
CHAPTER 4

CREATIVE USE OF CONCEPTUAL METAPHORS

In the world of poetry, metaphors are not merely ornamental; they serve as the scaffolding that supports the intricate edifice of poetic expression. These linguistic tools bridge the gap between the abstract and the concrete, allowing poets to explore and convey profound truths about the human experience. This chapter delves into the innovative applications of metaphors in poetry, spotlighting how poets manipulate this device to evoke complex emotions, craft nuanced thoughts, and enhance thematic depth.

In everyday discourse, we might use the metaphor "Time is a thief" to understand the fleeting nature of time. In contrast, poets like Emily Dickinson take such familiar metaphors and transform them: in "Hope is the thing with feathers". Dickinson reimagines hope as a bird that "perches in the soul" and "sings the tune without the words," thus providing a delicate and persistent image of hope that extends beyond the mundane comparison of hope as merely a "light in the dark."

Poets adopt varying stances towards the use of metaphors. Some may choose to employ them in automatic, often clichéd ways, leading to uninspired verse. Others, like Shakespeare and Dylan, deploy them masterfully combining, extending, and crystallizing these metaphors into powerful imagery that captivates and enlightens. Poet steps outside conventional metaphorical thinking to either forge new metaphorical paradigms or disrupt the routine use of standard metaphors. This method can destabilize traditional interpretations and reveal the limitations of our usual metaphorical mappings. It challenges us to reconsider the adequacy of these metaphors in making sense of reality. This nuanced manipulation and reevaluation of metaphors creates a critical engagement with the mechanisms of understanding, offering a fresh perspective on the potentials and boundaries of poetic expression.

4.1 CREATIVE USE OF CONCEPTUAL METAPHORS

Building upon this understanding of metaphors as essential to poetic expression, we will explore how the nine selected poets extend and transform conventional metaphors to articulate the essence of Assamese identity and experience. Rooted in their unique linguistic and cultural contexts, these poets craft imagery that reflects universal themes of life and love while remaining deeply anchored in regional traditions. Each poet's work reflects a dynamic interplay between personal insight and cultural heritage, offering innovative perspectives on familiar metaphorical concepts.

4.1.1. Amulya Barua

The poem ***Dog*** masterfully **extends** the conventional metaphor of LIFE IS A STRUGGLE to the harsh realities of dogs scavenging for survival. It illuminates the multifaceted nature of struggle through the depiction of their plight.

*Each of them carries on their mouth
A desiccated, juiceless bone*

These lines evoke the visceral image of survival and push the metaphor to explore broader social themes such as caste, race, and the erosion of moral values. By delving into these diverse aspects, Barua enriches our understanding of life's inherent challenges. This presents struggle as a complex experience, all-encompassing reality that goes beyond social divisions.

Barua intricately **elaborates** on the struggle schema by infusing it with unexpected elements like the "wrinkled hide of a torn shoe" and the looming "shadow" of famine. These poignant images enhance the metaphor, with the torn shoe symbolizing both deprivation and the remnants of dignity that the impoverished fiercely cling to. The shadow of famine casts the constant threat of hunger and failure over their lives. Such rich, layered details broaden the metaphor's scope to encompass a wider array of human experiences.

The poem engages in **questioning** the adequacy of conventional metaphors to capture the full spectrum of human suffering. The stark juxtaposition of the dogs with impoverished humans challenges societal perceptions of poverty. It prompts a reevaluation of how struggle and deprivation are understood and addressed. This implicit critique of conventional metaphorical frameworks suggests that they may fall short in conveying the depth and complexity of marginalization.

Barua skillfully composes a **composite** metaphor by interweaving elements of LIFE IS A STRUGGLE, LIFE IS DEPRIVATION and LIFE IS A TEST. This synthesis is evident as the dogs, driven by hunger, forget that 'Nonviolence is the ultimate virtue', highlighting how dire circumstances can compel even the most morally upright to act out of sheer desperation. This composite metaphor underscores that life's trials are physical and moral. It presents a nuanced portrayal of the ethical dilemmas faced by those on the margins of society.

The poem innovates through **novel extensions** and **imaginative fillings** within its metaphorical framework. For instance, portraying the bone as "without caste or race" suggests that the struggle for survival is a universal ordeal, cutting across social and racial boundaries. This novel extension of the metaphor invites a more inclusive, universal contemplation of struggle, expanding its applicability and relevance.

In the evocative poem *Soul Letter*, the poet employs an array of metaphorical strategies to deeply enrich and transcend the conventional understanding of love as depicted through the common metaphor LOVE IS A ROLLER COASTER RIDE.

The poet **extends** the traditional metaphor of love's emotional highs and lows by weaving it with natural and musical elements. Descriptions such as the "harvest moon," "golden moonlit," and the "ruptured string of the veena" serve the metaphor, portraying love as a sequence of ups and downs also as a rich, multi-layered journey. This extension is illustrated when the poet describes how each element carries the weight of love's complexities. From the thrilling ascents to the sudden, jarring descents, capturing the unpredictable nature of romantic entanglements.

Further **elaboration** on this metaphor is achieved through the incorporation of striking imagery, such as the "trembling tune" and the "sky wrapped in dark clouds." These images fill the metaphorical schema of love with vibrant, unexpected elements. This symbolize the emotional turbulence often encountered in relationships, akin to the harrowing twists of a roller coaster. The mention of "roars of crazy thunders" intensifies this depiction, illustrating the conflicts and intense emotions that can erupt as swiftly and powerfully as a storm.

The poet composes a **composite** metaphor by integrating the idea of LOVE IS A ROLLER COASTER RIDE with LOVE IS A STORM and LOVE IS MUSIC. This combination of metaphors produces a layered understanding of love, highlighting its capacity to be both exhilarating and harrowing, transformative and chaotic. Through the imagery of storms and music, the poet encapsulates the dual nature of love. It's ability to uplift and to unsettle, reflects the profound impact of emotional experiences that can leave one both elated and transformed.

The poem ventures into **novel extensions** and **imaginative filling** by introducing fresh elements that broaden the metaphor's scope. The "harvest moon of autumnal equinox" that shower "golden moonlit on the night flowers" adds a dimension of fleeting euphoria to the

metaphor, while the "ruptured string of the veena". It symbolizes the delicate balance in relationships and how quickly harmony can turn to discord.

Soul Letter stands as a testament to how poetic creativity can transform a conventional metaphor into a profound exploration of human emotion. It offers a rich variety of insights that resonate with the complexities of love and life.

In Barua's poem *Yearning*, the poet utilizes different metaphorical techniques to deepen the representation of love, drawing extensively from the conceptual metaphor theory.

Barua **extends** the well-known metaphor LOVE IS A JOURNEY by infusing it with sensory-rich imagery that goes beyond its usual confines. Phrases like "a riot of colors," "a hundred desires," and "the palette of my life" enhances the journey metaphor and personalize it. It reflects the poet's own emotional and creative voyages. Particularly striking are images such as "a new lightning" and "a new star," which suggest continual renewal and discovery. It propels the journey of love beyond mere movement to encompass emotional and spiritual awakenings.

Barua **elaborates** on the journey schema by integrating elements that bring new dimensions to the metaphor. The "embrace of self" and the "realm of fireflies" suggest an inward journey that complements the outward travel, emphasizing self-discovery and personal growth. The mention of "the palette of my life" posits love as a journey through space or time and as a vibrant, creative act, akin to painting a canvas. This layering of imagery broadens the conventional metaphor, portraying love as a dynamic experience enriched with self-exploration and creativity.

Barua composes a compelling **composite** metaphor by blending LOVE IS A JOURNEY with LOVE IS ART and LOVE IS FIRE. This synthesis is depicted through phrases like "the artistry of my life" and "a new canvas of beauty," which celebrate love's power to inspire artistic expression. Concurrently, terms like "sparkle and flash" and "burning, burning" capture the fervent, consuming nature of love. This amalgamation portrays love as both a nurturing and a destructive force, highlighting its dual capacity to drive creative passion and to challenge and consume.

Barua introduces **novel extensions** and **imaginative fillings** that further deepen the metaphorical framework. Descriptions such as "yearning's realm" and "the dark abyss of my thoughts" infuse the journey of love with mystery and introspection. It tells us about a

path fraught with uncertainties and deep emotional undercurrents. The poet's depiction of being "restless –forever in motion" and "eternally volatile" underscores love's ever-changing, dynamic nature, to view love as an ongoing, evolving process filled with unexpected turns and profound depths.

Barua's masterful use of metaphor illustrates the power of poetic thought to expand and deepen our understanding of human emotions and experiences.

In Amulya Barua's poignant poem *Failure*, the conceptual metaphor LIFE IS A PUZZLE is artfully wielded to delve into the intricacies and tribulations of life, particularly focusing on the themes of disappointment and unfulfilled dreams.

Barua **extends** the conventional metaphor LIFE IS A PUZZLE by intertwining it with sensory-rich imagery that brings the metaphor to life. Descriptions like "Life's crimson drops" consumed "sip by sip" and the "tender buds of sweet dreams" that "shatter and scatter away" deepen the understanding of life's challenges. It paints a visceral picture of the emotional and existential losses one encounters. These extensions push the metaphor beyond its typical usage, exploring the emotional and creative upheavals that mark the human experience.

Barua **elaborates** on this metaphor by filling it with unconventional and evocative imagery. The "palette of my life" and the "embrace of self" suggest that navigating life's puzzle involves piecing together external experiences and delving into the depths of personal identity and creativity. This elaboration of the puzzle metaphor enriches its meaning, portraying life as a multi-dimensional journey that involves constant self-discovery and adaptation.

The poem also **questions** the adequacy of the conventional metaphor of LIFE IS A PUZZLE. By questioning whether life, like a puzzle, can ever truly be solved or understood completely, Barua contemplates the futility of seeking perfect solutions in an inherently imperfect world. This questioning deepens the metaphorical exploration, suggesting that life's meaning may lie in the journey and struggle rather than in any final assembly of pieces.

Barua introduces **novel extensions** and **imaginative fillings** that further complicate and enrich the metaphor. The transformation of dreams from "joy" to being "soaked in sorrow" and the imagery of the "dark abyss of my thoughts" expand the metaphorical framework.

The pieces of life's puzzle are not static but are subject to change and reinterpretation based on one's experiences and emotions. This dynamic portrayal adds a layer of unpredictability to the metaphor, emphasizing that life is an ever-evolving mosaic of experiences that defy simple categorization.

In Amulya Barua's reflective poem *Am I Really So Cruel?* the metaphor LOVE IS A GARDEN is intricately woven to explore the dynamics of love, perception, and emotional interaction.

The metaphor LOVE IS A GARDEN traditionally illustrates love as a dynamic entity requiring nurturing, capable of flourishing into beauty or deteriorating into decay. Barua creatively **extends** this metaphor to delve into the complexities of how love is perceived differently by those within the relationship. He contrasts the external accusations of being "heartless, so cruel" with a self-perception of a heart "filled with boundless love". It demonstrates how the same relationship can appear vibrant and flourishing to one and neglected and harsh to another. This extension of the metaphor explains the subjective nature of emotional perception, mapping it to viewing different parts of a garden that can seem either well-tended or overgrown.

Barua introduces elements like the "gentle dew drop" and the interplay between the "restless bee" and the "flower within," which deepen the garden schema. The dew drop evokes the fragility and ephemeral beauty of love, suggesting that it can be as delicate and transient as morning dew. The interaction between the bee and the flower within the garden metaphor elegantly symbolizes the mutual dependence and complex dynamics of a relationship. It emphasizes both nurturing and understanding are crucial for sustaining love. These **elaborations** enrich the metaphor and enhance the portrayal of love as a living, breathing ecosystem that is as vulnerable as it is beautiful.

This ontological metaphor, attributing organic characteristics to the abstract concept of love, conceptualizes love as a living entity that thrives on mutual care and understanding. It underscores the idea that love, like a garden, is a dynamic process that flourishes under attentive care and can falter if neglected. It influences the perceptions and actions of those involved.

Am I Really So Cruel? uses the LOVE IS A GARDEN metaphor to offer a layered exploration of the nuances of love and emotional perception. Through this poetic

exploration, Barua highlights the delicate balance required to maintain the vitality of love, like the careful tending of a garden.

In *For the Sake of Mistakes, the Creator's Design*, the conceptual metaphor LIFE IS A STAINED-GLASS WINDOW is intricately used to delve into the complexities and inherent contrasts of human existence. Through this metaphor, Barua explores societal values and multifaceted nature of human experiences to deepen the thematic resonance of the poem.

Barua **extends** the metaphor of LIFE IS A STAINED-GLASS WINDOW, a novel twist on the idea that life is a composite of diverse experiences. He incorporates elements that reflect societal values and personal experiences, such as in the imagery where wealth is depicted as transient and elusive:

*Drawn to wealth's glittering allure,
Playing with riches, yet wealth slips away at a touch.*

This imagery suggests that like the shifting colors of a stained-glass window that change with the light, life's pursuits are fleeting and often illusory. It forms a part of a larger, intricate design that can only be appreciated in its entirety. The metaphor is adeptly deepened by highlighting the contrasts within life, light and dark, wealth and poverty, joy and pain. Together compose the full picture, akin to the varied panes of glass in a stained-glass window.

Barua **elaborates** on this metaphor by infusing it with specific, poignant elements that reshape its meaning.

*the vast, silent mansion of pain
Built in the shadows....
....a single fragile flower wilts in this world*

These descriptions introduce the darker or more delicate aspects of the stained-glass window of life. These images capture the essential yet often overlooked components of life's design, emphasizing that a true understanding of life's beauty and complexity requires acknowledgment of both its splendor and its suffering. The depiction of a beggar as a "hidden mystery" serves as the often unseen or ignored aspects of life, which are crucial for grasping the entire picture.

This metaphor, which is ontological in nature, attributes the physical properties and aesthetic complexity of a stained-glass window. It is composed of various pieces that together form a complete, though intricate, image to the abstraction of life. It frames life's

social, emotional, and existential dimensions as interconnected fragments that, collectively, craft a comprehensive yet multifaceted tableau.

In Amulya Barua's poem *Essence*, the evocative use of conceptual metaphors LIFE IS A RIVER and LOVE IS A DREAM artfully explores the intertwined themes of love, loss, and self-realization.

Barua's use of the LIFE IS A RIVER metaphor enriches the conventional portrayal of life as a journey of varied experiences, employing it specifically to depict the emotional odyssey of love.

*Chasing the heavenly stream of love,
In vain, alas, I lost myself,
Steering the river of love*

Here the river metaphorically captures the powerful, often overwhelming flow of love's emotions. This **extension** of the metaphor emphasizes how love, like a river, can sweep individuals along, occasionally leading to moments of profound loss and crucial self-discovery. Here, the river symbolizes the tumultuous currents of love that one must navigate, reflecting the broader human struggle to maintain direction amidst life's emotional complexities.

Barua **elaborates** on the metaphor LOVE IS A DREAM by weaving in elements that underscore the transient and sometimes deceptive nature of love.

*The illusions of this world, how deceitful,
I forgot my own self*

These poignant lines align love with the disorienting and ephemeral quality of dreams, where realities blur and personal identities can become obscured. He enhances this metaphor with the image of "a form without a shadow," evoking a sense of detachment and insubstantiality akin to the elusive, fleeting nature of dreams. This elaboration on the metaphor paints love as an experience that, while intensely felt, can often seem as fleeting and intangible as a dream. It leaves individuals questioning the reality of their feelings and the tangibility of their emotional experiences.

Essence captures the relentless flow of life and the enigmatic allure of love. The poem portrays the challenges of navigating the currents of love and the quest for self-understanding amidst the often-illusory experiences of life.

Amulya Barua masterfully employs **personification** throughout his poetry to bring abstract concepts, natural elements, and inanimate objects to life, enriching the emotional and thematic depth of his works. This literary device allows him to convey complex human experiences and societal conditions in a manner that is both engaging and evocative.

In his poignant social commentary, Barua frequently employs personification to highlight the plight of the impoverished and marginalized. For instance, in one of his verses, he describes the poor as

*a pack of dogs...Each of them carries on their mouth
A desiccated, juiceless bone
A bone without caste or race,*

where stray dogs scavenging for sustenance become a powerful symbol of the destitute and neglected. Personification here underscores the physical struggle for survival and the emotional and social abandonment experienced by these individuals. Objects like the "juiceless bone" and "wrinkled hide of a torn shoe" are transformed into symbols of hunger and lost dignity, deepening the metaphorical landscape of his poetry.

Barua's ***Soul Letter*** showcases his skill in using personification to express deep emotional turbulence associated with love.

*The ruptured string of the veena
Awakens its trembling tune*

Here the veena, a traditional stringed instrument maps the poet's inner turmoil. The personified veena, with its "ruptured string" and "trembling tune," reflects the poet's broken heart and resonates with the sorrow of separation, transforming these feelings into a relatable, tangible experience for the reader.

Barua personifies fate in ***Failure*** to illustrate the relentless and consuming nature of life's challenges.

*Life's crimson drops,
Relentlessly, fate consumes,
Sip by sip.*

Here, fate is depicted as a predator, methodically draining life's vitality, which adds a layer of inevitability and despair to the human condition, highlighting our vulnerability to forces beyond our control.

Barua also personifies societal structures, critiquing oppressive systems that dominate human lives. In his depiction of poverty and societal stratification, he uses "heaps of waste" as a metaphor for the lower echelons of society, where "the bottom of the heap lives in shabby conditions in the slums." These heaps of waste represent the societal decay, and the systematic degradation imposed on the impoverished.

In exploring themes of love and longing, Barua personifies the natural world in *Soul Letter* through images like

*The harvest moon of autumnal equinox
Showers its golden moonlit on the night flowers
Creating ripples around my restless soul.*

The moon here is an active force, its light nurturing yet unsettling, symbolizing the dual nature of love that brings joy and discomfort, illustrating how deeply intertwined and impactful the natural world can be on human emotions.

Through these examples, it becomes clear that personification is a cornerstone of Barua's poetic technique, vital for exploring the depths of human emotion, the struggles of the marginalized, and the complex nature of love and existence. His poetic entities, animated with human traits, serve as mirrors reflecting the multifaceted human condition, allowing his poetry to resonate profoundly with readers on both intellectual and emotional levels.

4.1.2. Bhupen Hazarika

In the evocative poem, *I Am a Wanderer*, the conceptual metaphor LIFE IS A RIVER beautifully captures the fluidity and ever-changing course of life. It embodies themes of freedom, movement, and emotional transcendence. This metaphor frames life as a continual journey marked by diverse experiences and stages, enriches it with Hazarika's personal reflections on wandering and existential connections.

Hazarika **extends** this traditional metaphor, intertwining it with his nomadic life philosophy. By declaring "I am a wanderer," he aligns himself with the perpetual flow of a river, seamlessly passing through varied landscapes without lingering attachment. This imagery is deepened with lines such as "I belong to every place, every place belongs to me," suggesting a symbiotic relationship with all locales and cultures, much like a river that integrates with every terrain it traverses. This expanded metaphor underscores a life of endless exploration, where each encounter enriches the wanderer's sense of self and broadens his horizon.

Hazarika intricately **elaborates** on the schema of LIFE IS A RIVER by weaving in elements that highlight emotional and cultural resonance. Through phrases like "I understand everybody's song, I can sing anybody's song," he maps his empathetic and adaptive nature to a river's capacity to nurture diverse ecosystems. This metaphorical elaboration portrays life as an enriching journey, where the flow of emotional understanding and cultural exchange fosters profound human connections and mutual growth.

The poem subtly crafts a **composite** metaphor by blending LIFE IS A RIVER with elements of LIFE IS AIR and LIFE IS A SONG. Hazarika maps his unbounded spirit to the "ever free flowing air," suggesting a life free from conventional restraints, moving effortlessly and touching lives without constraint. This composite imagery enhances the metaphor, presenting life as both a tangible, meandering journey and an ethereal, transcendent experience. The motif of life as a communal song, shared and sung among varied voices, further enriches this perspective, highlighting life's collective and interconnected nature.

In *A Night Drenched in Cold* the conceptual metaphor LIFE IS A STRUGGLE encapsulates the grim plight of marginalized communities. Employing this conceptual metaphor, Hazarika delves deep into the adversities of poverty, hunger, fear, and exclusion.

Hazarika takes the conventional metaphor LIFE IS A STRUGGLE and applies it to the visceral experiences of those marginalized society during a frigid night. He describes a "dying ember in a broken stove," using this image to **extend** the metaphor of struggle, illustrating the broader hardship and a specific, battle against the cold. This night, drenched in cold, mirrors the oppressive, chilling conditions faced daily by these individuals, highlighting an environment starkly indifferent to their distress.

Further **elaborating** on this metaphor, Hazarika infuses his depiction of hunger with dynamic urgency, describing it as something that "flares up" within a laborer. This active imagery transforms hunger from a passive state to a compelling force that explains the severe, burning necessity for nourishment. Similarly, he personifies fear as a palpable entity that stricken the heart, giving it a physical presence that dominates the lives of the marginalized.

The poet's skill in composing **composite** metaphors is evident as he blends images to convey a spectrum of support and relief for the suffering. He aspires to be "a crimson warmth," "a fierce force," "a tender shield," and "a nectar voice", each element addressing different facets of struggle. This multifaceted metaphor provides comfort and symbolizes

resistance against injustice and nurturing protection. It paints a comprehensive picture of the support needed to address physical, emotional, and social challenges.

Hazarika also **questions** the conventional metaphor of life's struggle by exposing the inadequacies of societal responses. The recurring imagery of the unrelenting cold and an apathetic society serves as a critique of the dismissive view that suffering is merely part of the human condition. Instead, he portrays these struggles as intensified by societal neglect and structural failures, such as in the metaphor of the "choked voice of a singer," which signifies the stifling of expression and the systemic silencing of the oppressed.

A Night Drenched in Cold becomes a powerful platform for advocating solidarity, understanding, and a concerted effort to voice and address the injustices faced by the marginalized. Through his poetic devices, Hazarika encourages a reevaluation of societal indifference, urging a collective awakening to foster change and offer real support to those in need.

In *On leaving these illusions* the conceptual metaphor LOVE IS ETERNAL serves as a cornerstone, unraveling the enduring essence of love, even beyond death.

Hazarika **extends** the traditional metaphor LOVE IS ETERNAL, traditionally viewed as love persisting beyond death. The poem illustrates this with the lines:

*Mesmerizing illusions of the world,
When I will take leave of these all,
My only wish that remains, is that,
By the side of my pyre,
I will get the presence of your fire.*

Here, love is depicted as everlasting, also as a comforting presence at life's end, signifying both spiritual and emotional solace at the moment of death. The "presence of your fire" at the pyre symbolically merges physical warmth with the emotional and spiritual support offered by the beloved's enduring love.

Hazarika **elaborates** the schema of LOVE IS ETERNAL by infusing it with nuanced elements that elevate its emotional impact. He introduces the image of a single tear from the beloved, which bestows ultimate worth upon the speaker's life:

*A single droplet of tear from you
Will give me my apt value.*

This enhancement reframes the value of life through profound, authentic emotional connections. The tear is emblematic of the speaker's intrinsic worth, accentuated by the love received, shifting the metaphor from a general concept of eternal love to a specific, emotionally charged testament of individual significance.

Hazarika **questions** the conventional metaphor that equates life's achievements with success. He juxtaposes this against LOVE IS ETERNAL, questioning societal accolades:

*I don't need a gathering in memoriam,
Neither do I need false praises;
A single droplet of tear from you
Will give me my apt value.*

In these lines, Hazarika challenges the traditional view that societal recognition and material accomplishments define one's value. He posits that the true essence of a person's worth is found in enduring love, which remains long after worldly successes fade.

The poem also ventures into novel metaphorical territory by portraying love as a "Divine Shrine," previously unrecognized by the speaker:

*Your love which never could be mine,
Had in it, the aura of a divine shrine
A shrine I will find in your bosom...*

This imaginative extension introduces a spiritual dimension, suggesting that love is not eternal but sacred. This realization, coming late in life, blends emotional and spiritual insights, revealing love's profound, divine nature.

In *Me and my silhouette*, the poet masterfully employs a series of poetic techniques to explore themes of life, companionship, and self-reflection.

The poem **extends** the traditional metaphor of a shadow, typically seen as a mere reflection, portraying it instead as a constant, active companion on life's journey. Hazarika writes:

*Even in a dark road,
It's only my silhouette that
Carpets the way with light for me.*

In these lines, the shadow rises above its usual role as a passive follower and becomes a source of guidance and illumination. It suggests that one's inner self or essence can light

the path during challenging times, thereby extending the metaphor to reflect inner strength and guidance.

Hazarika **elaborates** on the metaphor LIFE IS A JOURNEY by integrating the silhouette as an essential companion. This relationship is depicted as the speaker and his silhouette travel through life, symbolically building a house on a "vast sandy stretch of hope". The silhouette shares the journey and contributes, uplifting sand & lighting the path. This portrayal enriches the journey metaphor, emphasizing the critical, often unrecognized, support provided by one's inner self.

The poem uses **composite** metaphors by blending the concepts of life's journey with companionship. Hazarika reflects:

*Who says I am forlorn.. Me and my silhouette,
Both are each other's companion.*

This melding of ideas portrays the speaker and their silhouette as both the traveler and the guide, suggesting that profound companionship and understanding often come from within oneself. This composite metaphor emphasizes the dual role of the self as both participant and observer in the journey of life.

While not directly **questioning** conventional metaphors, the poem subtly challenges the typical reliance on external relationships for fulfillment and support. Hazarika shifts focus to internal self-reliance, asserting:

*Friends of afar are all false,
Only truth is my very own silhouette.*

This statement critiques the common metaphor that external connections are the primary source of companionship, presenting instead the silhouette as the most faithful and enduring companion.

In another poem ***Come out O comrade!*** the pervasive conceptual metaphor LIFE IS A STRUGGLE is intricately developed through the application of various metaphorical techniques.

Hazarika deftly **extends** the traditional metaphor of life's struggle by incorporating evocative imagery from warfare and mythology, particularly highlighting the heroic figures and epic confrontations that symbolize the battle between good and evil. For example, he writes:

*Come out Rama who hails light,
In the land of Ravana to fight.*

This line elevates the struggle from a personal to a cosmic level and infuses it with a moral dimension, suggesting that life's challenges are not merely obstacles but are part of a greater ethical and spiritual warfare.

Hazarika enriches his portrayal of life's complexities by creating **composite** metaphors that blend different layers of conflict. He merges the external battleground with the internal struggles within the human psyche, as illustrated in the line:

Leaving terror, come let's kill the demons in our mind.

Here, the battlefield metaphor intertwines with the internal battle against one's fears and doubts, suggesting that the journey through life involves confronting both outward adversities and inner conflicts. This composite metaphor stresses the multifaceted nature of struggle, emphasizing that true battle is waged both in the world and within oneself.

Hazarika **questions** the conventional metaphor of struggle, which often suggests passive endurance. He critiques this passive notion and advocates for proactive engagement

*If the commander rests in the battlefield,
What shall the soldier do standing with a shield?*

This rhetorical question not only questions the sufficiency of mere survival in the face of challenges but also calls for leadership and active participation in the struggle. It prompts a reconsideration of the role of the individual within the larger context of battle, emphasizing the necessity for initiative and personal involvement in life's continuous conflicts.

Through these poetic methods, Hazarika transforms the metaphor LIFE IS A STRUGGLE into a profound exploration of existence, urging an active and valorous response to life's inevitable challenges. He portrays struggle as a call to action, requiring moral courage and a proactive stance.

In the poem ***Divine Ganges***, the use of metaphorical language is pivotal in depicting life as a profound journey intertwined with the quest for emotional fulfillment and spiritual insight.

The poet **extends** the traditional metaphor of LIFE IS A JOURNEY, infusing it with elements of a spiritual and emotional quest. This journey metaphor is typically associated with

progression and movement through various stages of life. Hazarika enriches this concept by focusing on the pursuit of a more elusive goal, a resonance of love, passion, and vitality that is above physical travel:

*I have seen many waves of the green oceans,
And lost I have many routes
In many a metropolises.*

Here, the poet's voyage through cities and across seas is also a metaphorical navigation through the vast emotional landscapes of solitude and desire, deepening the conventional journey metaphor to encompass the quest for meaningful human connections.

Hazarika **elaborates** on the schema of LIFE IS A JOURNEY by portraying life without love as an desert. This metaphorical schema, often linked with desolation and barrenness, intensifies under Hazarika's pen as he depicts love as an essential, life-sustaining force:

*In this life, which is full of inhuman fight,
I simply look for a voice
Quivering with love, passion, and life.*

The portrayal of life without love as a desert landscape emphasizes the stark emotional emptiness and underscores the vital need for love to impart meaning and richness to existence.

The poem employs **composite** metaphors by interweaving the journey metaphor with those of a desert and existential struggle. This blending of metaphors paints a complex picture of the poet's experiences, marrying the physical journeys with the profound emotional and spiritual battles faced along the way:

*I have let tears roll down my heart
In the search of light full of love.*

The tears signify a cleansing, cathartic element in the ongoing search for enlightenment and love, melding physical and emotional dimensions into a single poignant narrative.

Bhupen Hazarika, renowned for his poignant lyricism, extensively employs **personification** in his poetry, transforming abstract concepts, emotions, and natural elements into animate, relatable beings. This technique enriches the thematic depth of his work and enhances its emotional resonance, allowing us to forge deeper connections with the explored themes.

In *I am a Wanderer*, Hazarika personifies various aspects of life and nature, encapsulating the fluidity and universality of human experience. The poem portrays the wanderer's journey through diverse emotions and locales, with personification enriching each verse: "I belong to every place, every place belongs to me," where places are depicted as capable of mutual ownership, suggests a profound, personal connection with each locale, enhancing the notion of the wanderer as intertwined with the world. "I understand everybody's song, I can sing anybody's song," personifies songs as universal languages, highlighting the wanderer's empathetic bond with diverse cultures and emotions. This depiction portrays the wanderer as a symbol of empathy and unity, beyond cultural and emotional barriers.

A Night Drenched in Cold utilizes personification to starkly portray the struggles of marginalized individuals against the biting cold of neglect. Elements like a "dying ember in a broken stove" are diffused with life, mirroring the diminishing hope and energy of a struggling farmer, symbolizing their fragile existence on the brink of despair. Similarly, "Let me be a warmth, a crimson warmth," personifies warmth as an active, comforting presence, capable of offering solace and relief, emphasizing its necessity in battling the harsh realities of life.

On Leaving These Illusions explores themes of eternal love and life's transient pursuits through personification. "By the side of my pyre, I will get the presence of your fire," personifies the beloved's fire as a comforting presence in death, suggesting love's enduring warmth beyond life's end. "A single droplet of tear from you will give me my apt value," portrays a tear as capable of conferring profound significance on the speaker's life, emphasizing the deep emotional connections that define our existence.

Divine Ganges melds the journey of life with a search for genuine emotional connection, employing personification to deepen the narrative. Phrases like "I have let tears roll down my heart in the search of light full of love" transform tears into agents that traverse the heart, highlighting the profound sorrow and longing for a life enriched by love, not just material success.

Me and My Silhouette reflects on companionship and self-reliance through the personification of the speaker's shadow. Described as a companion, the silhouette exemplifies inner strength and resilience, supporting the speaker in building a hopeful

future and illuminating paths in dark times, reinforcing the notion that our most reliable companion can often be our own self.

Through these poems, Hazarika brings to life the physical and emotional landscapes he describes and challenges readers to see the world through a more empathetic and introspective lens.

4.1.3. Bishnu Prasad Rava

In the poem *If not Nahar*, the poet artfully employs the literary techniques to build a compelling portrayal of love's depth and its precious nature, elevating everyday symbols into profound expressions of romantic devotion.

Rava **extends** the metaphor of LIFE IS PRECIOUS, often symbolized through the exchange of valuable objects or grand gestures. He infuses this metaphor with elements rich in Assamese cultural significance and natural beauty, such as Nahar, Tagar, and Kapou flowers, which are emblematic of the beauty and fragility of love. When these flowers prove insufficient to convey the depth of his feelings, he intensifies the metaphor by offering "the flower of my heart," elevating the traditional gesture of giving flowers to a symbolic offering of his very essence:

*If not Nahar,
It's Tagar for sure,
If not either Tagar,
Kapou will suit you for sure.*

This extension of the metaphor enriches the concept of love, portraying it as an evolving, adaptive, and profoundly personal sacrifice.

Rava **elaborates** on the schema of love as a heroic quest, transforming it into a series of superhuman feats to express his devotion. He depicts himself performing mythical tasks like "bailing water from the ocean" and "piercing the bosom of clouds" to procure extraordinary gifts for his beloved. Thus expanding the traditional romantic pursuit into the realm of legend

*I'll bail water of the ocean
And bring for you the most precious stones.
I'll pierce the bosom of the clouds
And tear out for you the beautiful flower of lightning.*

These hyperbolic tasks underline the lengths to which the speaker would go to demonstrate his love and amplify the notion that love is an all-consuming force that compels one to attempt the impossible.

Rava also crafts **composite** metaphors that merge the notions of love as both a precious entity and a transformative experience. The metaphor of offering “the blood-red coral of my heart” blends the imagery of love as a valuable gem with the idea of love as a deeply personal and vital part of oneself

*I'll break my heart open
And make you wear
The blood-red coral of my heart.*

This imagery highlights the heart as a source of deep emotion and as a physical treasure that can be transformed into a profound gift. This suggests that true love entails both a sacrifice of the self and a transformation of one's innermost being into something that can be shared with another.

If not nahar serves as a profound reflection on the nature of love, its demands, and its unparalleled value, inviting us to contemplate the profound impact of love in shaping human experience.

In the poem *Of this flowing river of my life*, the poet enriches the conceptual metaphor LIFE IS A RIVER.

The poem creatively **extends** the conventional metaphor of LIFE IS A RIVER, which is inherently associated with continuous flow and change. Rabha harnesses this imagery to represent life's inevitable progression, comparing the entirety of human existence to the course of a river flowing from one point to another. The banks of the river are poetically depicted as the starting and ending points of life, birth and death. It encapsulates the entirety of human experience within these natural boundaries. Moreover, the poet **elaborates** on life's fleeting moments by mapping them to "foam and bubbles" on the river's surface, suggesting the transient and delicate nature of these experiences, appearing briefly before vanishing.

Rava elaborates on the schema of LIFE IS A JOURNEY. He introduces the imagery of a "current of brimming youth," infusing the narrative with energy and dynamism that symbolize the vigorous period of youth. This current is portrayed as a powerful force that shapes the course of the river, akin to how youthful vigor influences one's life trajectory.

The details of "foam and bubbles" support the metaphor of life's transience. It brings attention to the fragile and ephemeral aspects of life's encounters that, despite their brief appearance, add beauty and complexity to the human experience.

In *Of this flowing river of my life*, Bishnu Prasad Rava masterfully employs the techniques to offer a layered and intricate portrayal of life. By doing so, he emphasizes the continuity of life's journey, bounded by the inevitabilities of birth and death, and marked by transient yet impactful moments.

In poem *A Blood-Red Sonitpur*, the poet employs a nuanced interplay of different techniques to explore the profound connections between love, sacrifice, and revolutionary fervor.

Rava **extends** the conventional metaphors, particularly through the symbol of blood, which is traditionally linked to notions of life, sacrifice, and violence. In this poem, he expands this metaphor to intertwine with the concept of love, portraying it as a force requiring profound sacrifice, comparable in intensity and consequence to revolutionary acts. The depiction, "I carved with blood, by slitting the heart and pouring drops of red," amplifies the metaphor of blood and uses it to express the depth and fervor of love. This extension portrays love as an active, intense struggle, akin to carving out an identity or a legacy through personal sacrifices.

Rava employs the metaphor of building, encompassing actions like constructing palaces or raising ramparts of fire, to articulate the dynamic process of fostering and sustaining love. This metaphor suggests that love, much like a meticulously constructed edifice, necessitates effort, creativity, and a robust emotional foundation, capable of withstanding adversities.

The poem also excels in composing **composite** metaphors that bring together various thematic strands to create a rich, multi-layered forms. Rava merges the metaphors of love as both madness and a revolutionary force, illustrated through the legendary tale of Usha and Aniruddha, whose love story precipitates conflict and transformation in Sonitpur. This blending portrays love as a potent catalyst that can drive individuals to extreme actions, capable of reshaping societal structures. By integrating cultural and mythological references such as Usha, Aniruddha, Patralekha, and Chitrlekha, Rava situates the personal within the expansive realm of cultural narratives. This asserts that love is beyond personal experience and resonates with broader historical and mythological dimensions.

In another poem *Would you pluck those blossoms*, the poet masterfully employs poetic techniques to delve deeply into the emotional nuances of love.

Rabha **extends** the well-known metaphor LOVE IS A GARDEN to explore love's tender and intimate dynamics. Traditionally, gardens symbolize growth and care, but Rava introduces a more intricate portrayal, highlighting actions like blooming, plucking blossoms, and kissing petals within the heart's garden. This suggests that love requires nurturing and imbues these actions with vulnerability, portraying moments of love as both delicate and fraught with the potential for loss or rejection. For instance, the idea of "plucking blossoms" portrays love as a moment of choice that can lead to blossoming or wilting, deepening the metaphor to include the risks inherent in opening one's heart.

Rava **elaborates** on the garden schema by depicting the unfolding of petals as intimate revelations within a relationship. The question posed about whether the beloved would "kiss those petals" elevates the garden metaphor. It emphasizes the deep vulnerability and the gradual unveiling of deeper feelings within romantic engagements. The metaphor of a garland, crafted from the blossoms of the heart, maps a tangible manifestation of love, asking whether this symbol of commitment will be cherished or carelessly discarded. This elaboration enriches the understanding of love as a dynamic, evolving entity and highlights its fragility and the need for ongoing care.

The poem excels in composing **composite** metaphors. Rava brings together the primary metaphor of the garden with elements like a garland strung from the heart's blossoms and petals smeared with love potion. This creates a layered narrative that encapsulates the multifaceted nature of love. These elements suggest that love encompasses various acts and emotions, from the joy of mutual attraction to the solemnity of commitment, each adding complexity to the simple notion of love as a garden.

Rava subtly critiques the conventional metaphor of love by **questioning** the permanence of affection and care in relationships. The poem contemplates the potential ephemerality of love, challenging the idyllic notion of a continuously flourishing garden with the possibility of neglect and decay. This critique serves as a poignant reminder of love's transient nature and the active effort required to sustain it.

In Bishnu Prasad Rabha's poem *Seated beside this stream*, a rich interplay of poetic methods enhances the conventional metaphorical thinking.

The poem creatively **extends** the conventional metaphor of LIFE IS A STREAM by intertwining this motif with elements of music and nature. Here, the stream is linked with the melody of a flute, suggesting that life's rhythm is orchestrated by a sequence of harmonious experiences. The music, emanating from the flute, becomes a metaphor for life's essence, enriching the stream's flow with emotional depth and spiritual resonance. This extension illustrates how life, much like a stream, is continuously shaped and refined by its melodic encounters.

Further **elaboration** is seen in the schema of the natural setting, where the stream and its accompanying music symbolize physical, emotional and existential dynamics. The natural sounds of the stream are depicted as harmonizing with the flute's melodies, crafting a setting where the external world mirrors internal emotional states. The addition of moonlight and the speaker's restlessness enrich this natural schema, connecting the tranquility and turbulence of nature with the speaker's quest for inner peace. This detailed elaboration enhances the narrative's emotional landscape.

The poem also excels in composing **composite** metaphors, where it merges the metaphors of life's journey with musical elements. It portrays life as a stream that is navigated and nuanced by the music of experiences, each note shaping life's course. This composite metaphor is further enriched by blending the emotional resonance of music with the evocative power of the natural world. The stream's flow, accompanied by the flute's tune under the moon's watchful gaze, forms a symphony that reflects the confluence of human emotions with the universe's natural rhythms.

In Bishnu Prasad Rabha's poetries, the technique of **personification** breathes life into abstract concepts, natural elements, and objects, allowing us to connect with his themes on a profoundly intimate level. Through personification, Rabha captures the essence of emotions, infusing his works with the rich, vivid imagery of Assamese culture.

In his poem *If not Nahar*, Rabha utilizes personification to articulate the intensity and devotion of love. He offers various flowers—Nahar, Tagar, and Kapou, as symbols of his affection. When these flowers prove insufficient to convey his feelings, he offers "the flower of my heart," a poignant personification where the heart itself is visualized as a garden that actively blooms with love:

*I'll then pluck the flower of my heart
And tuck it in your lovely bun.*

In this imagery, the heart is not just a static organ but a dynamic, living garden, depicting love as something that is nurtured, grown, and given in its most personal form.

Rabha further personifies the elements to depict the lengths to which love can drive a person:

*I'll pierce the bosom of the clouds
And tear out for you
the beautiful flower of lightning.*

Here, the clouds possess a "bosom," suggesting they can harbor and yield dramatic elements like a flower of lightning, thereby adding a fantastical, almost mythic dimension to the poem, where nature itself conforms to the extraordinary demands of love.

In ***Of this flowing river of my life***, the river symbolizing life is mapped with human-like qualities, reflecting the dynamic nature of existence:

*It flows with foam and bubble
At times, in between
A current of brimming youth.*

This personification of the river as embodying the vigor and unpredictability of youth mirrors the human life cycle, portraying life as a continuum that waxes and wanes in energy and potential.

In ***A blood-red Sonitpur***, Rabha uses personification to intertwine cultural mythology with the visceral struggles of its people. He brings the city of Sonitpur to life, portraying it as a being shaped by historical and emotional turmoil:

*A blood-red Sonitpur
I carved with blood
By slitting the heart and
Pouring drops of red.*

This powerful imagery personifies the city with a heart that bleeds, symbolizing the deep scars and sacrifices embedded in its foundations, making the city itself a living witness to its past.

In ***Would you pluck those blossoms***, the heart is again personified as a fertile garden where love is cultivated and cherished:

*Would you pluck those blossoms
That I bloomed in my heart's garden?*

The garden metaphor is extended to question the impermanence of love, pondering if the blossoms of affection, once nurtured, might be discarded, highlighting the vulnerability and transient nature of human emotions.

In *Seated beside this stream*, Rabha personifies both the stream and the music from the flute, marrying the natural world with human sentiment:

*Blissful was that tune
Which would snatch my soul.*

The tune is depicted as having the agency to captivate the soul, portraying music as a potent, almost living force that interacts deeply with human emotions, while the trembling moonbeams respond to the melody, further enhancing the interconnectedness of nature and human experience.

Through these examples, Rabha's use of personification deepens the thematic substance of his poetry, allowing us to engage more profoundly with his works. By animating the natural world and abstract concepts, Rabha not only highlights the universality of human emotions.

4.1.4. Hem Barua

In the poem *Your Sweat-Soaked Face*, the poet adeptly employs several techniques to enrich the metaphorical landscape, thereby deepening the poem's complexity and emotional resonance.

Barua masterfully **extends** the conventional metaphors, taking familiar imagery and imbuing it with new, profound significance. For instance, he describes "clouds that lean against the sky" which unleash their load in "torrents," using this depiction as an observation of weather and as a symbol of intense emotional and physical release during moments of closeness. This extension turns a common natural phenomenon into a powerful representation of passion and intimacy.

He **elaborates** on established schemas by infusing them with unexpected, intimate connotations. The poem utilizes elements like rain, trees, and rivers to elaborate on the physical aspects of love. For example, the imagery of rain bathing the trees is reimagined to convey the cleansing, renewing nature of love's physical embrace. This approach transforms these natural elements into vivid metaphors for the sensual and transformative power of intimate connections, making abstract concepts more tangible and relatable.

Barua composes **composite** metaphors that blend various traditional metaphors to enrich the narrative. By merging the tactile sensations of "hand on my hand, lips on my lips" with the dynamic imagery of natural forces like rain and clouds, he creates a multifaceted metaphor where love is portrayed as both a palpable physical sensation and an encompassing natural event. This synthesis suggests that love is as elemental and unavoidable as the weather, yet deeply personal and touching.

Barua introduces novel extensions and imaginative fillings that push conventional metaphors into new realms, providing fresh perspectives on familiar themes. The motif of sweat, typically associated with labor or discomfort, is reinterpreted as a symbol of the intensity and fervor of lovemaking. By extending the metaphor of sweat to encompass both the physical exertion and the emotional fervor of intimate moments, he deepens the appreciation of love's physicality and emotional depth.

This layered metaphorical approach makes the poem a rich and deeply moving exploration of the textures and rhythms of intimate relationships.

In *Mamata's Letter*, the poet transforms conventional metaphorical expressions through various innovative techniques, layering familiar metaphors with depth and complexity. Rich in imagery, the poem captures themes of love, life, and memory, inviting us into a more profound experience of human emotions.

Barua begins by **extending** conventional metaphors, infusing them with new dimensions that add both emotional weight and nuance. For example, in the opening lines, the candle is mapped to the fragility of love, its flame vulnerable to life's uncertainties. While lighting a candle often evokes memories or rekindles feelings, Barua expands this metaphor by introducing the "breeze," representing the external challenges that threaten love's delicate warmth. The act of closing the window to protect this flame signifies the need to safeguard love from these disruptions. Here, Barua's extension emphasizes that love, though delicate, is sustained through intentional care, revealing love as something that can persist through effort and vigilance.

Through the **elaboration** of schemas, Barua brings out the complexities of love's influence on the speaker. Describing love as a "strange intoxication" that drives the speaker to madness reshapes the familiar trope of love as madness. The poet enriches this metaphor with a fresh intensity by portraying love as a potent force that not only disorients but enraptures, blending a loss of control with a euphoric pull. In expanding the metaphor with

the idea of “intoxication,” Barua suggests that love is profoundly consuming, inviting us to see love as a captivating force that blurs the boundary between reason and emotion.

Barua **questions** conventional metaphors, subtly reshaping their meanings to reflect life’s complexities. The timeless idea that LOVE IS ETERNAL is explored through the speaker's hope to reunite across rivers, suggesting a love that outlives physical separation. Yet, by juxtaposing love’s eternity with life’s fleeting nature, the poem probes the duality of eternal love posing it as both a source of strength and potential sorrow. This questioning adds a layer of depth, allowing us to consider whether enduring love is purely comforting or also a reminder of irrevocable loss.

The poem’s complex meaning is further enriched by Barua’s use of **composite** metaphors, where he skillfully intertwines LIFE IS A JOURNEY with LIFE IS A STORY. By referencing the "preface of our life" and the journey across rivers, Barua merges narrative and movement, presenting life as both a path and a personal narrative shaped by chapters and turning points. Through this combination, Barua suggests that life is a continuous act of creation, where each step taken and each story shared contributes to a collective journey filled with purpose and meaning.

Barua’s inventive approach to metaphors continues through **imaginative extensions** that reveal fresh perspectives on love. Describing love as a "flame" that can ignite passion in the speaker with a glance from the beloved, Barua expands this familiar image, mapping love’s effect to dry leaves catching fire. This transforms the idea of love as warmth into something more dynamic, evoking the intensity of desire as it sweeps through the soul. Similarly, the metaphor of "waves trembling in the sea of the mind" presents love as an emotional tempest, deepening the metaphor of love as fire by introducing its effect on the mind, evoking the unsettling yet exhilarating power of deep passion.

Without directly **questioning** traditional metaphors, Barua’s poem still offers an alternative viewpoint, acknowledging that love encompasses pain alongside joy. The poem subtly conveys love’s burdens by addressing loneliness and the weight of responsibility. The speaker’s feelings of isolation despite the presence of her child evoke the inner toll of unfulfilled love. In presenting love as a source of both happiness and hardship, Barua encourages us to move beyond idealized views of love, recognizing its capacity to uplift and wound.

Mamata's Letter is a masterclass in the use of poetic methods to elevate metaphorical language, offering a complex and layered exploration of love, memory, and identity.

In Hem Barua's evocative poem *Grandmother*, the depth and complexity of the metaphor LIFE IS A JOURNEY are significantly enhanced through sophisticated poetic techniques. Here's how Barua deepens this thematic exploration:

Barua **extends** the conventional metaphor of LIFE IS A JOURNEY by embedding it within the physical experiences of the grandmother's aging process. The journey through life is depicted as a path laden with environmental hardships, represented by the "scorching mid-day sun," "floods," and "winter cold." These natural elements symbolize the enduring trials and tribulations faced over a lifetime. By drawing this parallel, Barua broadens the metaphor and incorporates a tangible sense of the emotional and physical resilience required in the face of aging.

The poem further **elaborates** on the schema of LIFE IS A JOURNEY by introducing the poignant quest for the grandmother's "lost twenty years of youth and dreams." This exploration extends beyond mere reminiscence, depicting the past as something that can be actively lost, like a physical object, and mourned over. The imagery of the grandmother searching the ground for her lost years adds a layer of tragedy to the journey metaphor, suggesting that life's path is often strewn with irretrievable losses and overshadowed by what might have been. This approach not only adds emotional depth but also challenges the listener to think about the transient nature of life's most cherished moments.

Subtly **questioning** the conventional narrative that life's journey is goal-oriented and linear, the poem introduces a more reflective and meandering path where the destination is overshadowed by the introspection on past losses. Through the grandmother's character, Barua portrays a journey that prioritizes emotional introspection over arriving at a final destination, challenging us to reconsider the true value and impact of what is left behind versus what is achieved.

Barua employs **composite** metaphors, merging LIFE IS A JOURNEY with TIME IS A PHYSICAL OBJECT to create a varied narrative. The grandmother's endeavor to retrieve her "lost twenty years" portrays time as a tangible entity that can be misplaced or lost along life's route. This blending of metaphors enriches the narrative. It also emphasizes the fragility of memory and the elusive nature of time, which, once passed, becomes a precious commodity that cannot be recovered.

Through these poetic strategies, Barua enriches the metaphorical landscape of the poem and offers a poignant and layered exploration of the human condition.

In the compelling poem ***Darkness is Better Than Light***, the poet employs sophisticated poetic methods to enrich and reshape conventional metaphorical thinking.

The poet significantly **extends** the metaphor LIFE IS A BATTLE beyond the traditional notion of survival to encompass struggles for identity, legacy, and moral direction. This extension is illustrated through the use of diverse historical, mythological, and contemporary images, such as "living fossils" symbolizing the fight against the erosion of time and the "ashes of Hiroshima and Nagasaki" representing the catastrophic impacts of modern conflict. This broad application deepens the metaphor, portraying life as a complex, multifaceted struggle that spans both personal and collective spheres.

The poem intricately **elaborates** on the battle schema by infusing it with elements from various domains, including mythology with references like "Khandava's forest fires," and pivotal historical events such as "the pyramids of Hiroshima and Nagasaki." These references transform the traditional battle metaphor to also reflect cultural destruction and existential crises, prompting us to consider warfare not only in physical terms but as a psychological and ethical conundrum.

Questioning conventional metaphors, the poem contests the typical dichotomy of "light as good" and "darkness as evil." By proposing that "darkness is better than light," the poet reevaluates associations of light with clarity and truth, suggesting that darkness may instead offer solace, reflection, or a reprieve from life's relentless conflicts. This inversion stimulates a reconsideration of existence, where conventional values are overturned in favor of alternative, perhaps more introspective, understandings.

The poet crafts **composite** metaphors, intertwining LIFE IS A BATTLE with LEGACY IS DESTRUCTION. The merging of images like "ashes of Khandava's forest fires" with "pyramids of Hiroshima and Nagasaki" conjoins narratives of historical achievement and war's devastating effects. This fusion prompts a reflection on the dual nature of human endeavors, where ambition and legacy are inseparable from destruction, and raises critical questions about the true cost of progress.

The poem offers a critique of the glorification of violent historical legacies and proposes an alternative perspective where embracing darkness and renunciation could be more

beneficial than the pursuit of power and light. This questioning encourages a rethinking of the prevailing narrative that equates light with progress, proposing that perhaps a retreat into darkness might present a more viable, humane alternative for the future.

Hem Barua, renowned for his profound poetic expression, extensively uses **personification** to breathe life into abstract emotions and natural phenomena. Through personification, Barua transforms intangible experiences into relatable entities, enhancing our connection to emotional landscapes he paints.

In *Your Sweat-Soaked Face*, Barua vividly employs personification to depict intense emotional and physical experiences associated with love and intimacy. The clouds, described as "leaning against the sky," are personified as beings with intentions, mapping the overwhelming emotional buildup that releases like a torrential storm, symbolizing the uncontrollable nature of passion. Similarly, the rain is portrayed as nurturing, capable of bathing trees and drowning out all other sounds, including the birds' voices, emphasizing the immersive, all-encompassing nature of passionate moments where everything else fades into the background. The river is characterized as "forlorn," reflecting the solitude and introspection that accompany deep emotional states, acting as a silent observer, capturing and reflecting the physical manifestations of passion like a sweat-soaked face.

Mamata's Letter uses personification to articulate the emotional states of Mamata as she pens a letter to her deceased husband. The breeze outside is depicted as actively interacting with the candle, antagonistically. This symbolizes the external challenges that threaten to extinguish the fragile flame of memory and love. The representation of the breeze highlights the disruptions that life brings, which Mamata attempts to shut out by closing the window. Furthermore, intoxication is described as capable of "whirling" Mamata into madness, emphasizing the overwhelming, uncontrollable nature of love, likening it to a powerful external force. The morning is mapped with emotional qualities, described as "delicate" and "foggy," adding a tender quality to the scene, reflecting the emotional richness of significant personal moments marked by fragrant Sewali flowers near the gate. The advice from Mamata's father is personified as having a lasting influence, shaping her life long after it was given, reflecting the enduring impact of parental guidance.

The poem continues to use personification to depict complex relational dynamics. The moon is shown as beckoning, playing an active guiding role in the couple's journey. It also offers direction or blessing and enhancing the notion that the natural world actively

participates in human relationships. The gaze of Mamata's beloved is portrayed as a powerful force, capable of stirring deep emotional responses, emphasizing the significant impact of non-verbal communication in expressing and experiencing love. The act of commemorating the death anniversary of Mamata's father is treated as a participant in the family's ongoing narrative, marking time and memory in their collective lives.

Through these examples, Barua's use of personification animates both the natural environment and the emotional experiences, intertwining them to present a landscape where human feelings and natural elements are dynamically interconnected.

4.1.5. Hiren Bhattacharya

In *A Rose Tree*, the poet employs poetic processes to delve into the depths of love using rich imagery and deep metaphorical layers, particularly through the conceptual metaphor LOVE IS A FLAME.

Bhattacharya **extends** the conventional metaphor by introducing a glow worm that comes to rest in the speaker's heart, symbolizing love as a gentle, yet illuminating force in the darkness. This depiction enhances the traditional image of love as a flame but also softens it, suggesting that love provides a quiet, comforting light within. The poet enriches this metaphor through the interplay of stars and fireflies within the speaker's bloodstream, mapping how love permeates every aspect of one's being, energizing and invigorating it with a cosmic vibrancy that ties the personal to the universal.

The imagery of stars communicating across roses introduces an **elaborate** schema where love is beyond its internal flame to connect with the natural and celestial, suggesting a universal interconnection by the threads of love. This portrayal extends love's domain from the internal to the infinite, making it a force that transforms the individual and aligns them with the universe's rhythm. Bhattacharya creatively merges these elements, positioning a lone star blooming in the sky when the speaker thinks of their beloved. A **composite** metaphor that beautifully marries the growth associated with roses and the enduring luminance of stars, thus depicting love as both nurturing and eternal.

Bhattacharya introduces imaginative elements that expand upon traditional metaphors. The poet asks, "Who planted a rose in my heart?" This **novel extension** uses the image of a growing rose to suggest love as something actively cultivated within the heart, requiring nourishment and care, much like a flame needs oxygen to burn. This shifts the perception

of love from a spontaneously ignited flame to a carefully tended growth that matures and flourishes over time.

The poem subtly **questions** and offers an alternative to conventional fiery metaphors. By suggesting love as a fragrance enriching the blood, indicating that love's influence is not merely fiery and overwhelming but also subtle and enriching, it permeates the lover's with a sweetness that is felt rather than seen.

In the poem *She*, the poet skillfully enhances the depiction of love through the metaphor LOVE IS A PLANT using various poetic techniques to explore this concept.

Bhattacharya **extends** the conventional metaphor by weaving in the natural characteristics of plants, such as blooming, swaying, and emitting fragrance, each element unfolding different facets of love's nurturing and healing capacities. This exploration enriches our understanding of love as a living force that not only grows but also renews and heals, mirroring a plant's life cycle.

Bhattacharya **elaborates** on the schema of LOVE IS A PLANT by mapping it with sensory experiences and nurturing actions. He fills the metaphor with imagery such as "the fragrance of flowers" and the transformation of kisses into "red roses." This detailing adds depth by depicting specific elements that evoke natural beauty and caregiving, where a touch leaves behind a fragrance and a kiss manifest as roses, emphasizing the comforting, healing, and transformative qualities of love.

The poet introduces **novel extensions** and **imaginative filling** to the metaphor, turning wounds into blooming roses. This symbolically enhances the metaphor's conceptual space with themes of healing and resilience. Phrases like "one, two, some seven red roses" illustrate love's capacity to beautify and renew, pushing beyond the typical portrayals of love as mere affection. This imaginative use expands the understanding of love as a transformative force that nurtures growth, even from places of pain, akin to a well-tended garden that turns challenges and wounds into beauty.

In *Another Spring*, the poet adeptly uses various methods to deepen and complicate the conventional metaphor LOVE IS SORROW, intertwining it with the rhythms of nature and human emotion.

Bhattacharya **extends** this metaphor beyond its typical boundaries, linking it to the cyclicity of seasons, particularly the ephemeral nature of spring. He portrays love as

transient sorrow and enduring, cyclical presence woven into the fabric of life. This is captured in vivid imagery, such as “the strange light from a bird’s wings” and “writing a name on the sands of life,” which suggest both the beauty and the inherent fragility of love.

Bhattacharya **elaborates** on the sorrow schema within love, incorporating visceral elements that enrich our understanding of love’s emotional depth. He uses the metaphor of “a sharpened weapon” coursing through the nerves to express the dual nature of love—its capacity to comfort and to wound. This elaboration uses potent imagery like the “throbbing heart” and the “rhythm of death” to intensify the depiction of sorrow as an integral part of love’s experience.

The poet composes **composite** metaphors, merging concepts of life cycles, love as sorrow, and the impermanence of time into a cohesive narrative. Through examples such as the fading of spring and the ephemeral act of inscribing a beloved’s name in sand, Bhattacharya explains the transient yet impactful nature of love. These metaphors collectively highlight the fleeting beauty of love and its profound emotional resonance, linking love’s vibrancy with its susceptibility to loss.

Bhattacharya innovates with **novel extensions** and **imaginative filling** by embedding sorrow in everyday experiences, such as breathing and the continual search for “words, color, and light.” This approach expands the metaphor and suggests that sorrow, though subtle, is a pervasive and enriching aspect of life, enhancing the quest for meaning and expression within love.

The poem **questions** and critiques the traditional portrayal of love as solely joyous. Using the onset of spring, a time typically associated with renewal and happiness, to evoke feelings of anxiety and melancholy, Bhattacharya challenges the simplistic interpretation of love as purely positive. He proposes that love, like spring, brings both rejuvenation and profound unease. This helps us to contemplate the complex and sometimes contradictory nature of love.

In the poem ***Feasting***, the poet masterfully uses various methods to delve deeper into the metaphors of love and personal struggle, thereby enhancing the richness of his poetic expression.

Bhattacharya **extends** the conventional metaphor LOVE IS A DRIVING FORCE, portraying it as something that soothes and heals the heart. For instance, he describes love as a force

that "removes the covers to soothe the heart," suggesting that love compels individuals to confront and heal from their vulnerabilities. This extension of the metaphor explores the transformative power of love, emphasizing its dual role in exposing hidden truths and providing comfort.

Further **elaborating** on the schema of love, Bhattacharya incorporates elements of vulnerability and the exposure of one's true self. He writes of the poet having nothing but

one lone shirt

that too, is giving at the seams,

which symbolizes the poet's material and emotional bareness. This expansion of the metaphor sheds light on the depth of authenticity and emotional richness that true love demands, redefining love as a positive force, that requires an embrace of one's vulnerabilities.

The poet combines metaphors of love with personal struggle using **composite** metaphors. He illustrates love as a force that both challenges and nurtures, a process that involves unveiling and healing simultaneously. This composite metaphor explains the varied impact of love on an individual's identity and resilience, portraying it as both propelling and comforting.

Bhattacharya introduces **novel elements** to these conventional metaphors, pushing them into new territories. The image of a fraying shirt represents personal vulnerability and suggests that love's influence might not lead to material wealth but instead emphasizes the importance of emotional depth and resilience. This novel extension of the metaphor invites readers to view love as a test of true character, revealing one's essence beyond material success.

In the poem ***In My Veins***, the poet intricately employs advanced metaphorical techniques to deepen the conceptual metaphor LOVE IS A PHYSICAL FORCE.

Bhattacharya **extends** the conventional metaphor of love as a force of nature by highlighting its speed, intensity, and unpredictability, akin to lightning and storm clouds. For instance, he writes,

*Clouds roared last night,
Down my veins
Rolled ... Clouds of summer end
With the speed of lightning.*

This depiction emphasizes love's overwhelming power and its transformative capacity to move rapidly filling one's being, akin to how storm clouds dominate the sky.

Further **elaborating** on this schema, Bhattacharya incorporates imagery that suggests love's ability to penetrate and reveal hidden emotions. He questions,

*What deep darkness of virgin hair
Kept rose-hued blood under cover?*

Here, love is seen as a force that challenges barriers, such as virgin hair, to uncover and bring forth the "rose-hued blood", a metaphor for deep, vibrant, yet hidden emotions. This elaboration portrays love as a force impacting the surface and one that probes deeply, revealing truths hidden beneath exteriors.

The poet also utilizes the technique of **recurrence** to reinforce the impact of his metaphors, particularly the persistent and pervasive nature of love. By repeating images like

*Clouds roared last night
In my veins clouds of summer end,*

Bhattacharya emphasizes love's enduring presence and its continuous influence on the speaker's emotional state, mirroring the cyclical and unending patterns of nature.

Bhattacharya crafts a **composite** metaphor by merging various elements roaring clouds, coursing veins, the season's end, and lightning's speed. This combination portrays love as a multifaceted force, encompassing both the ferocity of a storm and the rapidity of lightning. Hence, this offers a dynamic and layered understanding of love.

In ***Longing for Sunshine***, the poet artfully deepens the conceptual metaphor LOVE IS DIVINITY through a series of advanced metaphorical techniques that elevate love from an emotional connection to a sacred and heavenly experience.

Bhattacharya **extends** this conventional metaphor by infusing it with divine qualities, exemplified when he describes the beloved's smile as radiant, mapping it to the sun that illuminates the cosmos,

*Smiling golden in your soft lips.
As if, the sun is coursing down
The sleep of a thousand stars.*

This imagery elevates love to a higher, spiritual plane. This suggests that love, like divine light, has the power to transform and illuminate the universe.

Further **elaborating** on the divine schema of love, Bhattacharya incorporates celestial and radiant imagery to align love with the most profound forms of spiritual and cosmic power. He connects love to the imagery of a harvest and a golden smile in a night filled with vigil. We can say love is a divine blessing anticipated with reverence and joy,

*In this night of vigil
I am dreaming of the harvest
Smiling golden in your soft lips.*

This elaboration enhances the metaphor, portraying love as a spiritual event that fulfills and sustains, akin to a bountiful harvest under divine providence.

The poet composes **composite** metaphors by blending elements of the celestial (sun, stars) with spiritual symbols (harvest, vigil), creating a multifaceted divine experience of love,

*As if, the sun is coursing down
The sleep of a thousand stars.*

This layered metaphor merges the life-giving energy of the sun with the destiny-imbued stars. It portrays love as a powerful force that influences and intertwines with the cosmic and spiritual realms, illustrating its vast, transformative power.

Bhattacharya introduces **novel and imaginative extensions** to these metaphors, such as the sun interacting with sleeping stars, which convey the transformative and divine nature of love. This innovative portrayal suggests that love, like the sun, a symbol of divinity, has the power to awaken and energize even the most distant and dormant aspects of the universe,

*As if, the sun is coursing down
The sleep of a thousand stars.*

This depiction enriches the metaphor and view love as a divine force capable of reinvigorating and illuminating the cosmos.

Hiren Bhattacharya's poetry is rich in **personification**; a technique he employs to bridge the gap between the inner world and the vivid natural and metaphysical imagery within

his verses. By attributing human qualities to abstract ideas, natural elements, and emotions, Bhattacharya enhances the emotional depth and reach of his poetry, making the themes of love, sorrow, and the beauty of nature more relatable and palpable.

In poems like *A Day in Spring*, Bhattacharya personifies nature, often reflecting the speaker's internal emotional states, thus serving as a mirror to feelings of love, loss, or longing. For instance, he describes the wind as if it were a sentient being

*The wind came through your bedroom and sat by me
Resting its head on my shoulders, caressing my back with its fingers.*

This intimate depiction of the wind as a comforting presence, capable of sitting and caressing, transforms it from a natural force to a tender companion, revealing the emotional need for connection and solace.

In *Flowers of a Sad Night*, Bhattacharya personifies emotions directly, treating them as entities that actively interact with or impact the speaker.

*The gateway to my heart
Weighs down
With flowers.*

This imagery personifies the heart's "gateway" as something that can experience the physical burden of weight, suggesting that love and longing, symbolized by flowers, are overwhelming forces that weigh heavily on the heart. This portrayal emphasizes the emotional weight of love and its dual nature, capable of providing joy yet being emotionally taxing.

Moreover, celestial bodies often play a significant role in Bhattacharya's poetry, serving as reflectors of human emotions. In *Longing for Sunshine*, he writes:

*As if, the sun is coursing down
The sleep of a thousand stars,*

giving the sun and stars human-like qualities, suggesting that love has the power to awaken and energize even the most distant parts of the universe. This use of personification adds a cosmic dimension to his poetry, suggesting that the universe itself participates in human emotions, framing love as a transformative force that bridges the cosmic and the personal.

Bhattacharya explores the complexity of love and pain by attributing human-like attributes to light and darkness. In *In My Veins*, he personifies clouds as active, emotional forces:

*Clouds roared last night,
Down my veins
Rolled...Clouds of summer end
With the speed of lightning.*

This depiction of clouds as roaring and rolling through the veins conveys love as an overwhelming, transformative force, highlighting its unpredictability and intensity.

In *She*, love itself is treated as a nearly living entity that acts upon the speaker, portrayed as a force that “removes covers ...to soothe the heart,” suggesting that love exposes vulnerabilities, also comforts and heals. This treatment of love as an active, caring presence accentuates its nurturing and restorative aspects, portraying it as a source of emotional resilience and healing.

In his exploration of sorrow, Bhattacharya often brings pain to life as an enduring, active force. In *Are You Happy?* he personifies a rose capable of bleeding and questioning,

*A rose dripping blood
Asked of the dry thorn in secret
Are you happy?*

This dynamic portrayal of pain as a communicative force emphasizes the introspective nature of love and sorrow, framing them as essential, interacting components of the human experience.

Through these varied uses of personification, Bhattacharya creates a poetic world where natural elements, emotions, and abstract concepts are mapped with life, to feel these emotions as tangible entities.

4.1.6. Jyoti Prasad Agarwala

In the poem *I'll Be Loving You Always*, the poet uses various advanced poetic techniques to enrich and expand the conventional metaphorical understanding of love as an everlasting force.

Agarwala **extends** the typical metaphor of enduring love by highlighting its infinite aspects. The poem revisits the well-known theme of love's longevity, pushing this concept further by emphasizing the endless nature of true love. This is illustrated through the persistent repetition of the word "always" in lines like:

*I'll be loving you always
With a love that's true always.*

Such repetition stresses that love persists beyond ordinary temporal measures, positioning love as a constant presence.

Agarwala enriches the poem by **elaborating** on the schema of time and eternity. He explicitly contrasts finite measures of time, such as hours, days, and years, with the concept of "always," which serves to challenge and expand the perception of temporal love.

*Not for just an hour
Not for just a day
Not for just a year
But always*

He writes, dismissing these limited time frames in favor of an everlasting duration. This technique encourages to consider love as existing outside conventional temporal boundaries, suggesting an eternal continuity.

Although the poem primarily celebrates the unending nature of love, it subtly questions common perceptions that love might diminish over time, reinforcing the idea of its perpetual endurance. This critique is woven through acknowledgments of life's imperfections, as reflected in the lines,

*Days may not be fair always
That's when I'll be there always.*

Here, Agarwala acknowledges that while life may bring challenges, true love remains steadfast and unchanging, providing a counterpoint to the notion that love is merely circumstantial.

In ***Oh friend, my beloved will come***, the poet deftly employs a variety of poetic techniques to deepen and expand upon traditional metaphorical concepts of love, bringing together imagery that captures love's ethereal and enduring qualities.

One way the poet **extends** conventional metaphors is by mapping love to celestial and natural elements, such as stars and breezes, suggesting love's pervasive and influential presence.

*Dreaming of a smile,
In dreams, whispers of love*

These lines map love to a distant star, enhancing the usual portrayal of love as guiding and illuminating, thus deepening its association with constancy and guidance, akin to a star's role in navigating the night.

The poem **elaborates** on the schema of love by detailing the harmonious interaction between the lover and natural elements, portraying love as a force that unites and harmonizes with nature.

*The spring breeze caresses her,
Touching and passing by*

Here the poet metaphorically explores love's integration with the natural world, suggesting a seamless, intrinsic connection that enhances our understanding of love as a unifying force.

The poet creates **composite** metaphors, merging images of love as both a guiding star and an igniting spark. This combination captures the dual nature of love as both a steady, guiding presence and a sudden, transformative force, enriching the reader's perception of love's dynamic impact.

Innovative extensions bring fresh perspectives to traditional views of love, as seen when the poet introduces moonlight and dew as symbols of the beloved's arrival, extending love's metaphorical realm into the celestial and the natural.

*With the radiant moonlight,
Its beams glistening,
On the leaves of the trees*

This enhances the imagery of love and infuses it with connotations of purity and renewal, thereby broadening the conventional metaphor to embrace subtlety and anticipation.

The poem questions the narrow interpretations of love by presenting it as a profound, spiritual connection that is beyond simple emotional or physical bonds. By employing metaphors such as LOVE IS A STAR and considering LOVE IS UNITY, the poem invites a reconsideration of love as a complex, multidimensional experience that encompasses both the cosmos and the natural world.

In *My Golden Champa Blooms*, the poet uses various poetic techniques to deepen and transform the conventional metaphors about love, portraying it as a vibrant, living entity.

The poet **extends** the traditional metaphor of LOVE IS BEAUTIFUL, nurturing presence by mapping it to a flourishing garden. This is illustrated with the champa flower blossoming in the "golden dawn," surrounded by other flowers like the Seuti and Malati. Such imagery emphasizes the beauty and nurturing aspect of love and need for the right conditions to

flourish, echoing the way a garden thrives under attentive care and a conducive environment.

The poem **elaborates** on the garden schema by incorporating detailed interactions with butterflies, birds, and other natural elements.

*Golden butterflies,
Silver butterflies,
Hover and glitter around my
Golden champa in full bloom*

This adds layers to the depiction of love as a garden, suggesting it is a dynamic, interactive space where various elements of nature converge in harmony and beauty. This detailed portrayal helps to convey the complexity and richness of love, highlighting its ability to bring joy and vibrancy.

The poem crafts a **composite** metaphor that merges the imagery of the garden with celebratory elements. The champa's fragrance is mapped to a garland, and its colors to the dance of the Revati, creating a festive atmosphere that celebrates love's expressive and joyful qualities. This blend of growth and celebration in the metaphor suggests that love is not only nurturing and beautiful but also a cause for joy and expression.

Novel extensions are also introduced, such as the wildflowers and birds singing "In enchanting tunes," which push the garden metaphor into new territories. These elements suggest that love encompasses both the cultivated and the wild, the planned and the spontaneous, enriching the conventional view of love as a cultivated emotion to include its wild, natural aspects.

While the poem doesn't overtly critique traditional metaphors of love, it subtly offers an alternative by portraying love as an ecosystem, a holistic, vibrant entity that interacts with and enhances life. This perspective shifts the view from conventional, static metaphors to see love as something alive, evolving, and interconnected with the world around it.

In ***My friend, in desperate longing***, the poet employs several methods to deepen and enrich the metaphorical representation of love. It elevates it beyond conventional expressions to portray it as a complex, enchanting force that profoundly impacts the emotional and physical realms.

The poem **extends** conventional metaphors, such as portraying love as a dream, an immersive experience that captivates and overwhelms the speaker.

*In dreams, whispers of love
Enchant her, making her swoon*

This line enhances the typical metaphor of love as a dream by depicting it as an enchanting force that physically affects the speaker. It adds a layer of intensity to the experience of love.

The poem **elaborates** on the schema of love by infusing it with sensory details that include touch, sound, and movement, thereby expanding the reader's perception of love from emotional state to a dynamic interaction with tangible elements of the world.

*The spring breeze caresses her,
Touching and passing by*

Here the gentle touch of the breeze personifies love as a physical sensation, enriching the metaphorical framework by depicting love as an active, sensory presence.

The poet constructs **composite** metaphors that intertwine love's ethereal and tangible aspects. The merging of concepts, where love is both a dream and a potent, enchanting force, offers a nuanced portrayal. This captures love's multifaceted influence on the individual, both spiritually and physically. The synthesis is conveyed through the portrayal of love as an encompassing force that can cause physical reactions such as swooning, illustrating the profound impact of love on the individual's entire being.

Novel extensions and **imaginative filling** further enrich the poem's metaphoric landscape, extending conventional ideas of love into the realms of the magical and mystical. The depiction of love's whispers as enchanting forces introduces an element of the supernatural. This suggests love's power beyond ordinary experiences and influence in magical ways.

The poem subtly **questions** the traditional, simplistic metaphors of love that focus solely on its joyous aspects by presenting it as a force that brings unrest and disturbance.

*The touch of kisses' delight,
Leaves her restless,
Her body, without peace*

Here love is portrayed as a tumultuous force capable of disrupting inner peace. This offers an alternative perspective that acknowledges the complex, troubling effects of deep emotional connections.

In the poem ***By the Banks of Luit***, the poet utilizes a variety of poetic techniques to elevate the conventional metaphor of LIFE IS A BATTLE into a deeply emotive and complex portrayal of youthful resistance, sacrifice, and perseverance.

Through the **extension** of conventional metaphors, the poet transforms the familiar idea of life's challenges into a vivid tableau of battle. This explores qualities such as fearlessness, sacrifice, honor, and defiance against tyranny. The depiction of young freedom fighters who advance fearlessly, ready to embrace death for a noble cause, intensifies the metaphor.

*We advance,
With necks stretched out,
Ready to make the ultimate sacrifice*

These lines delve into the imagery of soldiers in battle, heightening the metaphor to emphasize the profound commitment and bravery required in their fight.

The poem **elaborates** the schema of battle by bringing in emotional and physical elements, such as the heartache of abandonment and the scars of disgrace, thus deepening the metaphor by portraying both the personal and collective struggles of the youth.

*In the heartache,
Of abandonment,
Mother, your sons,
Left with only the scars of disgrace*

Here the battle schema is mapped with emotional pain and personal sacrifice, showcasing how the battle is not only external but also internal, involving profound emotional wounds.

The poet crafts **composite** metaphors by melding the metaphor of LIFE IS A BATTLE with other related metaphors, such as LIFE IS A JOURNEY OF HONOUR AND DISGRACE. This layering of metaphors portrays life as both a battlefield and a journey, where the youth navigate between courage and shame, victory and defeat.

*Though countless cowards endured,
We shall not bear the shame*

These lines combine the metaphor of battle with the idea of a moral journey, where enduring cowardice leads to shame, while bravery leads to honor.

The poem offers a question of conventional views of life as a passive existence and presents an alternative perspective where life is an active, confrontational battle. This is captured in the defiant statement, "We have not bowed down," which challenges the notion of accepting defeat or submission. This portrays life as a continuous struggle for dignity and freedom.

Moreover, **novel extensions** and **imaginative fillings** introduce new elements to the conventional metaphor, depicting the battle as a moral and emotional struggle. This is highlighted through the inclusion of elements such as the priest faltering and fainting in terror, which extend the battle metaphor to encompass moral and spiritual challenges.

In *Poet*, the exploration of the delicate balance between imagination and reality is articulated through the conceptual metaphor LIFE IS A DREAM.

Agarwala **extends** the traditional metaphor LIFE IS A DREAM, commonly used to describe life's fleeting and imaginative qualities, by introducing a richer meaning that delve into the interplay between dreaming and reality. For instance, the line "Flying amidst the white clouds of dreams" expands the metaphor, portraying life not as a singular dream but as a continuous journey through varying dreams or creative thoughts. Thereby it enhances the metaphor's depth and depicting life as an ongoing interaction between imagination and reality.

The poem **elaborates** the schema of LIFE IS A DREAM by weaving in detailed imagery and unexpected elements, such as a butterfly fluttering from one experience to another. This symbolizes the transient yet beautiful nature of our imaginative experiences within the tangible aspects of life. The imagery "Like a butterfly in the golden hues of dawn and dusk" adds layers to the dream metaphor, mapping it to the natural world, which makes the abstract concept more tangible and relatable.

Agarwala merges the metaphor LIFE IS A DREAM with other metaphors like LIFE IS A JOURNEY or a balancing act between imagination and reality. This fusion creates a complex understanding of life, where various facets of existence are intricately connected. The **composite** metaphor is evident in the reflection,

*Not wishing to forget
The harshness of reality,*

emphasizing the tension between the desire to remain in a dreamlike state and the necessity to confront life's practical demands.

The poet **questions** the conventional metaphor of LIFE IS A DREAM by highlighting the limitations of dreaming and the essential nature of grounding oneself in reality. This questioning is articulated through lines such as

*Not wanting to be lost,
In the enchantment of dreamlike fantasies,*

urging the us to contemplate the dangers of becoming too detached from the practical world.

Agarwala introduces **novel extensions** to the metaphor by incorporating elemental imagery such as earth and water, which symbolize stability and life-sustaining forces, providing a counterbalance to the ethereal aspects of dreams. The inclusion of "Leaving behind the earth and water" suggests a departure from solely dream-focused living, advocating for a balanced existence that values both imagination and tangible reality.

Jyoti Prasad Agarwala, celebrated in Assamese literature, deftly employs **personification** to bring depth to his poetry, transforming emotions, nature, and abstract concepts into relatable, human-like entities.

In ***I'll Be Loving You Always***, Agarwala brings love to life, portraying it as a constant companion.

*I'll be loving you always
With a love that's true always
.....
When the things you've planned
Need a helping hand
I will understand always*

These lines personify love as ever-present and active, capable of offering help and understanding much like a steadfast friend. This portrayal enriches the poem by showing love as an enduring, supportive presence in one's life.

By the Banks of Luit showcases Agarwala's talent for giving voice to abstract ideals such as courage and sacrifice. The poem personifies fear, freedom, and sacrifice as palpable forces in the struggle against oppression, making the abstract struggle of resistance emotionally tangible.

We have no fear of death

.....

For the noble cause of freedom,

We defy the tyrant's might

These lines highlight these concepts as active participants in the narrative, enhancing their impact and relatability.

In *Oh Friend, My Beloved Will Come*, nature itself mirrors the speaker's anticipation and emotions through personification. The moonlight that "glistens on the leaves of the trees" and the friend's eyes that "sparkle like dew" are mapped with human qualities that intensify the atmosphere of longing and expectation. This poetic technique transforms the setting into a participant in the narrative, echoing the speaker's emotions and enhancing the thematic depth of the poem.

My Golden Champa Blooms is another example where Agarwala personifies the Champa flower and the elements around it, such as butterflies that "hover and glitter," lending them qualities that reflect the beauty and vibrancy of life and love. The repeated personification of the Champa flower is actively blooming in response to the speaker's emotions. This ties the natural world closely to human feelings, enriching the symbolic representation of growth and emotional flourishing.

In *Poet*, the internal conflict between the imaginative world of dreams and the stark reality of life is portrayed through the personification of dreams, reality, and fantasies. Dreams are described as realms where one can "fly amidst the white clouds," while reality is acknowledged through its "harshness" that cannot be ignored. This use of personification illustrates the poet's struggle to balance creativity with the practical demands of life.

Agarwala's use of personification enhances the aesthetic and emotional depth of his poetry. By animating emotions, nature, and abstract concepts, these elements are seen as actors in the drama of life, deepening our engagement with his poetic world.

4.1.7. Nabakanta Baruah

In the poem *Tete-A-Tete*, Nabakanta Baruah employs various poetic techniques to deepen the conceptual metaphor LOVE IS ETERNAL exploring the enduring nature of love that cut across verbal communication and physical presence.

The metaphor LOVE IS ETERNAL is traditionally used to denote the unending aspect of love. Agarwala expands this notion by illustrating love's persistence through silent companionship and the metaphysical connection between the living and the departed.

The poem **extends** the conventional metaphor by depicting scenes of shared silence that are laden with meaning, such as in the lines

*Ah, it is pleasant
We are sitting, simply sitting
Sitting silently.*

Here, love endures through the profound presence and mutual understanding in silence. This suggest that love's essence transcends the physical dimensions of existence.

Baruah **elaborates** on the eternal love schema by bringing in elements like the selective touch of sunlight, which lands on one partner but not on the other, as described:

*The sun above is throwing little pebbles of its rays
Through the leaves of the tree,
They are falling on your nose, lips, and arms
Not on mine.*

This imagery deepens the metaphor and captures the asymmetry of physical existence versus enduring spiritual connection. It enriches love's ability to persist in different realms.

*We are sitting, sitting —
And we have had our talk*

By portraying the couple enjoying a moment of connection without spoken words the poem **questions** the conventional necessity for verbal expression in love. This suggest that true understanding can exist beyond spoken language, offering an alternative view of how love manifests and is perceived.

Nabakanta Baruah crafts a **composite** metaphor by blending elements of eternal love with symbols of light and the quiet environment. This is seen in the depiction of sunlight filtering through leaves. The fusion portrays love as a gentle yet persistent force that, like sunlight, quietly influences and beautifies life, enriching the portrayal of love as a complex and varied experience.

The poem also ventures into **novel territory** by exploring the internal dialogues and silent yearnings of the speaker, who reflects on past conversations and the ache of unspoken words:

*Last night I talked with me
Of too many this and that—
I was in an anguish to tell.*

This innovative extension of the metaphor delves into the internal struggles of maintaining a connection with a lost loved one. This highlights the enduring impact of love beyond the physical separation.

In *The First Code of Life*, poetic techniques are employed to elevate the conventional metaphor LIFE IS A BATTLE into a profound exploration of violence, moral struggle, and ethical transformation.

The poem **extends** the traditional metaphor LIFE IS A BATTLE by introducing specific, poignant imagery that underscores the moral and emotional sacrifices demanded by societal expectations.

*Offerings to the mother have been washed
With brother's blood*

Barua illustrates how societal demands often result in moral and emotional sacrifices. This extension of the metaphor enriches its complexity, showing that battles are fought not just with weapons but within the realms of values and human relationships.

Further **elaborating** on this theme, Barua incorporates elements typically unassociated with physical combat, such as words, repentance, and purification.

I am a poet, my shelter made of only words

He positions language as both the weapon and the shield in the moral and ethical battles of life. This expands the battle schema, emphasizing the power of words to navigate complex moral landscapes.

The poem also **questions** traditional notions of conflict resolution, invoking the historical figure Ashoka, who renounced violence.

*Purify yourselves. Not with the split incantations
But with the stable unity of
Thought, Love and Sweat*

Barua challenges the effectiveness of violence and ritualistic actions, advocating for unity and constructive efforts as means to true purification and conflict resolution.

Barua introduces unsettling imagery to extend the metaphor further, with lines such as

*From which originate rivers of blood
Of the confused poor.*

These **novel extensions** provide a stark visualization of the devastating consequences of ethical battles, emphasizing how abstract conflicts impact society's most vulnerable.

The poem weaves **composite** metaphors, blending themes of battle with purification, repentance, and moral transformation. This is illustrated in passages like

*Ye my people, the incarnations of the Great Ashoka,
With your tears of repentance
Have your hands washed of
The stains of your brother's blood.*

Here, the imagery of battle melds with themes of cleansing and moral justice, suggesting a pathway from conflict to ethical clarity and redemption.

In *Sketches*, the poet employs several poetic methods to transcend conventional metaphorical thinking. This enriches the poem's themes of love, loss, and the passage of life with deeper, more complex meanings.

Barua **extends** the conventional metaphor of LOVE IS A JOURNEY by incorporating a journey on the Ganges that symbolizes the shared life between the poet and his deceased wife. This journey is a metaphorical navigation through shared experiences, memories, and the sacredness of their relationship.

*Once we went aboating
On the Ganges...*

These lines deepen the metaphor by suggesting that their love encompasses both the physical and spiritual realms, moving through sacred and emotional landscapes.

The poet **elaborates** on existing schemas by infusing them with unexpected elements that reshape their meanings. In *Sketches*, the schema of "Time" is populated with the daily pressures and distractions, illustrated when Barua describes,

*I sip in a problem with every sip of tea
I inhale a problem with every puff at my cigarette.*

These lines transform mundane activities into symbols of the burdens that encroach upon the time that could be devoted to nurturing relationships. This redefine how time interacts with personal connections.

Barua composes **composite** metaphors to portray a multifaceted view of love. By blending metaphors like LOVE IS LIGHT and LOVE IS SILENCE, he crafts a layered understanding of love, as an illuminating force and a profound, quiet presence.

The sun above is throwing little pebbles of its rays

Through the leaves of the tree...

This enriches the portrayal of love as both revealing and transcendent, existing quietly in moments of shared connection.

Barua introduces **novel extensions** to traditional metaphors, pushing them into new realms that fill conceptual gaps in innovative ways. For example, the portrayal of shared silence as a form of communication extends the metaphor LOVE IS A SILENCE. This illustrates that love can flourish in the mere act of being together, without the need for words:

We are sitting, simply sitting

Sitting silently.

This suggests that love's depth is found in the comfort and completeness of shared silence, indicating an eternal, quiet force that persists even without direct communication.

Barua questions conventional metaphors by challenging the notion that love must be constantly expressed or verbalized. He offers an alternative view where true love is found in quiet understanding and shared moments, even without words, as captured in "We have had our talk". After a period of silence, meaningful communication can occur beyond verbal exchanges.

In *Measurements*, the poet transforms everyday metaphors into a profound exploration of human existence, employing various poetic techniques to deepen the readers' understanding of life's complexities.

The poem begins with the line "Let's go to the tailor's; to get measured," a phrase that on the surface suggests a simple fitting of clothes. However, Barua **extends** this metaphor to symbolize a comprehensive evaluation of one's life, integrating internal and metaphysical aspects. This broadening of the metaphor invites us to consider the diverse ways we measure and assess our lives beyond mere physical appearances.

Barua enhances the metaphor by incorporating elements traditionally considered immeasurable, such as emotions and abstract concepts like affections and hormones. For instance, the request to "Give measurements of hormones and affections" challenges to

think about the quantification of the intangible, redefining how we understand the scope and impact of our emotional and biochemical states. This **elaboration** of the measurement schema provokes thought about the metaphorical implications of evaluating these non-tangible facets of existence.

Barua **questions** the efficacy of traditional metaphors in capturing the full scope of human life. Through the rhetorical question, "When will someone stitch the garment to fit man?" he expresses skepticism about the possibility of ever achieving a perfect fit or complete understanding of life through mere measurements. This critique addresses the modern obsession with quantifying every aspect of existence and the limitations of such an approach.

The poem brings together multiple metaphors, including LIFE IS A JOURNEY, LIFE IS A RACE and LIFE IS A MACHINE, to craft a **composite** picture of modern life marked by mechanization, relentless pursuit, and existential questioning.

We can only give measurements.

We can only take reckonings

These phrases highlight the ongoing struggle to make sense of life through endless quantifications, suggesting that the true essence of living might elude such attempts.

Barua innovatively extends the measurement metaphor to life itself, challenging the audience with the notion of measuring the unmeasurable, such as the soul or the sum total of one's life. This **novel extension** pushes the boundaries of the metaphor, to confront the absurdity and inherent limitations of trying to quantify life's profound and multifaceted nature.

Nabakanta Barua, a revered poet from Assam, is remembered for his intricate use of **personification** in poetry, transforming abstract concepts and inanimate objects into living, breathing entities.

In *Tete-A-Tete*, personification is utilized to explore profound themes of love and eternal connection. The Sun in this poem is portrayed as playfully throwing its rays like pebbles, selectively touching the poet's beloved but not the poet, indicating his ethereal presence post-death. This personification emphasizes the separation between the physical and spiritual realms. It also enriches the theme of an enduring love that goes beyond the physical world. Silence, is depicted as an active presence, facilitating a deep, unspoken

communion between the poet and his beloved, suggesting that their connection is above words, resonating through the quiet moments they share.

The First Code of Life sees Barua employing personification to critique social norms and moral conflicts. Here, "mother earth" is depicted as demanding sacrifices, implicating her in the societal and religious acts that justify violence in her name. This personification criticizes these justifications, highlighting the moral ambiguities of such actions. Similarly, the Sun is portrayed as deliberately preparing a sliver of hope amid despair. This suggests an intentional force working against the darkness, bringing light and optimism even in grim times.

In *Sketches*, Barua brings the natural world to life to underscore themes of memory and transience. The winter moon rises over a cemetery, personified as a somber observer of the dead, its pale light casting long shadows and emphasizing the cold finality of death. This personification deepens the poem's contemplation on mortality and the fleeting nature of human life. This contrasts the enduring, cyclical nature of the natural world with the ephemeral existence of humans.

The Gloom utilizes personification to navigate the landscapes of despair and hope. Mysterious forces darken a lake as if pouring ink into its waters, turning natural beauty into a symbol of despair. Streetlights, rather than illuminating, emit darkness, enhancing the feeling of an inverted world where despair has overwhelmed normalcy. Yet, the Sun's careful preparation of a speck of light personifies hope as a deliberate counterforce to darkness. This suggests that recovery and clarity are slowly cultivated, even in the depths of despair.

Through these examples, Barua's use of personification serves as a stylistic device of his poetry. By endowing emotions, natural elements, and even abstract concepts with human attributes, he creates an interactive world where abstract notions become actors in their own narratives, engaging the reader's imagination and empathy.

4.1.8. Nirmal Prabha Bordoloi

In the poem *In Your Love*, the poet utilizes a variety of methods to enhance the conventional metaphorical thinking, offering a profound exploration of love through the conceptual metaphor LOVE IS WATER.

Bordoloi **extends** the traditional metaphor of love, mapping it to the fluid, nourishing, and transformative qualities of water. For instance, love is described as "gentle waves" that "stroke the shore of my being," deepening the metaphor to highlight love's soothing, persistent nature. This extension contemplates love's influence on the soul, making the metaphor more intricate and encompassing.

The poem **elaborates** the schema of love by bringing in unexpected natural imagery, such as a bud blossoming into a flower or the secretive laughter of spring. These images broaden the metaphor of LOVE IS WATER by mapping it with the nurturing and life-giving traits of nature. The water metaphor extends beyond mere fluidity to include its vital role in growth and renewal, as illustrated by the blossoming of flowers.

Bordoloi blends various natural elements, water, flowers, spring, to forge a layered understanding of love. The image of a river "filled to the brim with serene waters," which the speaker wishes to flow into, merges the metaphor of water with the concept of immersion, portraying love as an all-encompassing and guiding force. This composition of **composite** metaphors captures the complexity of love as an integrated experience where diverse elements synergistically nourish and sustain emotional connections.

The poem introduces innovative extensions to the water metaphor by associating it with emotions such as yearning and sweetness and describing physical and emotional immersion in "I will let myself flow." This **novel extension** expands the metaphor into new realms, suggesting that love involves surrender and transformation, akin to a river that reshapes its path. This imaginative approach allows the poet to delve into love's transformative power, demonstrating how love shapes and redirects an individual's emotional journey.

Bordoloi subtly **questions** traditional perceptions of love as a static or unchanging entity by depicting it as dynamic and fluid, capable of adapting and evolving. The imagery of flowing water, blossoming flowers, and secretive springs underscores that love is a continually evolving experience that nourishes and transforms over time. This portrayal offers an alternative perspective to reconsider conventional views of love as static and instead embrace it as an ever-changing, life-sustaining force.

In the poem ***Draupadi***, the poet masterfully employs a range of sophisticated methods to cut across conventional metaphorical thinking, offering a deeper exploration of love through the conceptual metaphor LOVE IS MADNESS.

Bordoloi takes the familiar metaphor LOVE IS MADNESS and explores its psychological and emotional depths. This metaphor is not about the intensity or irrationality of love. This is expanded to portray love as a psychological anomaly that can distort reality, overwhelm the senses, and drive obsessive and self-destructive behaviors. By **extending** this metaphor, Bordoloi consider the complex, perilous aspects of love that is above passion, emphasizing how love can lead to a loss of control and rationality.

The poem deepens the schema of love by bringing in mythological references and psychological insights, particularly through the character of Draupadi. Bordoloi delves into Draupadi's emotional and psychological turmoil, surrounded by love yet yearning for Karna. This **elaboration** adds layers of guilt, confusion, and irrational desire. These elements are traditionally associated with madness, thereby enriching the metaphor and capturing the nuances of emotional conflict and inner turmoil.

Bordoloi **questions** the conventional portrayal of love as a wholly positive and fulfilling emotion. By depicting love as a force that leads Draupadi to question her desires and actions, the poem critiques the traditional view that love is harmonious and uplifting. Instead, love is shown as capable of causing significant psychological conflict and instability, akin to madness. This questioning of the conventional metaphor encourages a reevaluation of how love is understood and experienced, highlighting its darker, more destructive facets.

The poet introduces innovative extensions to the metaphor of LOVE IS MADNESS by incorporating imagery such as "thirst," "play of illusion," and "psychology of a special level." These extensions venture into imaginative territories, suggesting that love generates an insatiable longing that can never be fully quenched. These **novel extensions** enrich the metaphor, emphasizing the uncontrollable and often destructive power of love.

Bordoloi creates **composite** metaphors by intertwining the concepts of love and madness with additional elements like illusion, psychological conflict, and mythological references. This synthesis of metaphors constructs a layered and intricate portrayal of love as a mental and emotional force that can lead to irrational desires and actions, the symptoms of madness.

In *Gandhari*, the poet employs a range of sophisticated poetic methods to expand the conventional metaphor LOVE IS SACRIFICE, providing a nuanced exploration of Gandhari's character from the epic Mahabharata.

The poem enhances the familiar metaphor LOVE IS SACRIFICE by delving into Gandhari's life, marked by her voluntary blindness, the loss of her sons, and her enduring presence amidst profound sorrow. This **extension** of the metaphor explores sacrifice not only as an act of giving but as a pervasive, enduring state that defines Gandhari's very existence. Bordoloi portrays these sacrifices as a continuous, deeply painful process that shapes every facet of her emotional and psychological journey. This approach pushes the boundaries of the conventional metaphor, highlighting the complex interplay between love, duty, and suffering.

Bordoloi **elaborates** on the schema of sacrificial love by bringing in rich cultural and mythological contexts, detailing Gandhari's experiences and internal conflicts. This elaboration deepens the metaphor, transforming it from a general notion of sacrifice to a portrayal of Gandhari's personal trials and profound virtues. Her life is depicted as a narrative filled with emotional depth and psychological complexity, thereby enriching the conventional understanding of sacrificial love.

The poet also **questions** the traditionally noble portrayal of sacrificial love. By depicting Gandhari's immense personal losses and emotional suffering, Bordoloi challenges the viewer to consider the often-overlooked consequences of such sacrifices. This critical perspective adds depth to the metaphor, presenting sacrificial love as a double-edged sword that, while noble, can also lead to profound personal turmoil and loss.

Bordoloi composes **composite** metaphors that merge concepts of sacrifice with imagery of blindness and enlightenment. For instance, Gandhari's blindfold symbolizes her sacrifice as a paradoxical clarity of inner vision. The imagery of burning funeral pyres and a persistent light amid darkness further enriches this composite metaphor, illustrating the enduring power and complex nature of her love.

The poem introduces **novel extensions** by delving into Gandhari's internal world, exploring the psychological and emotional toll of her sacrifices. Imagery such as "the flame of the pyres" and "a single light" in her dry eyes extends the metaphor of sacrifice to encompass not only physical and emotional dimensions but also her spiritual and psychological resilience. This imaginative approach provides a deeper understanding of sacrificial love as a force that both destroys and illuminates the self.

In *Definition of Love*, the poet utilizes several poetic techniques to expand the traditional metaphor of LOVE IS PHYSICAL transforming it into a profound exploration of how love intertwines with the natural world.

The poem begins by **extending** the typical metaphor LOVE IS PHYSICAL, applying it to elements like the sky and flowers. Bordoloi explores how these natural elements can symbolize the dynamics of power, penetration, and transformation inherent in love. For instance, the imagery of the “large blue sky” entering the “budding flower” illustrates love’s tenderness and its formidable capacity to influence and alter. This extension of the metaphor enriches the concept, suggesting that love’s physical nature is as impactful and transformative as the forces of nature itself.

Bordoloi continues to **elaborate** on this theme by weaving in elements like thunder and vortexes, mapping the schema of physical love with intense imagery that conveys both creation and destruction. The depiction of thunder transforming into ash within a vortex serves to complicate the metaphor further, showing love as a phenomenon that encompasses both nurturing and annihilative aspects. This approach add depth to the metaphor and challenges the dual nature of love as both destructive and constructive.

The poem employs **composite** metaphors, merging the vastness and power of the sky with the delicacy and growth of the flower. This blending explains the complex interplay between masculine and feminine qualities, between action and passivity in love’s experience. The inclusion of dramatic natural imagery like thunder and vortexes intensifies this metaphor, portraying love as a formidable force capable of overwhelming and consuming.

Bordoloi introduces **novel extensions** by incorporating dramatic natural symbols, such as the sky collapsing onto the flower or thunder disintegrating within a vortex, to push the boundaries of the conventional metaphor LOVE IS PHYSICAL into new territories. These imaginative elements suggest that love is a natural force capable of transformations in the personal and external realms.

In the poem *Words and Words*, the poet artfully employs several techniques to expand the conventional metaphorical interpretation of love, particularly exploring the concept LOVE IS A DRUG.

Bordoloi **extends** it to encapsulate the complex dynamics of addiction, withdrawal, and altered perception. This extension enriches the traditional view by portraying the intoxicating highs of love and its darker, more destructive facets, such as dependency and emotional instability. By mapping love to drug addiction, Bordoloi broadens the metaphor to consider the repercussions of emotional dependence and the volatility that can accompany love.

Bordoloi constructs **composite** metaphors by intertwining LOVE IS DRUG with LOVE IS RUPTURE. This fusion creates a layer of metaphors where love is depicted as both exhilarating and disruptive. The imagery of being immersed in words, experiencing heightened sensory perceptions, and the blending of identities captures the dual nature of love, its capacity to elevate and destabilize, akin to the euphoric yet often destabilizing effects of narcotics.

The poem also **elaborates** on the schema of LOVE IS A DRUG by introducing unique elements such as the imagery of words, nature, and identity fusion. These additions extend the metaphor beyond its traditional boundaries, suggesting that the impact of love affects psychological and existential changes. This elaboration offers a broader, more comprehensive view of how love can profoundly alter one's mind and soul.

Bordoloi subtly **questions** the traditional metaphor of LOVE IS JOY by presenting love as a force capable of inducing both joy and distress. This portrayal questions the conventional notion that love is solely a positive, enriching experience, encouraging a reconsideration of love's complexity, including its potential for causing pain and confusion.

Nirmal Prabha Bordoloi's poetry, rich in emotional depth often utilizes **personification** to bring abstract emotions and natural phenomena to life, making them active participants in the narrative.

This technique is particularly evident in her poem ***In Your Love***, where Bordoloi personifies love and its accompanying sensations, portraying them as tangible, living entities that interact with the natural world. The poem captures the essence of first love with such vividness that emotions manifest physically, affecting the poet's body and interacting with elements of nature.

In the poem ***In Your Love*** Bordoloi personifies love and the sensations it evokes. She writes about love showering passionate affection, triggering waves of ardor that ripple

throughout the body, and filling the bosom with exuberance. Love here is depicted as an active force, capable of initiating physical reactions, triggering, showering, residing. This suggests that love possesses a lively, almost human-like agency. The depiction of these sensations as "sweet as honey" further enhances the sensory aspect of the personification, making the emotions feel alive and tangible.

The poem extends this personification to elements of nature, creating a dialogue between the natural world and the poet's inner emotions. A blooming flower whispers to the breeze, questioning the magic it has wrought, to which the breeze responds, echoing the question. This conversation between the flower and the breeze symbolizes the mutual influence and companionship. This is essential in love, where both parties contribute to the creation and sustenance of the relationship, akin to the breeze spreading the flower's fragrance.

Spring itself is personified in the poem as a secretive observer, smiling clandestinely as it unravels the secrets of the flower and breeze's interaction. This personification of spring as an aware, sentient observer adds depth to the portrayal of the natural world. This reflects the poet's emotional landscape, enhancing the interconnectedness of emotions and seasonal changes.

The metaphor LOVE IS A RIVER is explored through personification. The river of love is depicted as a powerful entity that bestows divine feelings of euphoria, bliss, and restlessness upon the poet. This river interacts with the poet's emotions, guiding her through the complex currents of love.

Through the use of personification and conceptual metaphors, Bordoloi creates a vibrant world where emotions and natural elements are interlinked and dynamic. Her poetry does not just describe feelings but animates them, allowing us to experience the intensity and transformative power of love in a tangible and relatable manner.

4.1.9. Nilomoni Phukan

In the poem *The Man Extended One of His Hands*, the poet employs several literary techniques to explore and expand upon the conceptual metaphor LIFE IS A GAME. Phukan takes the conventional metaphor and presents life not as a game with clear objectives or outcomes but as a cyclical series of repetitive actions. He describes life's repetitiveness through the imagery of "the withered hand extended" in endless, aimless gestures. This speaks about a game where moves are made without progress or purpose, highlighting the

absurdity of human actions that resemble game pieces being moved endlessly without a winning strategy.

Phukan further enriches this metaphor by incorporating **elaborate** schemas that involve unchanging roles and mysterious rules. He integrates cosmic and generational elements into the game of life, using phrases like "reports of planets and stars, heaven and hell". Life's rules are both enigmatic and handed down through generations. This portrayal adds complexity to the metaphor, painting life's rules as mystical and inherited, akin to vague obligations or rituals followed without true understanding.

Phukan **questions** traditional metaphors that depict life as a purposeful journey or battle with intrinsic meaning. By portraying life as a futile game, he questions the nature of life's goals or rewards. He writes, "The men of earth water fire and blood remain at play in the void sans beginning or end," critiquing the conventional notion of life as goal-oriented and purposeful. He proposed that life might be an endless repetition of roles and actions in a purposeless cycle. This perspective prompts to reconsider the actual significance of life's routine actions and whether they carry true meaning or are merely performed for the sake of continuity.

Phukan employs **novel extensions** and **imaginative filling** to depict life as a generational cycle of inherited roles that individuals accept without truly grasping their significance. The imagery of "the chair upon which he's seated," passed from grandfather to father to son without awareness. This serves to illustrate that life's "game" involves playing inherited roles, often without choice or understanding of their origins. The portrayal enriches the metaphor by showing life as a game passed down through generations. Each participant assumes their prescribed role without questioning its purpose, thereby deepening the poem's existential tone.

In the poem ***Buronji***, various literary methods are employed to elevate and complicate the traditional metaphor of LIFE IS A JOURNEY. Phukan intricately weaves this metaphor through a perilous and emotionally laden landscape, thereby enriching the understanding of life's complexities with elements of danger, uncertainty, and loss.

Phukan significantly extends the metaphor LIFE IS A JOURNEY by incorporating imagery such as navigating past a forest ablaze. This portrayal deepens the metaphor, emphasizing that life is more than a path. It's a perilous expedition fraught with unforeseen challenges and intense hardships, symbolized by the fiery forest. This visualization heightens the

stakes of the metaphorical journey and emphasizes the unexpected adversities one might encounter.

Further **elaborating** on the journey schema, Phukan introduces unexpected imagery such as serpents in the water, a burning cottage, and a sobbing sky. These elements expand upon the conventional journey, adding layers of meaning that depict life's path as one obscured by smoke-like mist and fraught with hidden dangers. This elaboration redefines the journey and paints it as a trek through ambiguous and perilous territories. It reflects the complexities of navigating life's unclear and hazardous routes.

The poet composes **composite** metaphors, merging the journey with other concepts such as danger and loss, embodied by serpents in the water and a smoldering cottage. These images serve to depict life's journey as a path forward and a continuous encounter with potential threats and losses, enhancing the metaphor's complexity and depth.

Phukan's **novel extensions** and **imaginative fillings** push the journey metaphor into new emotional and existential realms. By personifying the sky as sobbing and helpless, he adds a profound emotional dimension to the journey, suggesting that life's path is laden with physical, emotional and existential burdens. This approach view life's journey as a temporal passage which is emotionally charged and spiritually significant experience.

Phukan subtly **questions** the conventional metaphor of life as a straightforward journey. He highlights its cyclic and sometimes futile nature, suggested the recurring imagery of rowing through smoke-filled darkness without a clear destination. These questioning challenges the traditional notion of life as a linear progression toward a specific goal. Instead, this proposes a view of life as an ongoing cycle of struggle and resilience.

In the poem ***Poetry Is For Those Who Wouldn't Read It***, various literary methods are employed to expand the conventional metaphor of LIFE IS A POETRY allowing the poem to convey profound reflections on life, human experiences, and emotional landscapes.

Phukan **extends** the conventional metaphor LIFE IS A POETRY beyond simple equivalence, applying it to the broad spectrum of human experiences and emotions. The poem explores how poetry captures the complexity of life's moments, both joyous and painful. By associating life with poetry that expresses both the physical pain of "thorns embedded in fingers" and the emotional wounds of the heart, Phukan enriches our understanding of life as a rich narrative filled with contrasting experiences.

The poem **elaborates** on the schema of life as poetic composition by introducing unexpected elements that redefine the metaphor's scope. The imagery of "yellow butterflies with wings spread on barbed wires" paints a picture of life's beauty juxtaposed with harsh realities. This suggests life's poetic moments often exist alongside, or even amidst, its struggles and perils.

Phukan composes **composite** metaphors, merging various images to craft a multifaceted portrayal of life. By intertwining metaphors LIFE IS A JOURNEY toward understanding with images of existential emptiness, the poem portrays life as a complex interplay of searching for meaning while grappling with feelings of vacuity.

The **novel extension** of metaphors is another method Phukan employs, introducing fresh, imaginative elements that challenge conventional perceptions. The image of "a bird flying lonely down the afternoon sky" extends the metaphor LIFE IS A POETRY by incorporating a poignant scene that evokes solitude and introspection, to reflect on the overlooked solitary aspects of life.

Phukan implicitly **questions** traditional perceptions of LIFE IS A POETRY by emphasizing aspects of human experience that are frequently ignored or unrecognized. The assertion that "Poetry is for those who wouldn't read it" challenges the idea that poetry is exclusively for the erudite or willingly engaged. Instead, Phukan posits that poetry, like life, often resonates most with those who are least aware of its profound impact, offering an alternative perspective on engagement with both art and life.

In *A Poem*, the poet employs a variety of methods to deepen the conventional metaphor LIFE IS A TEST, transforming it into a profound meditation on the unrelenting challenges of existence.

Phukan **extends** the typical metaphor LIFE IS A TEST by incorporating elements of continuous environmental suffering and persistent hardship. Through imagery such as a "burning tire" and its suffocating stench, he suggests that life's tests are constant, pervasive trials that permeate everyday existence. This extension of the metaphor portrays life as an ongoing struggle requiring ceaseless resilience, a test without pause or resolution.

The poem **elaborates** on the schema of life's trials by incorporating a variety of sensory experiences and symbols from nature. Descriptions such as "shedding tears," blood-soaked grass, and resilient flowers enhance the metaphor, illustrating life's challenges as

emotional, physical, and existential. This complexity suggests that the tests of life involve navigating deep emotional and physical adversities that assess the individual's resilience at multiple levels.

Phukan **questions** the traditional understanding of life's tests as having definitive endings or clear outcomes. Ambiguous symbols like the uncertain color of dawn and unyielding natural elements introduce doubt about the finality of these tests. Questions such as "Will the sun appear red or black at tomorrow's dawn?" imply that life's trials may conclude without clear resolutions or rewards, challenging the notion that all tests are meant to be overcome and suggesting instead that they are conditions to be endured.

Phukan's creative **novel extension** of the metaphor by integrating the landscape as an active participant in the narrative of life's tests. The environment itself, grass drenched in blood and stones soaking up tears, becomes a testament to enduring hardship. This reflects how the trials of life leave indelible marks on both individuals and their surroundings. The imaginative portrayal of the environment reacting to human sorrow and resilience deepens the metaphor. It indicates life's challenges as a collective human experience.

In *Don't Ask Me How I Am*, he masterfully uses various poetic methods to convey the stark conceptual metaphor LIFE IS A PRISON, providing a haunting examination of life's inherent constraints and unyielding challenges.

Phukan **extends** the traditional metaphor of life as a battleground by portraying it instead as a relentless prison sentence. This expanded metaphor encapsulates the typical struggles of life and extends them to the existential realm. This suggest that suffering is an inescapable, perpetual state that even death cannot alleviate. The imagery of a helpless figure floating down a river or the relentless gaze of death with open eyes transforms the concept of confinement. This indicates life's hardships are an endless sentence, lingering beyond mortal existence.

The poet **elaborates** on the "prison" schema by incorporating imagery that deepens the metaphor. Descriptions of a headless girl adrift, an abandoned body on a pavement, and fish trapped in murky waters enrich the narrative, infusing it with themes of neglect, lost identity, and stagnation. These images not only illustrate physical confinement but also emotional and existential entrapment, where isolation and disregard are ever-present, intensifying the sense of life as a comprehensive, inescapable prison.

Phukan critically **questions** the conventional metaphor that associates life with freedom and potential. He subverts these notions through the imagery of slow-moving horsemen, symbols of freedom, now depicted as restricted and aimless. This portrayal challenges the traditional view of life as a space of liberty and opportunity, presenting it instead as fundamentally confined and limited, a realm where movement is illusory and potential unattainable.

The poem employs **novel extensions** and **imaginative filling** to deepen the metaphor of LIFE IS A PRISON. The innovative use of imagery such as the ever-watchful, open-eyed death and the lethargic horsemen pushes the boundaries of typical captivity associations. These elements suggest that even in death, there is no release from suffering, with consciousness eternally bound to confront life's relentless challenges. This portrayal expands the metaphor to encompass a vision of life where suffering is limitless and pervasive, reinforcing the notion of life as an all-encompassing prison.

In *Poetry Is For Those Who Wouldn't Read It*, the poet employs a range of methods to delve into the metaphor LIFE IS A STAGE, enriching its traditional interpretation to explore deeper and often overlooked aspects of human existence.

Phukan **extends** the well-known metaphor LIFE IS A STRUGGLE, by exploring the solitary and often unnoticed experiences that comprise our lives. He portrays human emotions, anguish, fleeting love, existential questioning, not just as performances on life's stage but as scenes often overlooked by an inattentive audience. This extension of the metaphor illuminates the profound isolation individuals may feel. This reveals that pain and beauty exist and persist regardless of recognition or acknowledgment.

Phukan **elaborates** the "stage" schema by infusing it with imagery of both individual suffering and collective human struggles. He redefines the stage to include scenes like the universal sorrow "for the mothers of five hundred million sick and starving children". He blends individual pain with broader human experiences, adding complexity and depth to the metaphor.

In his composition of **composite** metaphors, Phukan intertwines elements of innocence and suffering, such as "the red patch between the lusty lips of maidens" and "yellow butterflies on barbed wires." This juxtaposition enriches the narrative, portraying life as a stage where grace and brutality are intermingled in continuous acts. This reflects the dual nature of human experiences.

Phukan also introduces **novel extensions** and **imaginative fillings** into the metaphor, such as "the anxiety in fire and water" and moments like "one kiss... that man of dust will become dust again." These elements suggest the transient, intense connections and universal vulnerabilities inherent in life, to view the metaphor through a new, vibrant lens. This imaginative filling expands the metaphor, emphasizing life's fleeting and cyclical nature through scenes that reflect both origin and dissolution.

Phukan **questions** the conventional understanding of human interaction. This emphasizes that most of life's profound experiences occur without external validation, encapsulated in the phrase "poetry is for those who wouldn't read it." This critique challenges the typical audience's engagement with the pain and beauty in others' lives. It proposes that life's stage, rich with significant performances, is often met with indifference or absence.

In the poem *She'd Been Pursuing Me*, he employs several methods to depict the metaphor LOVE IS WAR, crafting an intense portrayal of love's complexities.

Phukan **extends** the typical metaphor LOVE IS WAR, by infusing it with psychological and emotional layers that suggest love as a consuming, disruptive force. He illustrates love as a relentless battle that invades even the most private aspects of life, such as the speaker's sleep, turning what is often depicted as romantic or combative into a profound psychological conflict. This extension of the metaphor paints love as a battle that infiltrates all corners of existence, disrupting moments of peace.

Further deepening the metaphor, Phukan **elaborates** on the "warfare" schema with evocative and symbolic imagery such as "the uprooted tree," "reddened waters," and "black horses." These symbols enrich the traditional view of love as a struggle by introducing elements of disruption and emotional upheaval. The uprooted tree signifies profound change, while the reddened waters spilling from her lips, blend passion with imagery of bloodshed. These images recalibrate our understanding of love, portraying it as a disturbance that shakes the foundations of stability and self.

Phukan blends metaphors of beauty and violence to heighten the complexity of love. The imagery of "reddened waters" and "black horses" within her gaze combines attraction with the potential for harm, suggesting love's dual nature as both enchanting and dangerous. This **composite** metaphor enriches the depiction of love, characterizing it as a battlefield where allure and peril coexist. This mirrors the multifaceted nature of war, which merges valor with destruction.

The poem incorporates **novel extensions** and **imaginative fillings** that further explore the adversarial aspects of love. Phrases like "trampling my heart" and the penetrating gaze of "black horses" transform love into a scene of conquest and domination. This reveals that love can be an aggressive force that leaves indelible marks of pain. These inventive elements suggest that love's influence is enduring and transformative, impacting one's emotional terrain deeply.

Phukan **questions** the idealized portrayal of love as purely gentle and nurturing. It instead presents a persistent struggle fraught with wounds and instability. This critique of conventional love narratives considers the darker, often overlooked aspects of love, the emotional toll and the tumult it can bring. By offering this raw, nuanced view, Phukan encourages a recognition of love's capacity to enchant and hurt, provoking a comprehensive reflection on its profound effects.

In *I See You Stark Naked*, several poetic techniques are adeptly used to elaborate on the conceptual metaphor LOVE IS A CONTAINER, deepening the exploration of love as an immersive, transformative space.

Phukan artfully **extends** the traditional "container" metaphor, portraying love not just as an enclosed space but as a dynamic environment that envelops the speaker, fostering intimacy and profound transformation. This portrayal expands the usual boundaries of the metaphor. It presents love as a domain filled with both safety and vulnerability, where one is fully immersed, thereby facilitating deep personal change.

The poet further **elaborates** on the "container" schema by incorporating elements like "the mysterious dark woods" and "the heavy clamorous tone of the water." These additions infuse the metaphor with a richness that portrays love as a complex and nurturing space, vast and filled with depth and mystery. The imagery of woods and water layers the schema with sensory and emotional experiences. It redefines love as a transformative space rather than a simple boundary or vessel.

Phukan's use of **novel extensions** and **imaginative filling** introduces elements such as "sinking" and "submersion" into the metaphor, which evoke a sense of immersion within the bounds of love. This creative expansion uses symbols of drowning and rebirth. This is expressed in phrases like "If you I die, I spring to life". It adds new dimensions to the notion of love as a container. These images portray love as a profound space where intense experiences from loss to renewal are fully realized.

The poem employs **composite** metaphors by intertwining themes of containment, immersion, and transformation. This layering portrays love as a vessel that not only holds one's "totality" but also acts as a catalyst for rebirth and growth. The fusion of these metaphors underscores love's capacity to be both a secure boundary and a dynamic, transformative space. It encourages a view of love as a nurturing yet profoundly changing environment.

Phukan **questions** traditional perceptions of love as merely an emotional state by depicting it as an active, multifaceted space that deeply influences the self. Through the imagery of immersion and submersion, the poem challenges the notion of love as static or straightforward. Instead, love is a complex, multidimensional experience that enables profound vulnerability and transformation.

These poetic methods effectively illuminate the metaphor LOVE IS A CONTAINER portraying love as a boundless, vibrant space where intimacy, self-discovery, and transformation coexist. Through images of immersion to the metaphoric submersion, Phukan expands the understanding of love, presenting it as both a sanctuary and a crucible for significant personal change.

Nilomoni Phukan's poetry employs **personification**, transforming abstract emotions, natural elements, and existential concepts into entities with human-like qualities, facilitating a more intimate and sensory connection.

In *The Man Extended One of His Hands*, Phukan personifies time as an all-encompassing force, an overseer that influences human actions unknowingly, echoing existential themes. Time is depicted as an eternal void where human beings persistently play their roles in a cycle. It lacks beginning or end, symbolizing the repetitive and often futile nature of life.

In *History* nature is portrayed as a sympathetic witness to human trials. It empathetically reflects the emotions of those enduring life's hardships. The sky, personified as sobbing and shackled, mirrors the helplessness and despair prevalent in human struggles. This suggests a universal experience of sorrow shared with the environment.

Poetry Is For Those Who Wouldn't Read It personifies life's struggles and trials as ever-present forces. Through the imagery of yellow butterflies trapped on barbed wires, Phukan depicts the delicate beauty of life ensnared by the painful realities of human existence. This highlights the entwining of grace and suffering.

In *Don't Ask Me How I Am*, death is given the attributes of an active, relentless presence. It's described as maintaining an 'endless vigilance' with 'open eyes,' implying that death is an ever-watchful companion in life. It underscores the inescapable nature of mortality that both confines and defines human existence.

She'd Been Pursuing Me presents love as an aggressive, relentless force. Love is personified as an entity that actively disrupts peace. It pursues the speaker with a force mapped to a battleground, emphasizing the dual nature of love as both enchanting and devastating.

I See You Stark Naked utilizes personification to portray isolation within intimate connections. The poem describes the natural elements like water as holding unspoken words, suggesting that even in closeness. There exists a barrier of uncommunicated feelings, portraying the silent witnesses of one's internal solitude.

In *A Poem*, hardship and resilience are given life, standing as constant companions that shape human existence. Stones absorbing tears personify the enduring nature of life's challenges, reflecting an ongoing, unresponsive witness to human pain.

Through these examples, Phukan's use of personification enhances the poetic landscape and explore deeper dimensions of existence, where abstract concepts and natural forces are experienced as dynamic, responsive entities. His poems create a world where emotions and the cosmos are intertwined, allowing for a profound reflection on life where personal and universal experiences resonate deeply with one another.

4.2. CONCEPTUAL BLENDING IN POETRY

While conceptual metaphor theory provides a foundational framework for understanding how one idea is expressed in terms of another, conceptual blending offers a more dynamic and nuanced approach, particularly when a single metaphorical mapping cannot fully account for the layered meanings of a poem. This approach combines elements from multiple mental spaces to generate new insights, making it especially useful in analyzing the complexity, ambiguity, and innovation often found in poetry.

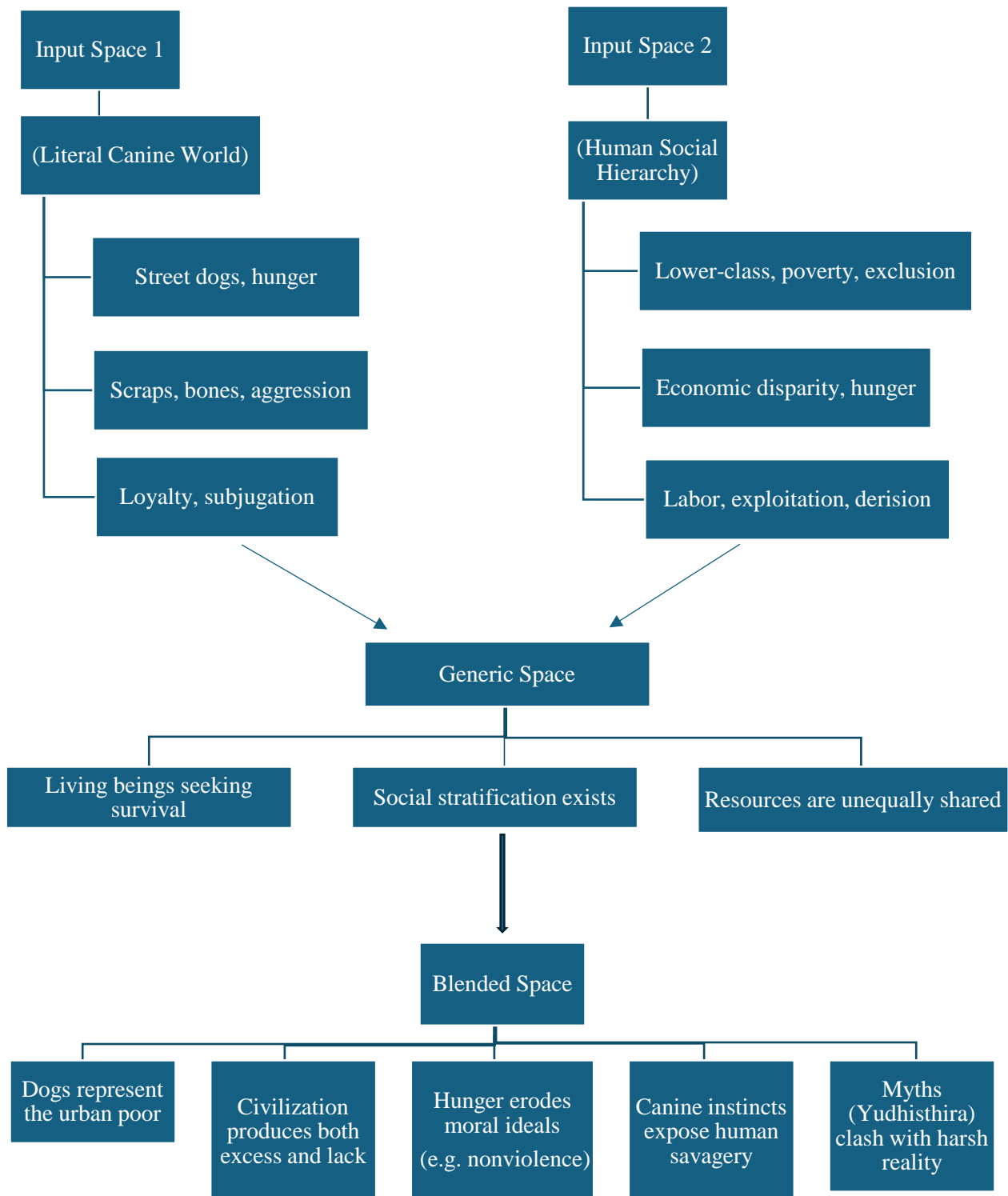
Similarly, in the works of Assamese poets, conceptual blending enriches the analysis of how their imagery and themes intersect to evoke profound human experiences. This approach highlights their creative ability to integrate disparate elements into cohesive and resonant poetic visions. It expands the interpretive possibilities beyond the limits of singular metaphorical mappings.

4.2.1. Amulya Barua

Dog is a powerful socio-political poem that confronts systemic inequality through the metaphor of stray and privileged dogs. On the surface, the poem narrates the daily survival of street dogs scavenging through waste. At a deeper level, the poet constructs a biting critique of social stratification, the failures of civilization, and the hypocrisy of human morality. CBT accounts for the poem's complex integration of animal behavior, human social structures, mythic allusions, and moral paradox.

Barua forges a blended conceptual space where dogs are both literal and symbolic. This embodies the existential condition of the socially oppressed. Through the process of conceptual blending, dogs are endowed with human-like social consciousness. On the other hand, humans are animalized by greed, apathy, and systemic injustice.

Figure: Four-Space Conceptual Blending Model



In the blended space of the poem, the dogs become figures of the disenfranchised. They are not just animals but living symbols of the moral failure of a society that creates hunger for some and excess for others. Their desperate search for scraps reflects how poverty strips away dignity, dissolves ethical codes, and reduces beings to bare survival.

*In hunger they forget
'Nonviolence is the ultimate virtue'*

Here, the poet blends human moral ideals, especially those rooted in Gandhian or religious thought, with the instinctual behavior of starving animals. Hunger becomes a force that nullifies morality, blurring the boundary between man and beast. The result is a powerful statement about the eroding effect of deprivation on ethical values.

*Dare they not accompany Yudhisthira
In his pilgrimage to heaven.*

These lines make it clear that the poor and voiceless, represented by the street dogs, are denied even the hope of spiritual salvation. Myth and modern reality collide, revealing a profound sense of disillusionment.

This contrast becomes sharper toward the end of the poem when Barua introduces another pack of dogs. These, he tells us, “belong to strata higher.” With this chilling symmetry, the poem reveals a second metaphor: the privileged classes are also likened to dogs, but of a very different kind. They are well-fed, protected, and removed from struggle, yet they are not innocent. They are portrayed as complicit in the suffering of the poor. Here, the civilized and the savage are not opposites. They coexist and reinforce each other in a society divided by layers of power and exclusion.

Conceptual Blending Theory helps us understand how these layered meanings emerge. The image of the dog, drawn from the natural world, merges with socio-political realities and mythic references to create a new lens through which to view systemic oppression. What starts as simple animal imagery develops into a powerful political critique. By blending mythic purity with the savagery of deprivation, the poem reveals the contradictions within moral ideals and exposes the structures that uphold inequality.

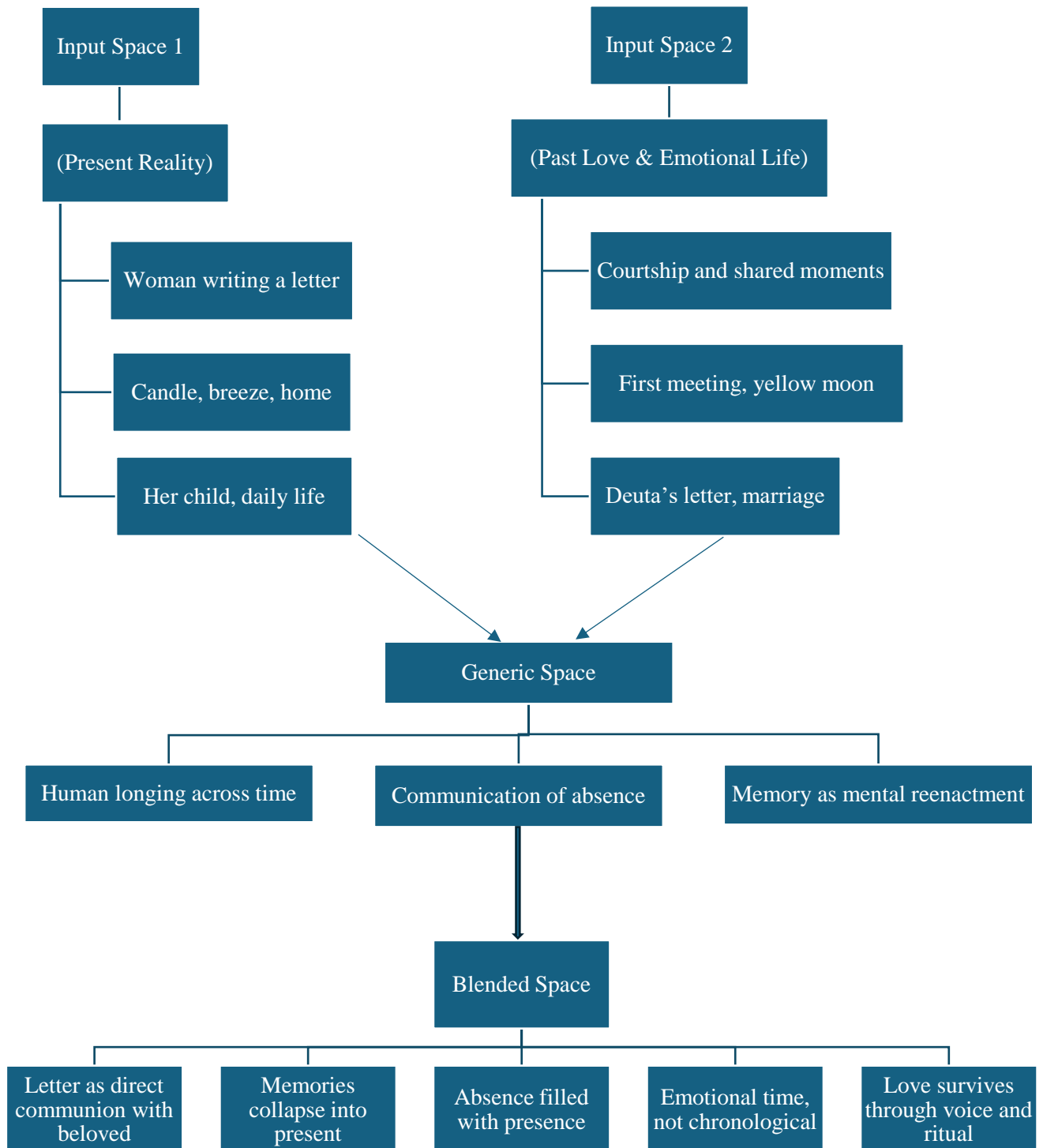
In this way, the poem becomes a striking model of poetic conceptual blending. It draws together fable, sociology, and mythology to form a hybrid space where animal images reflect human truths. Poverty is shown not only as a physical condition but as a deeply moral crisis. Through its use of language, ideology, and symbolic reference, the poem offers a visceral and unforgettable indictment of social injustice.

4.2.2. Hem Barua

Mamata's letter presents a deeply moving poetic letter from a woman to a beloved who is absent, likely deceased. Through an intimate recounting of memories, familial events, and everyday moments, the poem reflects how love, memory, and loss coexist. While Conceptual Metaphor Theory (CMT) can account for certain metaphorical expressions, it is Conceptual Blending Theory (CBT) that offers a more nuanced understanding of how meaning is constructed in this poem.

Here, multiple mental spaces interact like the present moment of writing the letter, the past memories of love, marriage, and separation, and an imagined reunion in the future. These temporal frames are blended to create a space where emotional presence becomes possible despite physical absence.

Figure: Four-Space Conceptual Blending Model



In the blended space of the poem, the speaker is reliving past moments. Writing becomes a ritual that brings the beloved into the present, merging memory, sensory experience, and imagined futures. The tone evokes an ongoing conversation between life and death, weaving together the past and the present into a single emotional thread.

The poem begins with a quiet, intimate image, lighting a candle and shielding it from the wind. This small act captures both vulnerability and resilience, reflecting the fragile yet persistent nature of memory. From here, the speaker recalls vivid scenes of courtship like the foggy morning scattered with Sewali blossoms, the glow of a yellow moon, and the delicate gaze toward her riha. These moments are not distant recollections but re-experienced within the act of writing.

Conceptual Blending Theory helps us understand how these temporal and emotional fragments converge to form a unified mental space. The poem constructs a reality where past events are not confined to memory but are reactivated in the present. Objects and gestures such as the child's gaze, the speaker's white clothing, and the Bihu bonfire take on layered meanings. They hold both presence and absence, suggesting continuity even in the face of separation.

The closing lines "When you return... I'll go beyond the river Bhogdoi and call you from the Lohit" extend the poem's emotional reach. The speaker imagines a reunion shaped not just by memory but by cultural geography and spiritual longing. The rivers evoke transitions between realms, hinting at the crossing from life to afterlife. In the blended space, this becomes a metaphorical return that defies physical boundaries.

CBT accounts for how candlelight, fog, childhood, rivers, and moonlight come together in one immersive emotional space. Hem Barua crafts a poetic universe where love endures beyond death, memory becomes a living presence, and language becomes the bridge across time and absence. CBT is essential in understanding this layered emotional architecture, where poetry does not simply describe reality but reshapes it.

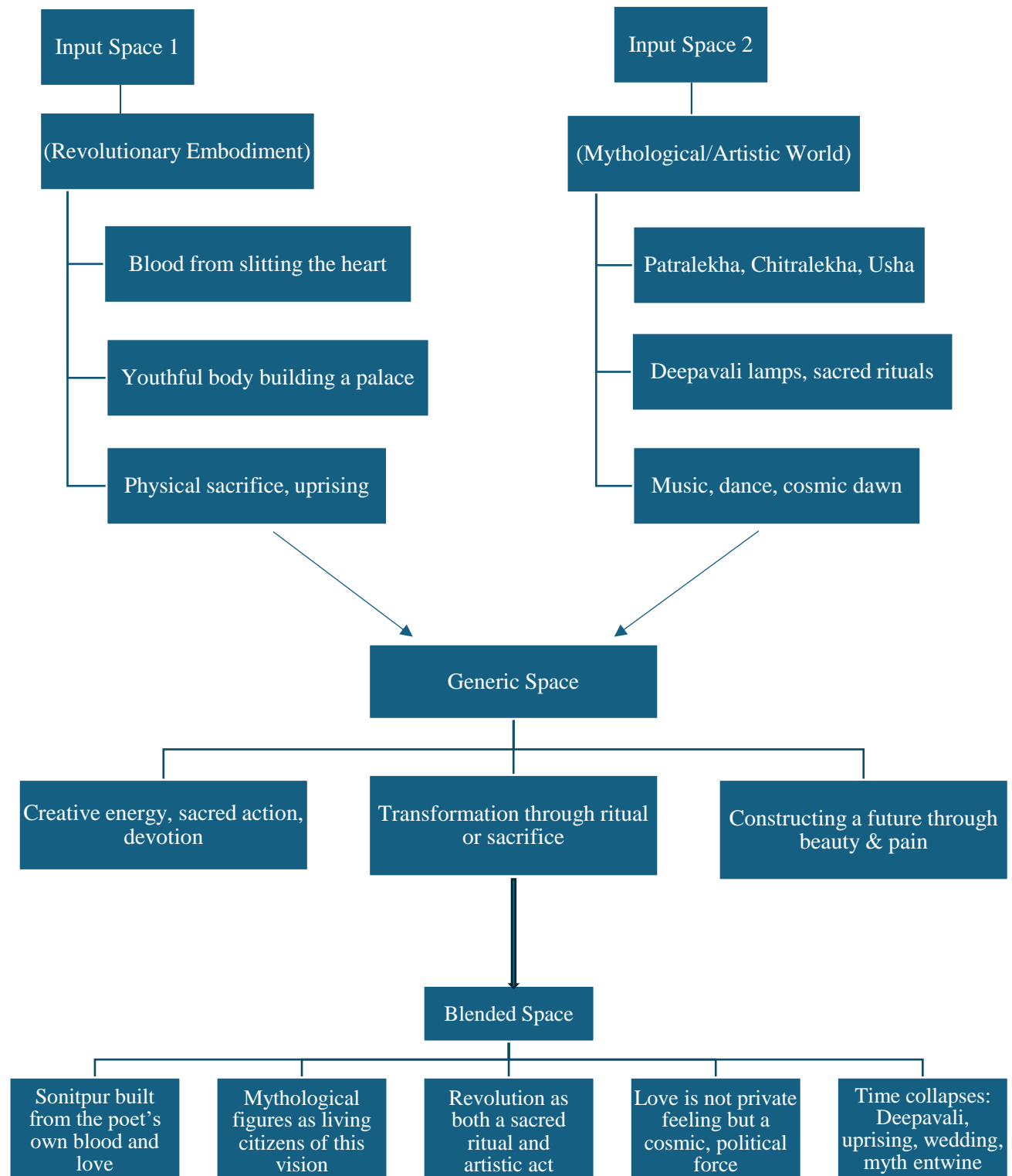
4.2.3. Bishnu Rava

A Blood-Red Sonitpur crafts a powerful poetic vision where personal sacrifice, mythological presence, revolutionary zeal, and aesthetic construction coalesce into a singular imagined world. CBT allows us to grasp how myth, body, love, and politics interact in the creation of a visionary landscape that is both intensely personal and culturally expansive.

The poem brings together many layers of experience. It merges the speaker's physical presence with emotional intensity, the political vision of Sonitpur's imagined renewal, and cultural references drawn from Deepavali and mythic goddesses. These elements do not

appear in isolation. Instead, they are woven into a unified poetic space where artistic and architectural creation becomes an act of transformation.

Figure: Four-Space Conceptual Blending Model



In the blended space, the speaker is not simply imagining a political transformation. He enacts it through his body, through poetry, and through myth. Blood is the material of

creation, used to build palaces, light lamps, and even to bathe the beloved. This image unites the organic with the architectural, and the bodily with the cultural. The heart, therefore, is not just the source of emotion, but a force that drives revolutionary construction.

Figures like Patralekha and Chitrlekha move through this imagined city as cultural icons and mythic collaborators. Their presence brings a sense of timelessness, where aesthetics, ritual, and spirit blend into a singular vision. Revolution here is not separate from performance. Dance, music, wedding rituals, and even bloodshed come together in the act of remaking Sonitpur.

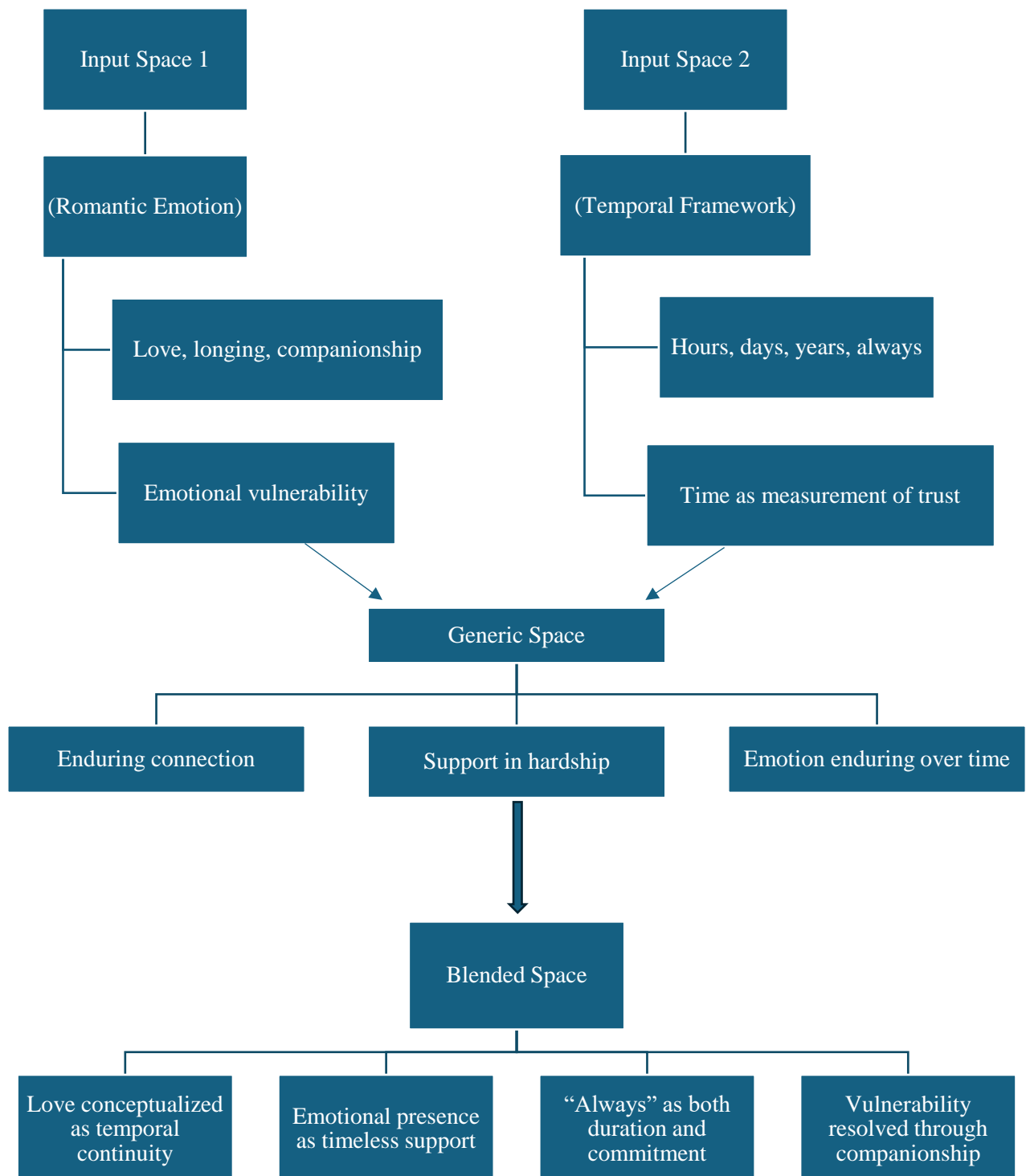
The Deepavali lamp expands beyond celebration. Lighting its wick becomes a revolutionary act that illuminates a civilizational awakening. In the poem's final image, the beloved is bathed in "torrents of red." This is a scene of sacred transformation. It draws from the memory of ritual and reimagines it as political passion. The poem builds Sonitpur as a mental and emotional world. It is shaped through pain, devotion, myth, and love. Every bodily gesture becomes part of its architecture.

CBT helps us see how this city emerges from the fusion of lived experience and cultural memory. Through this lens, *A Blood-Red Sonitpur* becomes more than a vision of revolution. It becomes a sacred becoming where love, myth, and sacrifice come together not to escape history, but to reshape it.

4.2.4. Jyoti Prasad Agarwala

In *I'll Be Loving You Always*, Agarwala departs from his usual nationalist and philosophical tone and steps into the realm of personal emotion of love, vulnerability, and emotional anchoring. At first glance, the poem reads like a simple romantic promise. But on closer examination, it reveals a subtle cognitive complexity where love is conceptualized as temporal permanence, moral support, and existential meaning. CBT allows us to see how various inputs like emotional vulnerability, time, companionship, and existential fulfillment combine to create a new, emergent mental space LOVE IS ETERNAL.

Figure: Four-Space Conceptual Blending Model



The phrase “I’ll be loving you always” sets the emotional tone of the poem. In one space of meaning, love is presented as a deeply felt emotion rooted in human connection and emotional need. In another space, we encounter time itself measured in hours, days, and years structured in a linear and expanding way. These two ideas come together in the

blended space, where love is no longer seen as a fleeting feeling but as something that stretches across time, becoming a constant presence.

*Not for just an hour
Not for just a day
Not for just a year
But always.*

Each unit of time is gradually surpassed, building toward the idea of “always.” This word suggests a space beyond measurable time, where love exists permanently. It becomes an emotional state that is stable and unchanging.

*When the things you’ve planned
Need a helping hand
I will understand always.*

Here, love merges with empathy and foresight. It is not just an emotional response but a promise of enduring understanding, no matter what the future holds. The speaker pledges to be present, to support and to know, even before the need arises. Love becomes a gift that remains constant through uncertainty.

*Everything went, and the whole day long
I felt so blue...
Then I met you.*

The speaker recalls a time of sadness and emotional emptiness. This moment introduces the beloved as a source of transformation. Sadness is replaced with presence, and presence brings healing. In this shift, the poem reveals a deeper blend. Love is perceived as a force that defeats time itself.

In this blended space, the beloved becomes a constant, a stabilizing presence who anchors the speaker emotionally and temporally. Through love, the speaker’s inner turmoil is stilled. Time no longer passes in uncertainty, because the feeling of “always” offers a kind of emotional permanence.

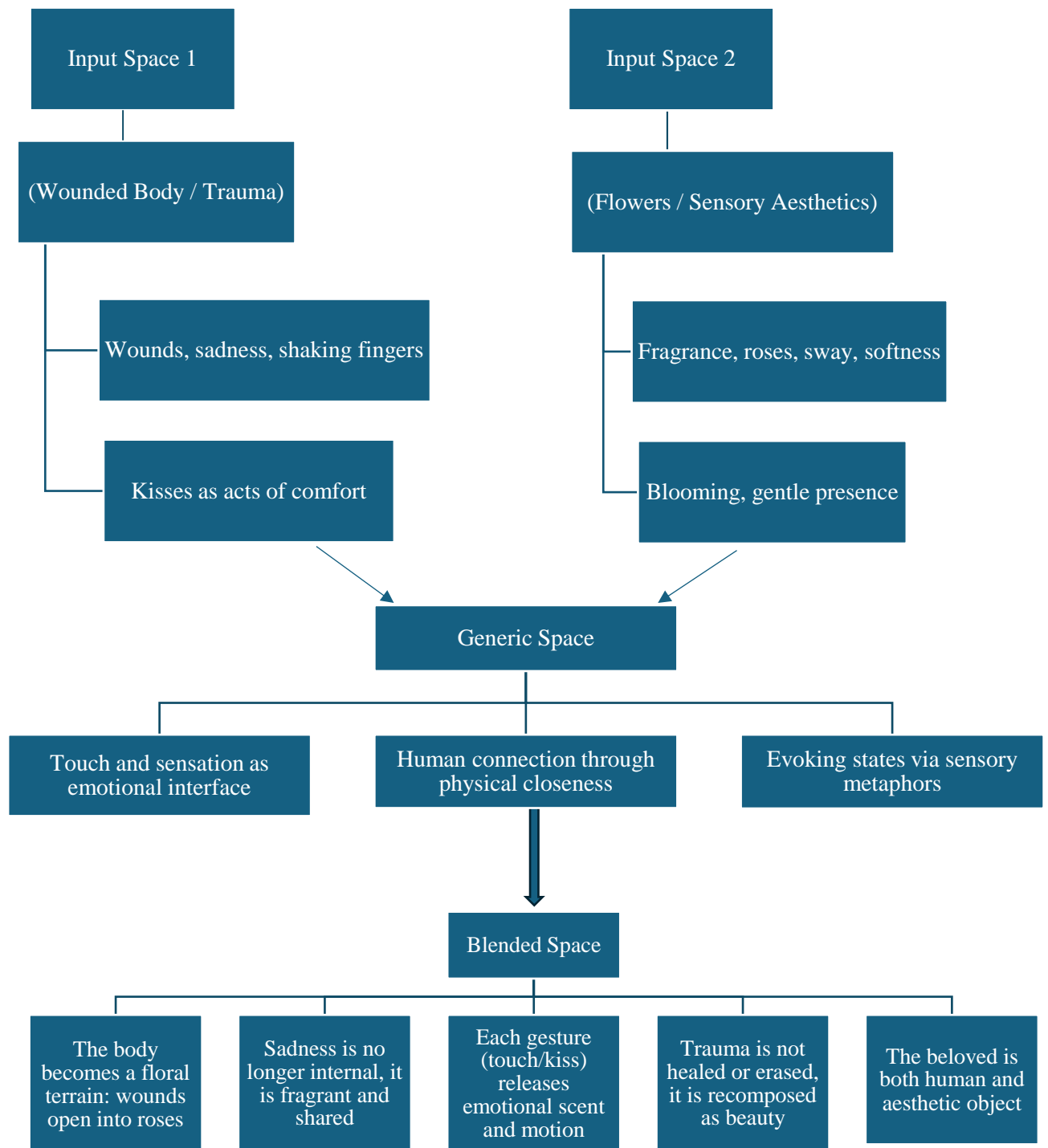
CBT helps explain how these elements come together. The poem blends love, time, memory, and emotional support to create a new understanding, one where love becomes a continuous, grounding force. The word “always” carries this weight, as a description of a lasting emotional state.

I'll Be Loving You Always may appear simple on the surface, but its structure is complex. Through conceptual blending, it shows how love can be more than a moment or even a lifetime. It becomes a space where emotion, time, and meaning come together to form something enduring. In this way, the poem becomes a powerful expression of emotional continuity both lyrical and deeply conceptual.

4.2.5. Hiren Bhattacharya

In *She*, we can see stages of conceptual blend where the speaker's tactile engagement with a wounded beloved fuse with a floral aesthetic. This fusion is to generate a new emotional reality. CBT accounts for how wound, touch, fragrance, and sadness collapse into a unified affective act. It is a moment that is neither symbolic nor literal, but emergent.

Four-Space Conceptual Blending Model



In the blended space of the poem, the speaker's touch becomes an act of both creation and aesthetic expression. The wounds of the beloved are transformed into roses, and the sadness tied to these wounds is no longer abstract. It rises as fragrance from the site of injury, turning pain into something sensorial and almost tender. The emotional power of the poem arises from this fusion of bodily suffering with floral beauty, a combination that neither the physical nor the symbolic realm can produce on its own.

The act of kissing is not portrayed as a simple physical gesture, nor is it reduced to symbolic comfort. Instead, it becomes a means of releasing sorrow, as if the speaker is gently plucking roses from a hidden garden of pain. The fingers that reach toward her chest meet the living motion of petals and breath. Through this intimate exchange, the poem weaves physical closeness with a world of petals, fragrance, and movement, turning trauma into a deeply felt and sensuous experience.

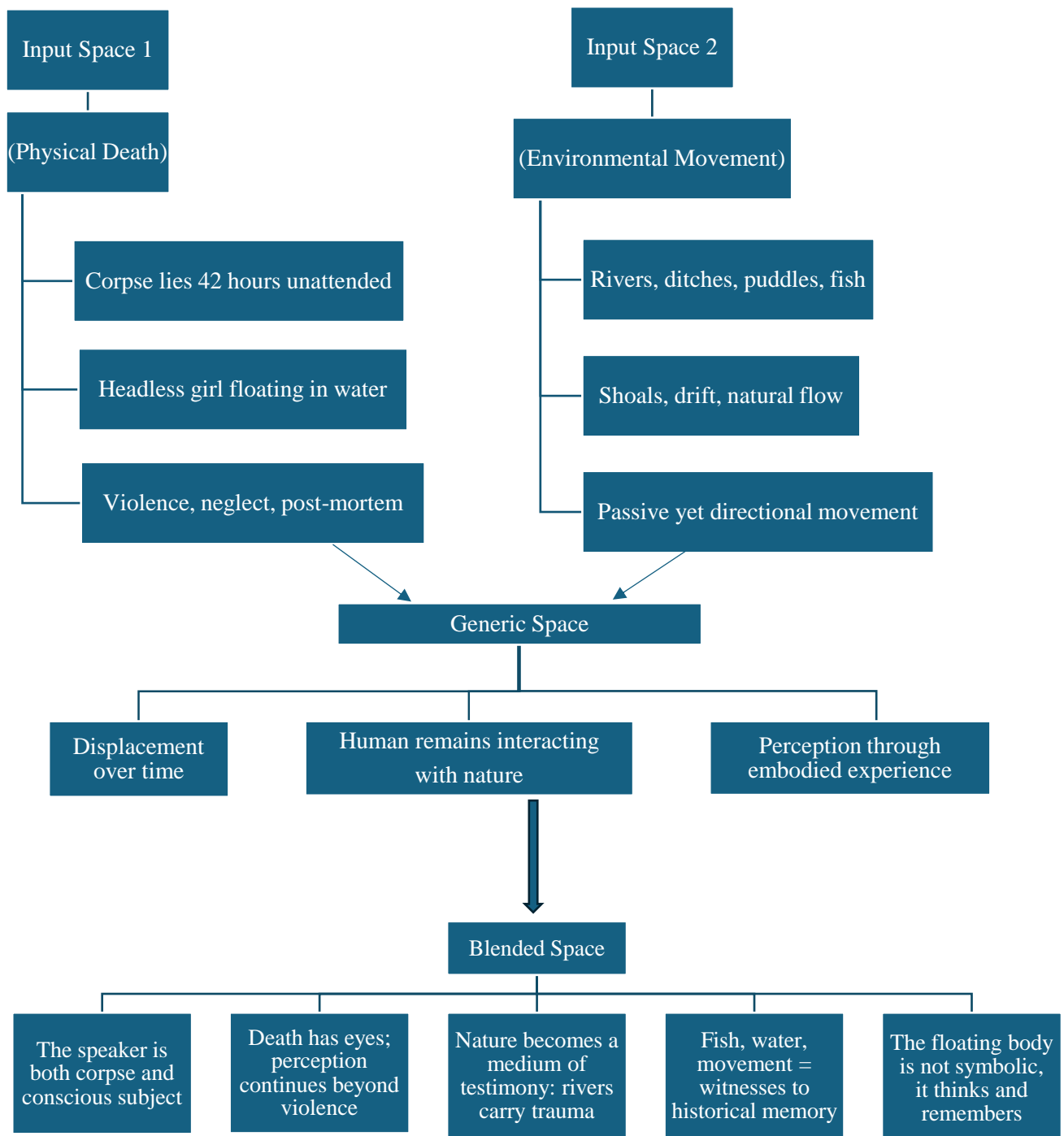
This transformation is an instance of cognitive emergence. The blended scene in which sorrow carries both weight and scent, and in which wounds begin to bloom, creates a new conceptual structure grounded in sensory experience, emotional depth, and physical embodiment. The beloved is not portrayed as a silent recipient of care. Her body is actively involved in this process. It breathes, it trembles, and it releases memories through the delicate medium of flowers.

Conceptual Blending Theory helps us see how the poem brings together physical, emotional, and aesthetic elements into one unified moment. What emerges is a new way of experiencing emotion. In this vision, trauma is turned into beauty without erasing its depth. Intimacy is about the flowering of presence. Love is shown as a transformation that allows pain to bloom into something perceptible and meaningful.

4.2.6. Nilomoni Phookan

Don't Ask Me How I'm is a cognitive reconstruction of death as a state of perception. CBT allows us to see how temporal dislocation, bodily violence, ecological detail, and spectral consciousness are merged into a new conceptual scene. Death becomes an extended cognitive presence, bearing sight, memory, and agency.

Four-Space Conceptual Blending Model



In the blended space of the poem, the speaker exists in a paradoxical state. They are both dead and aware. Though the body is lifeless, a sense of cognitive presence remains. The speaker's corpse is not just a passive object; it can be seen, it registers displacement, and it moves within a shifting ecological setting that includes rivers and fish. In this imagined space, death is no longer a clear-cut boundary. Instead, it becomes a field of distributed perception. The image of the "open-eyed" corpse, along with the line "my death too has

its eyes open,” breaks down the binary between life and death. The poem blurs the difference between agency and objecthood, presenting a state where the dead remain perceptive.

The natural elements of water, fish, and floating are not simply included for their beauty or symbolic value. Within the conceptual blend, they function as carriers of historical violence. The figure of the floating girl, who appears repeatedly, represents a form of trauma that does not fade. Her presence is scattered across time and space, yet remains visible, sustained by the slow rhythms of the natural world. In this space, memory does not survive through spoken narrative but through bodily dislocation. Violence is not something that belongs to the past. It continues to drift, and those who are caught in its current continue to perceive and feel.

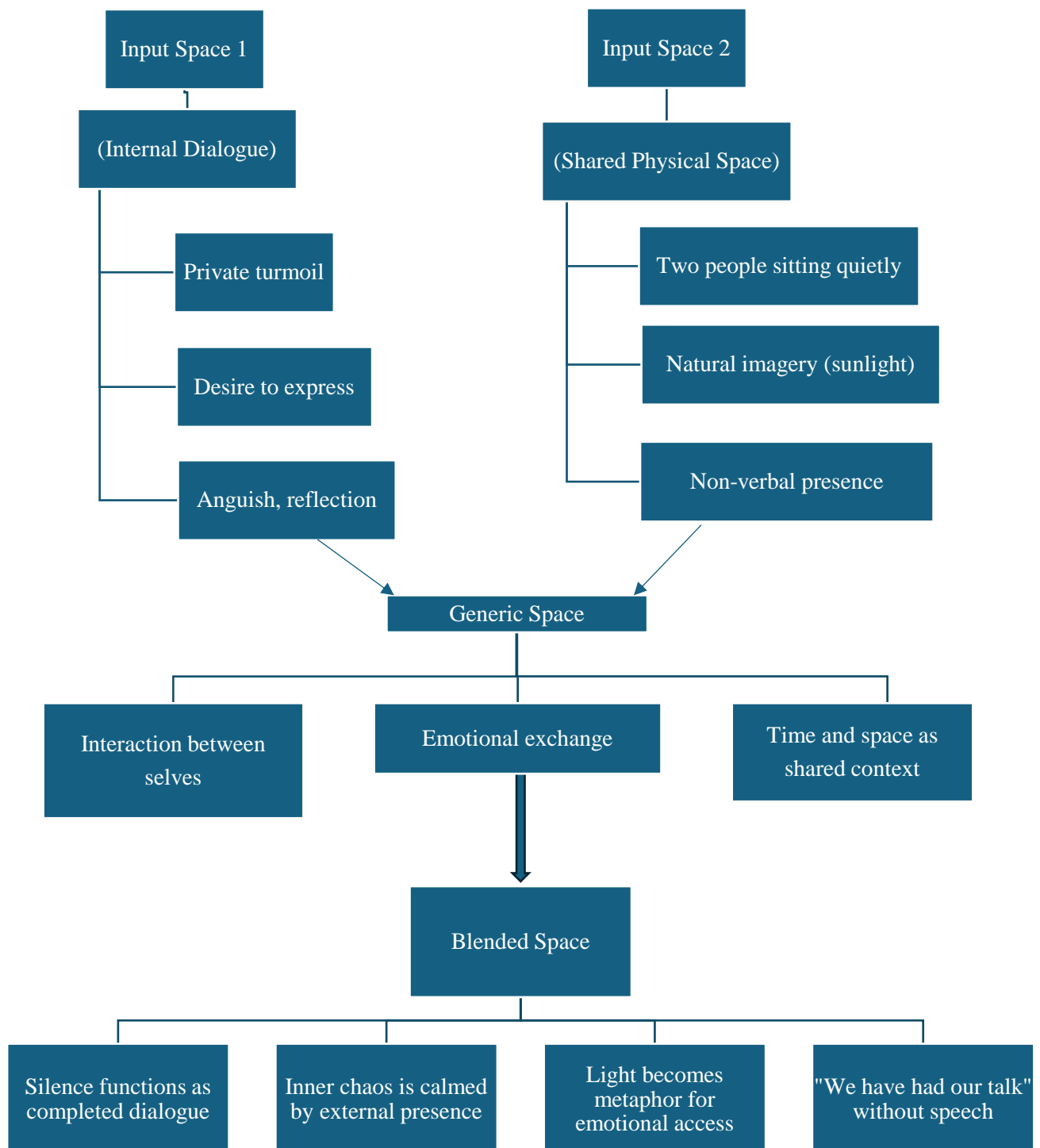
The final line of the poem “Hey, ambling horsemen of mine” marks a shift in tone and focus. It is a sudden and unexpected address to companions or witnesses, possibly imagined or distant. This gesture shows that the speaker, though physically destroyed, is not passive. They still speak and reach out. This act of calling breaks through both linear time and fixed space. It confirms that death does not silence the voice but instead moves it into a different form.

Conceptual Blending Theory helps us understand the deeper structure of this poem. It reveals how death is imagined not as an end, but as a continuation of perception. Nature becomes a living archive of history. Violence, instead of being concluded, remains open and unfinished in the cognitive experience of the speaker. The poem offers a new way of thinking about memory and trauma. It suggests that even after physical death, the traces of suffering continue to move, carried by water and by time.

4.2.7. Nabakanta Barua

At the surface, *Tête-à-Tête* captures a minimalistic scene, two people sitting silently under a tree. But underneath this simplicity lies an emotionally charged mental process, a negotiation between inner chaos and outer stillness. The poem does not describe direct communication, but it implies resolution without expression. CBT presents two separate input spaces, one of internal unrest and another of external calm. Through blending, the poem constructs an experience where silence becomes expressive, and mere physical presence becomes a medium of communication.

Figure: Four-Space Conceptual Blending Model



Ah, it is pleasant
We are sitting, simply sitting
Sitting silently.

The poem opens with a quiet moment of stillness. This shared silence carries a weight of unspoken emotion. It is not emptiness, but a meaningful pause. In one mental space, the speaker is burdened with thoughts and a deep urge to communicate:

*Last night I talked with me
Of too many this and that
I was in an anguish to tell.*

This internal unrest contrasts with another mental space, one of calm companionship, marked by serenity and sunlight. Through conceptual blending, these two spaces are brought together. The silence does not suppress the speaker's need to speak, it absorbs it. The urge to express finds quiet resolution in the mere presence of the beloved.

*The sun above is throwing little pebbles of its rays
Through the leaves of the tree
They are falling on your nose, lips and arms
Not on mine.*

Sunlight becomes a symbolic medium within this blended space. The detail is subtle, yet deeply intimate. The rays choose the beloved, touching her gently. This asymmetry reflects emotional vulnerability. There are no words exchanged, yet this natural touch offers quiet empathy. The environment becomes an active participant in the shared emotional experience.

*We are sitting, sitting
And we have had our talk.*

The closing line brings the emotional arc to completion. What began as internal turmoil seeking release ends in a moment of quiet understanding. The blend gives rise to a new kind of meaning, one where speaking is no longer necessary. To sit together, silently and attentively, becomes enough.

CBT helps us see how internal thought and external stillness merge to create a single mental space. In this space, silence functions like speech. Sunlight, leaves, and stillness carry the emotional charge. The speaker's restlessness dissolves through shared quietude.

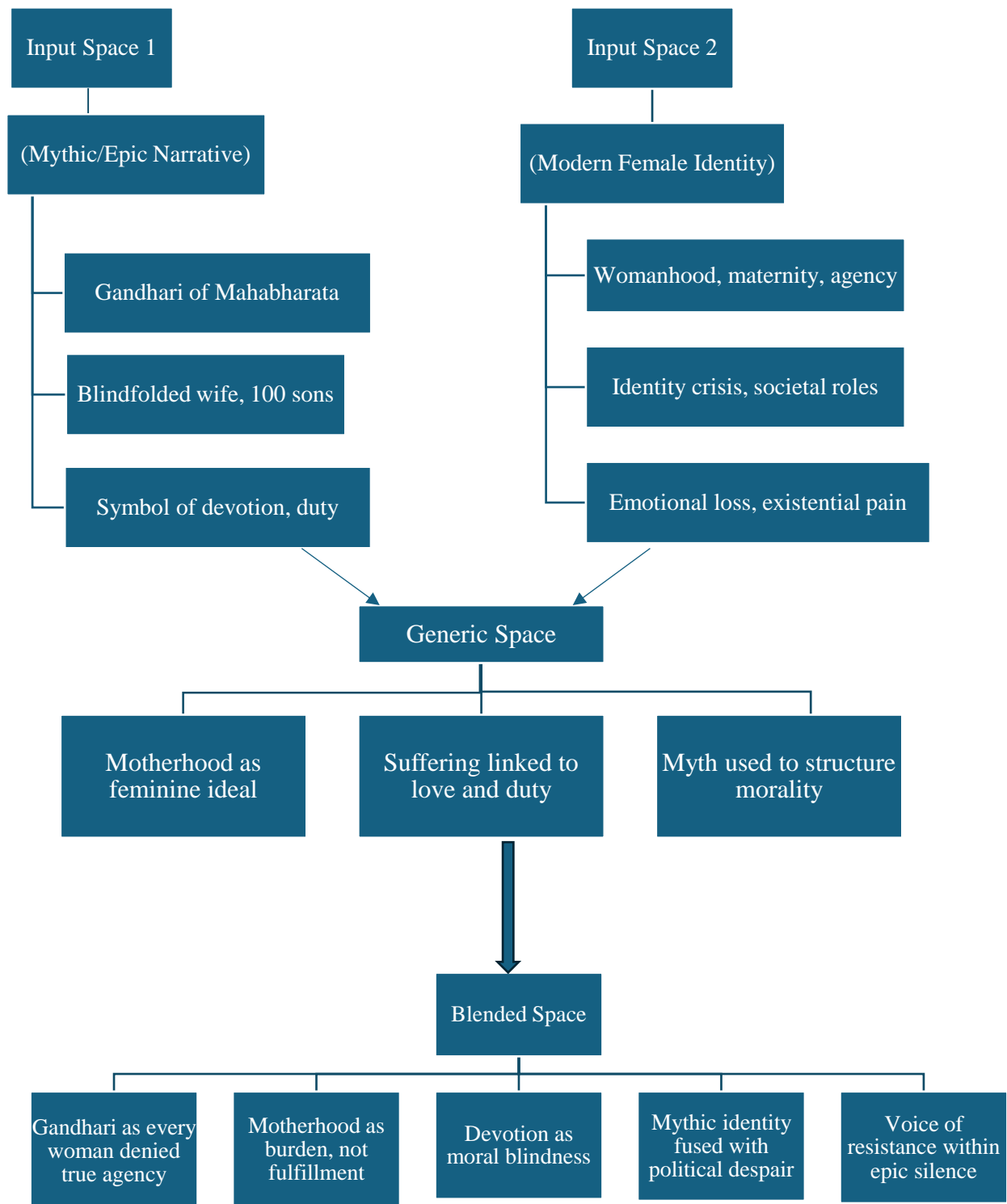
Tête-à-Tête unfolds with minimal action and no spoken dialogue. Yet within this apparent simplicity, profound emotional work takes place. Conceptual blending reveals how silence can hold meaning, how presence can offer resolution. Nothing is spoken, but nothing is left unsaid. What matters is not verbal articulation, but mutual recognition and quiet understanding. In this poem, presence itself becomes the final word.

4.2.8. Nirmalprabha Bordoloi

Gandhari is a searing monologue that dismantles the inherited glorification of womanhood, particularly motherhood, through the reimagined voice of the epic figure Gandhari. The poem delves into a deeply personal space of pain, disillusionment, and philosophical introspection. On the surface, Gandhari narrates her own tragic life as queen and mother. But through a complex blending of epic narrative, feminine identity, maternal archetypes, and existential questioning, Bordoloi constructs a critique of patriarchy, mythic idealization, and spiritual violence.

CBT truly reveals how the poem fuses conflicting cognitive frames like epic heroism, maternal myth, political reality, and personal despair. Bordoloi creates a blended mental space where Gandhari is both historical and symbolic. She is a queen, a failed mother, a spiritual entity, and a voice of philosophical protest.

Figure: Four-Space Conceptual Blending Model



The poem blends two distinct worlds, the epic past and the modern female condition. In this fusion, Gandhari becomes a symbolic voice for women silenced by the weight of mythic expectations.

*I am a woman, yet not that woman
Whose sky of mind changes color every moment*

With these lines, Gandhari challenges the stereotype of female emotional instability. Her voice resists simplification. Emotional detachment becomes a quiet act of defiance, shaped by a blend of ancient loyalty and modern dissent. Her blindfold is a metaphor for enforced moral blindness, an emblem of the suppression of a woman's will beneath patriarchal duty.

*I am not a mother
I have no children
A hundred sons?
That's a laughing matter*

Here, the poem ruptures the traditional image of motherhood. Gandhari rejects the role imposed upon her. Though she birthed a hundred sons, she denies the title of 'mother' because she was denied the emotional space to nurture, guide, or choose. The poem blends biological motherhood with emotional barrenness, suggesting that motherhood without agency is an empty role.

*One son – one and only
His name is Dharma*

In this shift, Gandhari embraces a symbolic child not of her body, but of her conscience. She disowns the hundred sons associated with destruction and claims Dharma, or righteousness, as her true offspring. The act is both personal and philosophical, turning motherhood into a moral choice rather than a biological fact.

*My dry eyes
only burn with a single ray of light*

This image captures the poem's core. Sight becomes insight. Blindness becomes resistance. Light becomes memory. Gandhari's pain and awareness pierce through the silence imposed on her, illuminating a world built on sacrifice and erasure.

Conceptual Blending Theory helps us understand this layered construction. Gandhari is transformed into a composite figure that merges the epic and the contemporary. Her blindfold, silence, and grief are no longer passive traits; they become tools of protest. Biological motherhood, when stripped of love and choice, becomes a critique of societal roles.

Nirmalprabha Bordoloi's *Gandhari* reimagines mythology through a feminist lens. The poem questions the politics of gendered suffering. In the blended space, Gandhari stands as both epic queen and modern woman, both witness and critic. She destabilizes the categories of wife, mother, and woman, and reveals a deeper truth, one rooted in ethical clarity and emotional depth.

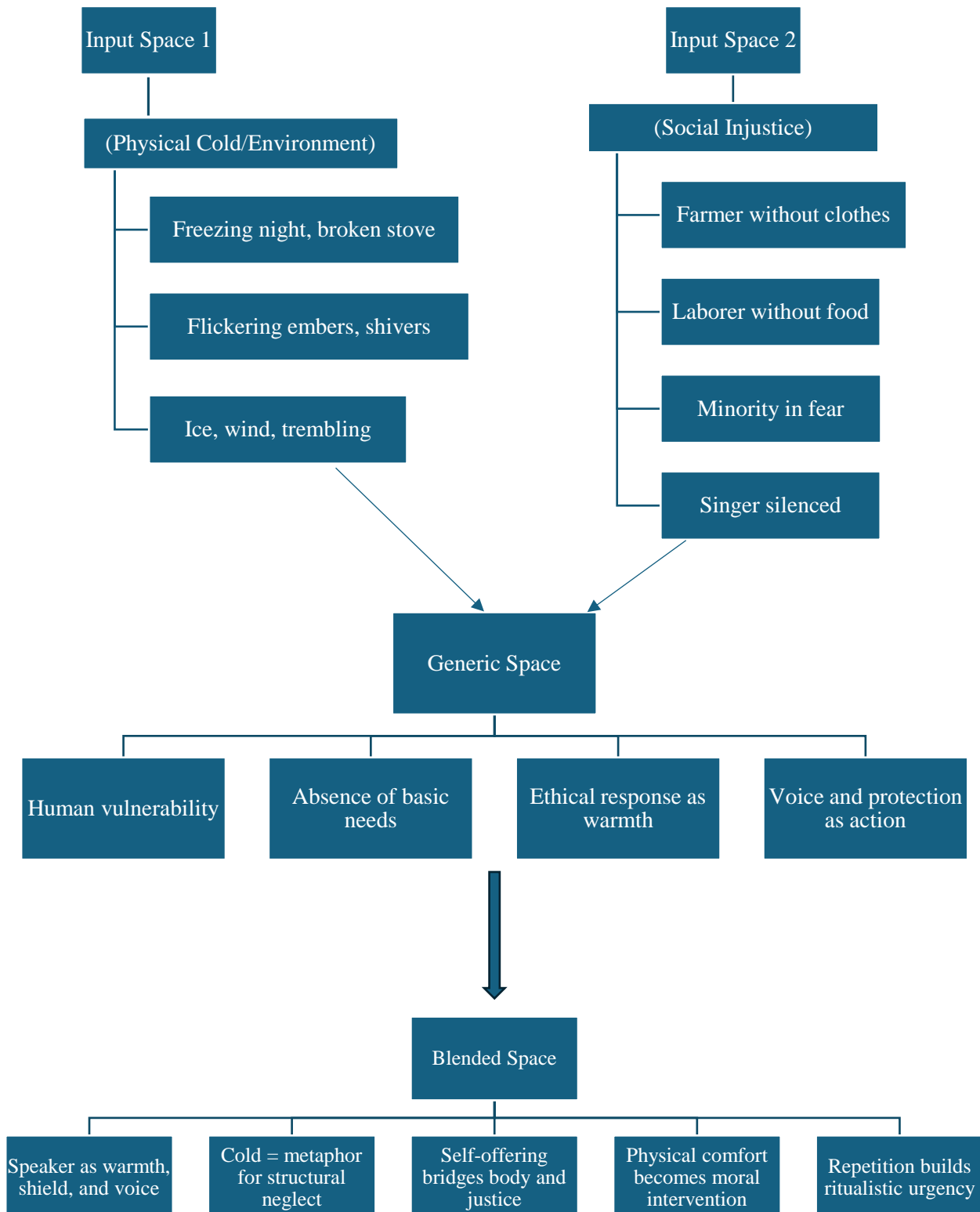
Through this poetic architecture, the poem performs a restructuring of identity. Myth, gender, and moral vision come together in a unified space. Gandhari becomes a symbol of resistance, a voice shaped by silence but filled with meaning. In her, the poem offers a powerful meditation on how history can be reimagined to speak to the present.

4.2.9. Bhupen Hazarika

A Night Drenched in Cold presents a starkly compassionate vision of suffering, where physical cold becomes a metaphor for social abandonment. Repetition drives the rhythm “a night drenched in cold.” Each stanza introduces a new facet of deprivation like the farmer without warmth, the laborer without food, the minority living in fear, the singer silenced. Rather than merely describing suffering, the speaker steps into it, offering themselves as warmth, strength, protection, and voice.

CBT accounts for how the domains interact dynamically. The speaker is blending bodily sensation, social marginality, emotional urgency, and poetic invocation into a single emergent frame of compassionate agency. The poem constructs a new mental space where physical, emotional, and ethical dimensions collapse into one seamless poetic architecture.

Figure: Four-Space Conceptual Blending Model



In the blended space of “A Night Drenched in Cold,” cold is not simply a description of weather. It becomes a powerful sign of neglect and abandonment. Each figure mentioned in the poem like the farmer, the laborer, the minority, and the singer each represents a

different aspect of societal vulnerability. Together, they form a collective image of the marginalised. In response, the speaker repeatedly says, “Let me be...,” and this repetition becomes an act of transformation. Through these words, the speaker turns into warmth, a protective force, a shield, and a voice for the voiceless.

This transformation involves the merging of sensory experience, emotional awareness, and moral responsibility. The feeling of cold brings out compassion, which then evolves into a strong sense of ethical action. The repeated lines and consistent stanzaic pattern create a rhythm that resembles a ritual. Through this ritual, the speaker steps into different social roles, all while maintaining a steady and compassionate tone. This kind of deep empathy is made possible through conceptual blending. It allows physical sensations, social realities, and poetic imagination to come together and form a unified and powerful meaning.

The image of the ember flickering in a broken stove shows where physical need and social neglect meet. In the same way, the hunger that flares up becomes the force that pushes the speaker to transform into someone fierce and protective. This fierce energy is filled with both resistance and compassion. The silent song of the singer is also reimagined. In the speaker’s mind, it turns into a voice that rises like nectar with the dawn, offering hope and renewal in a world full of suffering.

Conceptual Blending Theory helps us see how the speaker changes again and again, taking on different roles. It reveals how physical feelings are connected with ethical commitments. Through this blending, a new poetic identity emerges, one that responds to it with action. In Hazarika’s poem, poetry becomes a tool of activism. The cold reflects deep social exclusion. The warmth the speaker offers becomes an expression of moral responsibility. The speaker does not stand apart from justice. Instead, they become the very expression of it.