misfortune in one way or the other. When this misfortunes are intolerable it pours out as a form of sad song among the Mising community which creates a sense of pity and kindness to the one who muses the *Kaban*. *Kabans* are also situational songs. It is not just the out pouring of any experience or feeling. In order to sing this lamenting

song an incident must be occurred where it can be mused. Birth and death are universal phenomena which provide every human being to have a unique experience in life. If birth can produce an experience of joy and happiness so is that death a universal incident to create sadness and sorrow.

When every individual passes through a phase of vacuum and unhappy situation at such moment when the victim realizes that he cannot regain the loss from the death, he pours out the heavy heart as *Kaban* which will reflect his mental state as dirge. If the death person is his father then the mother and the children and other relatives will mourn the death by their own way. The wife will remember the past experience she shared with the deceased person and pour out *Do:bo Kaban* which will contain such expression as ---

Nowé ru:tumé ngokké ru:tuma
Oko ayiré angka:né silo?
Nowé lendu:né daksíksupé
Pi:roké pi:surém de:tamé bolo.
Nommé édílo otenoi langkula
Annyé doboko dojonoi ya:kuné
Sí:riyé kuma:bong sí:sangé kuma:bong
Légo dongkungém gímanoi kuma:yé
Jinangé yébo:né lo:tungé lokké
Néike negubé gubongé yébo:né
Sé:kom ka:tin suy yakuné¹

¹ Pegu, Ganesh : Leke Ni:tom, P. 28

Free rendering:- O my husband how I will live without you. I am on the verge of death because of your desertion. Life long, the joys of living together with you will be over. A vacuum has been created from now on. Whom will I rely on from now?

In a patriarchal family like the Misings who depends more on the survival of the father as their bread earner, suffers a great loss if the head of the family dies. Only those families who has to undergo such incident understands and experience such loss, If the children's are minor then it becomes more intolerable. So through this *Do:bo Kaban* one can have an idea of a society which is universal for all humanity. *Kaban* is an experience of grief, expression of emotion, sorrow, woe and despair. *Kaban* and English elegies are similar in their content and form. Both have simplicity, brevity and sincerity. *Kaban* which have been discussed above is similar with Tennyson's '*Break, Break, Break,*'. It is a lamentation or funeral song in memory of his beloved dear friend Arthur, Henry Hallam, who died immature death while sailing in sea. The poem was conceived while he was having a night walk at the Somersby lawns. From the poem one can estimate the impact of loss he has suffered because of his friend's death. This experience of loss and pain are universal incident which throws a grim light on life of the poet. Both in *Kabans* and English lyric the poet goes more often than not from an expression of personal grief, the poet passes on to reflect on human life- human suffering the shortness of human life and the futility of human ambitions. Death and loss are the major source of inspiration and theme for lyrics and *Kaban*. The English elegies and *Kabans* are laments, a lyrics of mourning, or an utterances of personal

bereavement and sorrow and, therefore it should be characterized by absolute sincerity of emotion and expression.

Lyrics in English depended on the moods and temperament of the lyrics writer. Wordsworth the priest of nature who was vigorous supporter of the French Revolution wrote many poems like '*Prelude*', '*Excursion*', '*Tintern Abbey*', in support of the revolution. He was the first great romantic poet who came under the influence of the French Revolution. The principle of liberty, fraternity and equality upheld by the revolutionist in France were in conformity with the ideal that the poet had espoused and cherished throughout his life. He had lived long in a society which was democratic in its basis. There was a note of equality and fraternity in the lives of the rural people of Cumberland which was reflected in his poems. The ideals that were practical and proclaimed by the French Revolution were thus the ideals in which the poet had been reared and brought up. He accepted the Revolution and hailed it with enthusiasm and wrote eulogistically about it in '*The prelude*' Book- xi

Bliss was in that dawn to be alive

But to be young was very heaven

The poet was elated and exhilarated at the thought that the Revolution was marking the end of an era of tyranny and ushering in period of peace, equality and brotherhood of mankind. But then such events began to happen which shook the faith of the poet. The poet was enraged when England declared war on France, but his ire was soon turned into sympathy for his countrymen when he heard that the France revolutionist, who had established the reign of equality, liberty and

fraternity, were entering on the 'Reign of Terror'. The terrible bloody orgy in France shook him completely and his peace was disturbed which he wrote in Prelude:

*I scarcely knew one night of quite sleep
Such ghostly vision had I of despair
And tyranny, and implements of death
And innocent victims sinking under fear
And long orations which in dreams I pleaded
Before unjust tribunals.*

Illiterate Mising people who also has to bear the pangs of loss, pangs of love, and also unrequited love, which are universal phenomenon undergoes through the agonies of life. In such occasion they utters *Kabans* like

*Komjúng lokkébo reyyo lokkébo
Pitpa: lokkébo jéyango lokkébo
Oinom alígé ka:lígé sutagai
Oinom angabé kangabo sutagai
Oiya dé:piném pidman bosutai
Oinom dé:pongém po:man bosutai
Oinom dongkungko gíman bosutai
Sibio dongkungko gíman bosutai²*

² Kuli, J.J. :Folk Literature of the Misings,p.51

Free rendering: Right from my childhood I had been attracted toward you. I had played making sand castles with you, eaten mud cakes and drank water as *Apong* with you. My hearts have never been parted from you since my childhood.

This *Kabans* and English lyric of Spenser celebrates the marriage of the poet through his poem Epithalamion, with Elizabeth Boyle. It is a beautiful wooing poem which is known among Mising *Kabans* as *Mc:bo Kaban*. Every lover in a society has to face frustration in one way or the other. There are only few lucky person who are satisfied with arranged marriage. Even then during his juvenile age everyone is prone to be attracted towards another gender. In such situation a person who has the ability to express his personal feelings and emotions shares it through written verse or any other literary form. But it is different in case of illiterate Misings people. They either try to woo their lovers by singing *Oi:nitom* which is similar to *Kaban* by a means of expressing his failure. So through both these pattern of lyric one can have a general idea of experiencing the pangs of unrequited love.

Love lyrics have been a far reaching literary form of expressing their frustration and expectation. It is universal among all societies irrespective of caste and community, irrespective of religion and boundary. Sir Philip Sidney poured out his story of unrequited love in his Sonnet sequence "*Astrophel and Stella*" Devereux had been engaged to Sidney when she was about fourteen, but was later married off by her father to one Lord Rich in 1581. This upset Sidney quite considerably and he poured out the agony of despair in the mould of the sonnet.

These forms of unrequited love are not only the case in English society but it is also prevalent among the Mising society. Therefore, similar to this form of sonnets Mising lovers who has happened to loss his prize of love will sing:

Oino ngokkopé asin appunai

Punbo suge:la jarpé mé:tungai

Turra du:dosém mé:po ménganpé

Oinom sidodo sibosupé mé:tungai

Oingok mé:namsém oino kapila

Ésar sarkampé sarpag modu:né³

Free rendering: I had expected your love and companion whole through my life and resolved to die with you. But you have forgotten all the promises and commitment and left me alone to reel in misfortune.

Shakespeare in his sonnets frequently bewails his anguish and misfortune. In his 154 sonnets, the first hundred and twenty six sonnets are addressed to a young and handsome man. The next twenty six sonnets are addressed to a 'dark' and wanton lady who betrays the poet for the young man. He feels to be an outcaste, the young patron starts liking a rival poet, and the poet's mistress deserts him for the young man. In expressing his anguish Shakespeare lends his verse a rare glow of lyrical melody and meditative energy which strikes one as coming from a heart which already feel what it articulates.

³ Kuli, J.J. : Leke Ni:tom, P. 39

Lyrical impulse of the English Elizabethan found expression in a great variety of poetic forms. Some of these forms are the pastoral lyric, sonnet and sonnet sequence, the formal ode, epithalamion, madrigal canzone, roundelay, catch and lyrical elegy or the dirge. Thus Elizabethan lyricist arrogated to themselves a great deal of freedom both in matter of theme and treatment. On the one hand, some lyrics and songs, such as those of Robert Southwell are steeped in deep religious sentiment and on the other hand, there are some other which are frankly sensuous and even heavy with erotic Italianism which was in the Elizabethan air and sight, of which is provided by such poem as Shakespeare's '*Venus and Adonis*'. The lyricists dealt with such theme as love, war, patriotism and so on, but most of all, love. In spite of all this thematic variety, one thing was common in all the songs and lyrics; and that was the lightness of touch, giving them freshness and charming simplicity. All this incident reflects the intense feelings and experience of the people of the age..

Romantic melancholy is pre-eminently, the outcome a basic dichotomy which at times give rise to the feelings of disillusionment. Samuel C. Chew observed in this very context: "The attempt to find some correspondence between actuality and desire result in joy when for fleeting moments the vision is approximated but in despondency of despair the realization comes that such reconciliation are impossible. Thus Byron's Lucifer tempts Cain to revolt by forcing upon him and awareness of 'the inadequacy of his state of his conception. A sense of this contract is expressed by Shelley in the poems in which there is a sudden fall from ecstasy into disillusionment. The same sense adds a new poignancy to the

melancholy strain inherited by the Romantic poets from their predecessors”.⁴

Coleridge went through the same vicissitudes of political feelings as Wordsworth. He and his poetry are, however, much more melancholic than Wordsworth because he could not find the same “healing power” in Nature as Wordsworth did. No doubt to start with, Coleridge felt identically with Wordsworth that, “*Nature did never betray the heart that loved her*”. But later on, this Wordsworth panacea stopped working for Coleridge’s peculiar ailment. In the fits of disillusionment he wrote in “*Ode to Dejection*” where he sets forth his contradictory view of Nature which he regards not as a spirit capable of leading even the most cheerless man to a heaven of joy, but as something essentially external, which only mirrors a man’s mood, be it of joy or sorrow.

*O Lady!we receive but what we give,
And in our life alone does Nature live;
Ours is her wedding garment, ours her shroud.*

Shelley was essentially, and optimistic dreamer. He was used again and again to visualizing and giving expression to the golden age which he believed was always round the corner. All of his long poems, like ‘*Queen Mab*’, “*Prometheus Unbound*” and “*The Revolt of Islam*” are permeated with a remarkable spirit of optimism which make light of all conceivable hurdles. Nowhere in them does he strike a note of pessimism, melancholy or disillusioning skepticism. However his lyrics are almost invariably

⁴ Baugh, A.C. : A Literary History of England, PP. 123-124

melancholy in their predominant tone. Therein we find him always lamenting and complaining.

*O world! O life! O time,
On whose last step I climb.
Trembling at that where I had stood before;
When will return the glory of your prime?
No more- Oh, never more!*

Without mincing matters it may be said that more than any other Romantic, Keats was an escapist. He built up his spiritual home in the Romance draped Middle Ages and the Greece of yore which he considered to be a land of ideal beauty. Any intimate contact with the harsh world of reality was abhorrent to him. He was a patient of tuberculosis which ultimately cut him down in the flower of youth. By turns he feared and countered death. His sonnet “*When I have fears that I may cease to be*” is quite typical of him. In the ‘*Ode to a Nightingale*’ he gives vent to really poignant feelings. He is in love with easeful Death. He desires”.

To cease upon the midnight with no pain.

Due to his suffering of consumption he had always the apprehension of life which is reflected in his lyrics also. The terse criticism he faced from the critics about his poems also had negative effect on his poems for which it is said that the harsh criticism hastened his death. So he tried to escape from this real world and sought refuge in the external world. His nightingale is a denizen of some other immortal and romantic world,

unaware of the misery of this world in which human being are destined to live.

The weariness, the fever, and the fret

Here, where man sit and hear other groom,

Where palsey shakes a few, and last grey hairs

Where youth grows pale, and spectre-thin and dies;

Where but to think is to be full of sorrow

leaden-eyed despairs;

Where beauty cannot keep her lustrous eye,

Or new Love find at them beyond tomorrow.

Trying to seek solace at a place where human being will be out of any suffering and pain are common characteristics of both English lyrics and *kaban*. In order to escaped from such suffering forever poets have tried to live in a make-believe world where, though with real misfortunes, can remain calm and quite.

Bangkung tolona lo:dung tolona

Tangkí mariyé riné élané

Pékíng pélanpé lanné élanéi

Oinom kangkiné méngkin toma:né oi:oyya.⁵

⁵ Padun, Nahendra : Leke Ni:tom, P. 24

Byron shared very little of the true romantic melancholy. However, he was the most cynical and misanthropic of all the major romantic poets. He was a megalomaniac who regarded himself to be superior to the entire world which he openly and persistently despised. What we are aware of him are not exactly spelled of melancholy but of withering scorn and sacrificing contempt which often lead him to a kind of all-denying cynicism not free from depression. Joseph Warren Beach says Byron as “the elevated soul tortured by his own perversities and doomed by his superiority to a life of lonely pride”.⁶ But whereas Shelley’s loneliness led him to melancholy, Byron’s led him to spell of gross ill-temper.

Kabans which are oral composition of observing at the situation, vary from person to person and it might be transmitted from one person to another. They directly come from within the heart of a composer and go straight to the heart of the hearer with the smallest possible interference from the mind. The twists of *kabans* are that of a sonnet which have been used by many poets in English literature to express their violent force of love as that of Shakespeare and Spenser. Love and death have always been the chief subjects of any lyrical poetry and it is treated with beautiful images with great power in both English lyrics and Mising *Kabans*.

To many lovers of English literature the century and a half between 1550 and 1700 appears as the great period of lyrical poetry. Not only was it the time of Shakespeare’s songs and sonnets, but also of those many songs writers who wrote words for the madrigals and lute-songs of composers like Dowland and Forel and Willaye. It was the time of great sonnet writers

⁶ Beach, Warren, J. : Byron and His Poems, P.169

like Spenser, Sir Philip Sidney, Shakespeare and Milton. It was the time of great metaphysical like Donne and Cowley; of the so-called 'Cavalier poets like Carew', Suckling and Lovelace and of Andrew Marvell whose "*To his Coy Mistress*" is probably the best of all English love poems. If we minutely verify this lyrics it will be revealed that pretentious love affairs was prevalent in those days for which we see the sonnets of Shakespeare, Spenser and Sidney who were all victims of love and loss. Religious sentiment of Donne, Herbert and Marvell are also found in the lyrics of the ages.

The most delicate, the most fragile thing that exists is to be encroached upon and brought into conjunction with bustle and commotion, when part of the ideal of lyric poetry, at least in its traditional sense, is to remain unaffected by bustle and commotion. A sphere of expression whose very essence lies in either not acknowledging the power of socialization or overcoming it through the pathos of detachment, as in Baudelaire or Nietzsche, is to be arrogantly turned into opposite of what it conceives itself to be through the way it is examined.

Lyrics universality is no *volonté de tous*, not the universality of simply communicating what others are unable to communicate. Rather, it is social in nature. Only one who hears the voice of humankind in the poem's solitude can understand what the poem is saying; indeed, even the solitariness of lyrical language itself is prescribed by an individualistic and ultimately atomistic society, just as conversely its general cogency depends on the intensity of its individuation. For that reason, however, reflection on the work of art is justified in inquiring, and obligated to inquire concretely

into its social content and not content itself with a vague feeling of something universal and inclusive. This kind of specification through thought works of arts demand it. The material proper to them, concepts, does not exhaust itself in mere contemplation. In order to be susceptible of aesthetic contemplation, works of art must always be thought through as well, and once thought has been called into play by the poem it does not let itself be stopped at the poem's behest.

The paradox specific to the lyric work, a subjectivity that turns into objectivity, is tied to the priority of linguistic form in the lyric; it is that priority from which the primacy of language in literature in general (even in prose forms) is derived. For language is itself something double. Through its configurations it assimilates itself completely into subjective impulses; one would almost think it had produced them. But at the same time language remains the medium of concepts, remains that which establishes an inescapable relationship to the universal and to society. Hence the highest lyric works are those in which the subjects, with no remaining trace of mere matter, sounds forth in language until language itself acquires a voice. The oneness-consciousness of the subject submitting itself to language as to something objective, and the immediacy and spontaneity of that subject's expression are one and the same: thus language mediates lyric poetry and society in their inner-most core. This is why the lyric reveals itself to be most deeply grounded in society when it does not chime in with society, when it communicates nothing, when, instead, the subject whose expression is successful reaches an accord with language itself, with the inherent of language.

These songs and *kabans* indicate and inform us that the beauty of the world cannot last, that decay and death cannot be avoided. These lyrics provide us with a message: death and decay mean nothing in comparison with the timeless life of a soul made strong by virtue and faith. *Kabans* and English lyrics are also about love, nature, love of one's country, and not only love of a person. They all seem universal crossing the borders, crossing the language and forgetting skin, caste and communal differences and religious differences. They all celebrate one and that is humanity, they all mourn humanity and praise humanity.

As is said literature of a community is more or less reflection of the society. It reflects custom and tradition. It reflects the sentiment and feelings of the society. As we have discussed the English lyrics of different ages of the different sentiment and feelings of that period is reflected in their lyrics. Elizabethan lyrics had been able to break away too religious sentiment that have ingrained in the people of England in sixteenth century. The Elizabethan wanted to be free and this sense of freedom found suitable medium in the writing of songs and lyrics. So also the *Kabans* which have been composed by such illiterate person that project the feelings and sentiment of the suffering of the *Mising* people who as a victim for various reason like natural force such as flood or loss of near and dear one or that of unrequited love. Augustan lyricist who is more puritan required means to express their bereaved heart because of the indifference shown in human nature. So also *Mising* people who want to escape from the dark side of their life expressed their view and experience through their *Kabans*. Even the materialistic Victorian society was not free from the clutches of grief and sorrow. Therefore, they lent their heart out through such melancholic

lyrics as that of Tennyson. Therefore, the influential lyric of both English and Mising *Kabans* needed to be surveyed and studied properly from which one can collect those valuable assets that are ingrained in such lyrics of both for the benefit of the two communities that help break man made barriers and create a congenial world to exist side by side peacefully and harmoniously.