

The Poetics of Rain, Memory, and Melancholy in 'On a Beautiful Rainy Day'

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Abstract

The relationship between nature, emotion and identity is complex as illustrated in the poem from Nepal, "On a beautiful rainy day" by Viplob Pratik. The poem is contextualised in the study within the frameworks of Romanticism, Ecocriticism and Psycho-emotional Poetics to address the correlation between the images of nature and human consciousness and cultural ethos. The study demonstrates how Pratik's depiction of rain, mist, thunder, and landscape not only indicates the emotional condition of the speaker but also leads to a greater cultural and ecological consciousness. The lyrical motifs and captivating images are repeated and addressed to the feelings, creating a conversation between the self, nature, and society. The integration of the theoretical approaches helps the study to realize that the goal of Nepali poetry is to address psychological richness, environmental consciousness and uncover aesthetic and moral faculties. The findings indicate the ability of the poet to blend the emotional experience with the ecological consciousness in such a manner as to make nature an object of both the reflector of human emotion and the signifier of cultural identity.

Keywords: emotion, identity, landscape, melancholy, memory, etc.

Introduction

Nepali poetry has long embraced nature as a living being- as a close companion in joy, sorrow and contemplation. From the classical poems of Lekhnath Paudyal and Laxmi Prasad Devkota up to modern poets such as Viplob Pratik and Suresh Jung Shah, poets have always turned to the natural world in order to find an outlet for their deepest human feelings. Such a protracted connection between nature and feeling is the heart of the manifestation of the Romantics, where landscapes externally mirror interiors internally. The poem "On a beautiful rainy day" by Viplob Pratik, with a rhythmic calling to the land and nature, bears traces of this Romantic spirit in a contemporary Nepali environment.

In "On a beautiful rainy day", the poet uses a simple subject of rain and transforms it into an analysis of memory, loss and rebirth. The metaphor of the rain being a rebirth of the buried pain makes the poem exhibit a vision of how much the human soul is bound

to the natural one. In the poem, nature is not only a background, but also a living entity that reaches out to the human consciousness, bringing together cultural identity along with emotional complexity.

This paper intends to explore the way this poem lends a Romantic echo to the current manifestation of poetry in the Nepali language. Although the two poems are in modern times when there is globalization and swift change, the work shows that they miss the moral and emotional wisdom of nature. The Romantic spirit which has taken root in Western literature, in the writings of Wordsworth, Shelley and Keats, is reborn in Nepali literature, being adjusted to the local landscape and cultural sensibility. This paper, thus, looks into how the Romantic ideals have been reconfigured by the poets of contemporary Nepal to express their own emotions and a sense of national identity and ecology using the language of nature.

Through the amalgamation of the natural and emotional taste of this poem, the paper attempts to make a point about how Nepali poetry remains an intermediary between the inner world of feeling and the outer world of the environment. The argument is that this synthesis not only gives new life to the Romantic tradition, but also assists in better comprehending the connection between man and nature in the modern era, as the modern era is becoming so alienated from natural harmony that our poets would prefer to preserve it using verse.

Viplob Pratik is the author of modern literature in the Nepali language and can be recognized as one of the greatest contributors to literature, whose imagery and emotional depth are very evocative. His poetry often explores the delicate association between the feelings of humans and nature, and he merges simplicity of words with contemplation. The poems by Pratik are meditative in nature as rain, wind and silence turn out to be the icons of remembrance, pain and rebirth. He captivates readers by means of his poetic skills to provide the struggle and the beauty of ordinary people's lives and to immerse readers in the world of self-identification and emotional sincerity. Based on a Nepali ground, though his work transcends geographical boundaries in interest, it is a continuation of the legacy of romantic and reflective lyricism of modern Nepali poetry.

Review of Related Scholarship

Poetic compositions of Viplob Pratik are dainty amalgamations of personal emotion, societal consciousness and imagery of nature. His popular poems are: On a beautiful rainy day, Mother, The River Speaks, The Silence Between Us, all of which carry the spirit of human sensitivity about the rhythm of normal life. His style is marked by clarity, musicality and a thoughtful tone that makes otherwise simplistic situations turn

into deep emotional experiences. Pratik often provides nature, e.g., rain, rivers, wind and seasons, as a comparison of states of inner being, and the beautiful language he uses is very soft and lyrical to create a transition between the world and the inner consciousness. Thematically, his poems concern the idea of love, the concept of loss, the recollections of the past, loneliness and the quest for emotional equilibrium in a world that is changing so fast. Behind this lyrical gentleness is a philosophical subtext, where nature is not just scenery at all, but a spiritual power in human fulfilment and healing.

Practically, the theme where nature and human emotion are intermingled has a long tradition in the history of Nepali literature, which is commonly ascribed to the period of early modern poets such as Laxmi Prasad Devkota. As an example, the rain imagery in “The Rain” by Mohan Raj Gouli depicts the imagery of rain. Similarly, Viplob is both aesthetic and ethical: Viplob considers nature to be the source of inspiration, happiness, compassion and nourishment. Gouli also claims that the poem by Viplob exposes the connection between literature and the physical environment, as it shows how nature and human beings co-exist instead of being opposite to each other.

Based on this is the legacy of the current Nepali poets whereby nature is no longer a backdrop, but rather a participant. As Upadhyay and Sharma describe in their work on the selected Nepalese poems, the ecological issues have occurred in the framework of the hierarchical relation, depending on the dualistic mechanism of anthropocentrism prioritizing one category (the human one) to the other one (the natural one). They emphasize that the recent poems result in co-existence, bio-centric perceptions, and ecological consciousness. Another study by Anupa Wagle on the anthology *Tangsing* by Raja Puniyani attempts to argue that *Tangsing* is rich in strong nature images which have an eco-theme in almost all the poems present in it. It led to the path of eco-consciousness in Nepali literature to resolve environmental issues of the day-to-day encountered by the world. Collectively, these works demonstrate increasing interest and criticism of eco-poetics, nature images and environmental emotional appeal in Nepali poetry.

Modern poets are introduced into this tradition, so the work of Viplob Pratik (also Viplov) moves halfway between the forms of personal lyricism and nature. One profile report refers to him as a prolific name in terms of poems, lyrics, and translation in the current Nepali literary fraternity. Pratik was born and brought up in Kathmandu and has published over a hundred poems in both Nepali and English. Moreover, one of the translation notes of his poem "On a beautiful rainy day" indicates that his poetry applies nature to elicit inner emotional conditions.

In the reviews, on the one hand, the style of Pratik is praised as an easy one and, on the other hand, as a philosophically uplifting one: the title of an interview in *My Republica* paper, is Poetry detoxifies mental toxin? : Viplob Pratik indicates the curative, or cathartic, aspect of his verses. Although these reviews are useful, the vast majority of them are journalistic, and not critical analyses. Romanticism is one of the conceptual frames which are the most significant in the research on the fusion of nature and emotion. Although it is largely associated with Western poets (eg. Wordsworth, Shelley), its echoes in Nepali poetry are not new: the idea that nature is a reflection of the inner feelings in the soul, and that we can go to the depths of feeling with the help of natural imagery. The metaphors of inner turbulence are depicted by the metaphors of rain, peaks, and thunder in the work Viplob has done in the selected poem. The unification of nature and emotion with some cultural nuances in the case of Nepali modern poetry: the mountains, rivers, monsoon rains, mist, and fields inherit memory, identity, longings and change. This is best demonstrated in the following poem: On a beautiful rainy day, we can see that the images of rain are related to past pain, which was buried deep in the earth; life breathing in the memory, the earth has no shelter and the soil is wet.

The model of ecocritical reading as elaborated by Upadhyay and Sharma includes the fact that nature-poetry in Nepal is shifting towards co-existence and not anthropocentrism, which is similar to the tone of the Romantic impulse of identifying emotions with nature. The research on *Tangsing* by Wagle also discusses the application of the imagery of nature in creating an alarm of an upcoming ecological crisis, as opposed to emotion itself. The aspects of nature and emotion, landscape and personal emotion, are combined and the mixture is dominating modern Nepali poetry. As an illustration, Upadhyay and Sharma propose that within the selected poems of Nepali, the ecological issues have occurred within the hierarchy of the dualistic mechanism of anthropocentrism where one category (humanity) is superior to the other category (nature) (Upadhyay & Sharma, 601). In their work, a transformation in Nepali verse to biocentrism and harmony with nature can be seen, which also has suggestions of the inseparability of the world of feeling and the nature of the more-than-human world. In the meantime, the article by Anupa Wagle about the anthology of Raja Puniyani presents the image of nature being powerful in nearly all the poems which precondition the way to eco-consciousness with the help of Nepali literature (Wagle 11). Her writing emphasizes the reality that nature is not only depicted but mobilised as a moral and cultural example. At the same time, the journalistic praises of Viplob Pratik emphasize his role in modern Nepali: "Viplob Pratik is a prolific name . . . in the poetry, lyrics and translation the fraternity of modern Nepali literary field" (Lama, 21).

Although this gives in to his production, it is more of a biographical commentary than of critical literature. Also, based on a wider global scholarship, such as the one by Hasan in *Rain as Emotion and Renewal*, the rationale of the image of rain in contemporary poetry is put forward to be quite the means of emotional relief in human life as such, which again comes to the point to suggest that in Viplob's poems, the nature-emotion merging is not merely aesthetic, but existential, as well.

Research Methodology

The present study employs an ecocritical method to analyze the connection between the environment and human emotions in the poem, "On a Beautiful Rainy Day." It has a special focus on the nature of rain as an ecological presence that resonates with memory, nostalgia and melancholy as a more dynamic and meaningful component of nature than just a descriptive one. The study will discuss the poem from an ecocritical perspective, examining the use of rain to evoke a mood and create a sense of connection between nature and consciousness. Analysis, thus, uses the approach of close textual reading to explore the poetics of rain, memory, and melancholy, as well as their eco- and affective dimensions.

Ecocriticism is a literary and cultural theory concerned with the relationship between human beings, literature, culture, and the natural environment. It emerged as an important field of literary studies during the late twentieth century in response to growing environmental problems such as pollution, deforestation, species extinction, climate change, and the exploitation of natural resources. Rather than treating nature simply as the background or setting of a literary work, ecocriticism examines how literature represents nature and how such representations influence human attitudes toward the environment.

Cheryll Glotfelty provides one of the most widely accepted definitions of the field. She states that "ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty xix). She further explains that ecocriticism adopts an "earth-centered approach to literary studies" (xix). This idea is fundamental because it shifts literary criticism away from an exclusively human-centered perspective. Nature is therefore not merely scenery for human actions; land, water, animals, forests, climate, and other nonhuman elements become significant subjects of critical analysis.

Lawrence Buell develops this idea further through his criteria for an environmentally oriented text. One of his central principles is that "the human interest is not understood to be the only legitimate interest" (7). He also maintains that human responsibility toward the natural environment should form part of a text's ethical orientation (7–8).

Buell's theory challenges literature to recognize the agency and significance of the nonhuman world rather than reducing nature to a passive setting.

A related theoretical position is deep ecology, which rejects the assumption that nature should be protected only because it is useful to human beings. Deep ecology argues that nonhuman life possesses intrinsic value, regardless of its economic or practical usefulness. This approach challenges human superiority and encourages a more equal relationship among the different members of the ecosphere.

Although contemporary scholarship on the imagery of nature and ecological topics in Viplob's poetry exists, not much analytical work has been conducted regarding the very mechanism working of nature-emotion fusion in modern Nepali lyric poetry as the manifestation of the Romantic tradition. What is especially lacking is comparative close readings, which bring associations between poetic imagery, emotional interiority and cultural/geographical particularism (monsoons, mist, high-land/low-land fields) in the poetry of such contemporary poets as Pratik. This paper has attempted to address this gap by offering a particular critique of how two poems authored by Viplob Pratik dramatize the relationship existing between nature and emotion, with an attempt to reinvigorate Romantic tropes in a modern Nepali setting.

A highly available portrait of the poet Viplob Pratik, his inspirations, creative practice, and mission is presented in the interview Poetry detoxifies mental toxin: Viplob Pratik by Kiran Lama. The early stages of Lama include recognition of the creative writings of Pratik and the fact that he has authored more than a hundred poems in Nepali and English, such as two books of poems: "The person kissed by moon" and "Nahareko Manchhe." This declaration not only qualifies Pratik as a poet but a bilingual literary figure who plays in various genres (poetry, song lyrics, translation) of the Nepali literary world.

The spirit of the article consists of one of the most significant quotes of Pratik: "To me poetry is an artistic art that purges the mind poison of ego, anger and lust inside me. Here, we can refer to the metaphor of detoxification in the context of our analysis: Pratik thinks of poetry as cathartic and therapeutic, as a means of emptying the baggage of emotions (ego, anger, greed) of negative experiences into the air. It means that his poetic practice is not merely expressive but transformational: natural imagery, emotional self-examination, memories and suffering all of them turn out to be a part of a healing process.

Another insight provided by Lama in his article is on the approach taken by Pratik: He writes how when my heart reads the problem like corruption, discrimination, and inequality, it desires to transform it into a form of art. This remark brings to mind a socially responsible element in the work of Pratik's lyrics is personal and spontaneous in its creation as opposed to being calculated in its composition. This is associated with the Romantic concept of poetic inspiration as an impulsive and heartfelt one.

Ecocriticism contributes to this Romantic perspective by giving attention to the ethical, cultural and environmental elements of nature in the writings. According to Upadhyay and Sharma (2024), modern Nepali poetry is more concerned with the acknowledgment of human-nature interdependence and the rejection of anthropocentrism (601-605). From this point of view, natural things are not only the reflection of personal feeling, but also the players in the moral and ecological fantasy. In "On a beautiful rainy day" by Pratik, e.g., rain, mist and soil are introduced as being involved in emotional processes, which contributes to the theme of shared vulnerability between the human being and the natural world. Thus, there is a means to overcome Romantic introspection and ecological consciousness in the present day.

The third conceptual level is psycho-emotional poetics that concerns the way literary form, in terms of imagery, symbolism, rhythm, and lyrical form, is the manager, the expressor, and the transformer of human emotion. Hasan (2025) highlights the dual nature of rain as a symbol of sadness as well as a symbol of rebirth and how natural events form the mediating factor between emotional experience. Using this model, this paper will study how Nepali poets employ the concept of weather, landscape and plants as an instrument of emotional examination, catharsis and change. Such a structure not only explains what natural imagery is, but also how it is perceived by the speaker and possibly the reader as well. This allows one to see poetry as an aesthetic and affective practice.

Results and Discussion

The study offers a multidimensional approach in which the chosen poem could be analyzed through the lenses of Romanticism, ecocriticism and psycho-emotional poetics. By this means, the paper will take into account the Romantic legacies of emotional and imaginative involvement with nature the ecological and cultural consciousness peculiar to Nepal the lyrical and symbolic approaches in the course of which the fusion of nature and emotion is achieved. The theoretical framework, in turn, preconditions the analysis to fill the research gap. Previous works have explored the ecological or thematic facets of Nepali poems; very few studies have been carried out on the nature-human relationship and cultural aspects of nature-emotion fusion.

The first stanza is a great example of a Romantic echo by using nature as a reflection of the emotional nature of man. The connection to the natural world is in lines 1-3, where the sky is personified by the author as if the heart of the sky is on the verge of breaking because of human suffering (Pratik, lines 2-3). This echoes the Romantic idea that nature is the projection of the self as Wordsworth believed that the external landscape can be used to project inner feeling and make it even greater (Wordsworth 45). The poetic pattern of connecting the center of the sky to the pain of mankind is shown as an imaginative melding of the self and nature, in which nature is not a passive landscape but an emotional and even personalized nature.

The poet continues this project by saying that there was a beat that she can sense in her chest / The first shiver of the thunder / Moves into her softly (Pratik, lines 4-5). The physical experience of the thunderstorm coming into the body of the speaker, reminds the Romantic idea of the sublime: the tremendous force of nature is not only awe-inspiring but also may change people emotionally (Burke, 56). In this case, the Romantic theory clarifies the role of Pratik's lyrical strategy to keep the outer storm inseparable to the inner reaction of the speaker supporting the dynamics between the emotion and landscape.

Ecocritically, the stanza highlights a close relationship between humans and nature based on morality and ethics. The analysis of the Nepali poems by Upadhyay and Sharma reveals that the ecological consciousness of the literary work tends to develop due to the realization of the human self as a part of the greater system of life: the human self is re-energized through a connection with nature (Upadhyay and Sharma, 603). The same is expressed in the lines of Pratik: the thunder does not pass by the speaker; it penetrates the chest of the speaker, and it influences the speaker as well. Placing clouds and thunder as co-producers of emotional experience makes the poem invite readers to think about humans and natural phenomena as members of an interdependent system; not to be triggered or dominate. Even though the stanza focuses on the original emotional shock and the weightiness, the application of such terms as soft, entails the possibility of emotional relief in the future, creating a pattern of suffering and respite within the medium of natural elements.

The emotional resonance is heightened by the lyrical structure of the stanza, the brevity and roll of the lines and the enjambment. The rhythm between the lines A strong beat she feels in her chest and the first shiver of the thunder / Moves into her softly (Pratik, lines 46) is reminiscent of the pacing the heartbeat and the slow infiltration of sensory perception. Psycho-emotional poetics focuses on the importance of such formal

decisions as the main ways to express emotion: the lineation, the rhythm, and the cadence recreate physiological and psychological responses (Hasan, 92).

Moreover, the combination of aural imagery (Clouds are making noise, heavily) and touch (Moves into her softly) denotes that Pratik has applied the multisensory poetic devices to the maximum to make the reader experience the complicated emotional reaction. This is in line with what Hasan noted that natural occurrences in poetry can tend to be conduits of emotion that serve to mediate between interiority and the outside world (Hasan, 90).

The second stanza is a continuation of the Romantic tradition of relating human emotion to nature. The position at the window and uncovering the curtain is symbolic, as it represents a boundary between the self and the world. The verse, She feels life is breathing into buried old pain (Pratik, line 9), is Wordsworthian introspection, in which memory and nature are intertwined. According to Romantic theory, nature is not simply a background, but an active part of emotional and psychological actions (Wordsworth, 47). Rain and mist as canvas and medium in this stanza give the speaker an opportunity to recount the moment with a long-gone, fascinating event (Pratik, line 12), which is the Romantic ideal of memory awakening and being redefined by the process of interaction with nature.

The imagery of rain and mist as a canvas brings out the imagination and aesthetic sensibility, which is conspicuous in the idea that nature is imaginative of the mind and that they were in an imaginative synthesis, which generates meaning, not necessarily the perception at the time (Coleridge, 112). The stanza defines the Romantic combination of sense, emotion, and memory when nature is used to build the emotional intensity and narrative flow.

According to an ecocritical interpretation, the stanza gives nature more of an active partner in emotional change rather than a passive scenic backdrop. According to Upadhyay and Sharma (2024), it seems that contemporary Nepali poetry tends to represent humans and nature as mutually dependent upon each other: the human self is invigorated in cooperation with nature (603). Rain and mist are not passive in the stanza by Pratik but they are involved in the process of the appearance of memory and emotional discharge. The dialogue between the inner experience and the outer world is shown through the picture of the image of Pain jumps from the memory / Drawing on the canvas of rain and mist (Pratik, lines 10-11). Nature in this case mediates the psychological processes, implying that the healing or emotional insight comes as a result of one recognizing his/her embeddedness in the natural world.

Moreover, herein the framework of rain as an emotional agent and a regenerative agent, which is suggested by Hasan (2025), can be observed. The fog and rain transform life into buried old pain (Pratik, line 9), bringing life and at the same time touch on melancholy (Hasan, 90). This two-fold purpose illustrates that in Nepali poetic sensibilities, as in the general poetics of modernism, nature in its aesthetic power is beyond control and dynamism. The next two lines: Two drops of rain start to slide in the glass /The a current of air carries them away (Pratik, lines 20-21) depict the beauty and the inexplicability of nature. According to the Romantic theory, experiences of sublime natural phenomena result in awe, reflections and even fear since human beings face forces beyond their power (Burke, 56). The motion of the drops, which is originally disciplined but soon swept off, reflects the uncertainty of life and feeling and drives home the Romantic belief that nature is not a surround but a deep-rooted part of the generation of human experience (Wordsworth 52). The last line, which is: Nothing is in control (Pratik, line 22), highlights the Romantic tendency to worry about human frailty and the extent of rationalization when confronting the huge and continually changing natural world. In this case, the poet portrays a sense of resignation and speculation, thus enabling the reader to ponder over his or her role in the operations of nature.

Findings and Conclusion

The poem "On a beautiful rainy day" is a good example of the adaptation of romantic traditions in order to incorporate the cultural, ecological and emotional realities of the place. The poem shows that nature and emotion are not separate in the poetic imagination and that they are reflexes, powers and partners in the expression of human life. This paper shows the multi-layered complexity of Nepali lyric poetry, integrating Romanticism, Ecocriticism, and Psycho-emotional Poetics, to demonstrate how the natural imagery mediates, amplifies, and transforms emotional life in addition to creating a conscious interaction with the world. This fusion not only enhances the aesthetic in literature but it has also helped to achieve an ecologically, psychologically and culturally sensitive comprehension of human experience. Viplab Pratik brings to light a deep interconnection of human feeling and natural phenomena, and it is important to note that the Romantic tradition of human reaction to contemporary ecological and psychological senses is kept by the contemporary Nepali poets. A stanza-by-stanza analysis reveals the fact that Pratik is not just describing the outer landscapes: his poetry is creating a moving conversation between the inner emotional world and the outer world of nature. Every drop of rain, haze, and lightning is imbued with a human emotion, which implies that both affect and nature are non-dualistic, as they are constitutive. The poem shows the impact of natural elements on mirroring,

magnifying, and changing psychological states, using the first shock of the thunder that hits the speaker in the chest to the falling raindrops taken away by the air currents and converted into the bright combination of the sensory, emotional, and imaginative.

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