

Pathos in the Poetry of COVID-19 Pandemic¹

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Abstract

Poetry written during global pandemic of COVID-19 display pathos. The present article explores the use of pathos in four of the pandemic time poems. The study aims to unveil the predicament that the earth and humans endured during that time. For the analysis, theory of pathos has been taken as a tool. Pathos is one of the persuasive techniques that evokes the emotion of pity and sympathy to the audience or the readership on the suffering and sadness of the characters and the speakers of the rhetoric. This article also discusses vivid pictures of the pathetic state of the characters in the poems that is similar to the state of the entire humans who underwent it during pandemic. The present inquiry concludes that the poetry written during pandemic evokes the strong positive emotion of joy, excitement and hope, and the negative emotion of fear, sadness, agony and sympathy as well in the mind of the readers. Doing so, it establishes the close connection between the readership and the poets who had the same emotions and feelings of hope and excitement, and pain and sufferings during the composition of the poems.

Keywords: devastation, emotion, pathos, pandemic, suffering

Introduction

“Humans have always had their own ways to cope with disaster and literature and poetry have always been born out of great suffering,” argues Menon (2020), an artist, writer and poet. She expresses her happiness that during the pandemic they could be creative: “Now, we have the facility to air our haikus and verses instantly as they occur to us” (para 4). This shows how pandemics, upheavals, disasters and sufferings are also sources of literature and art. Traditionally when there is an outbreak of pandemic, disasters or wars, writers, artists and other scholarly personages in a society feel the suffering of human beings and any other living creatures and work for them. They help to

fight their misery symbolically by reflecting their bitter experiences through their great weapons what we call art and literature. Same thing happened during the COVID-19 pandemic. The sudden outbreak of global pandemic of COVID-19 brought enormous threat to all aspects of human life. It caused devastative impact on the global economy, health, education and socio-cultural aspects.

COVID-19 pandemic substantially impacted on the great loss of human life, relationship, plans and productivity; and pushed the millions of people into extreme poverty. Almost all the people around the world had to maintain the social distancing isolating and desolating them even with their dear ones. Fear, stress, tension, anger,

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anxiety, frustration, loneliness, and uncertainty were the common problems. At the same time, the artists and writers—although they also endured the same miseries—used the situation as an opportunity to develop art and literature. Thousands of fictional and non-fictional writings, research articles, essays, stories, and poems were created during the pandemic.

Novels like Louise Erdrich's *The sentence*, Catherine Ryan Howard's *56 Days*, Amitav Kumar's *A time outside this time*, and Sarah Hall's *Burnt coat* are some examples. The writings had the same theme in anthologies such as *COVID chronicles: A comics anthology*, *Lockdown: Stories of crime, terror, and hope during a pandemic*, and *We came outside and saw the stars again: Writers from around the world on the covid-19 pandemic*, and Kristen Radtke's *Seek you: A journey through American loneliness* (Iglasias, 2022). Similarly, many prose works were created. The following are some examples: “Pandemic, poetry and prognosis” by Abhi Subedi (Nepal) and “Pandemic as a portal” by Arundhati Roy (India), stories “Garibi ra corona vairsa” (“Poetry and corona virus”) by Dharmendra Timsina and “Ita:lima: honeymoon” (“Honeymoon in Italy”) by Ramesh Diyali (USA).

The examples of pandemic time fiction were *Leaving and other stories* by Shobhaa De and *Love in the time of quarantine* by Siddhartha Gigoo (India) and the story collection *The day before today: The lockdown stories* by Gayatri Gill (India). In the same way, some other pandemic time Nepali creative writings were: “COVID-19” by Welkin Siskin, “Equality fetched by the fear of tragedy” and “Letter to American President by an

Asian and samayako abasan” by Yati Raj Ajnabee (Australia), “Priya parvaharu” (“Dear festivals”) and “Jhulkyos naya jindagi” (“May the new life rise”) by Tika Atreya (Nepal), “Vairasako parkhal ra lakadaun” (“The wall of virus and lockdown”) by Mukul Dahal (Scotland), “Pharku ma ama ghara?” (“Should I return home, mother”) by Kamal Koirala (USA), “Amako sandesh” (“Mother’s advice”) by Rita Pokhrel (Nepal) and “Basudha roeko bela” (“While the mother earth was crying”) by Ramesh Gautam (Norway). All the above mentioned fictional and non-fictional writings have the same subject matter of *COVID-19* and its traumatic effects.

Pathos is found in use not only in corona pandemic poetry, but also in the literary creations and the world-famous speeches in the history. For example, in Shakespeare’s *Romeo and Juliet*, the bard uses pathos as a way to cause a feeling of pity in the audience through the character of Balthasar, who is informing Romeo of the death of his beloved (“Pathos in *Romeo and Juliet*”, n.d.). Likewise, the creation, *I know why the cage bird sings* by Maya Angelou also explores pathos in the use of word choice and images that evokes the emotion of sympathy in the readers’ mind on the plight of the tragic character, a bird. Similarly, pathos is visible in the master piece novel *Scarlet letter* by an American Renaissance writer Nathaniel Hawthorn when Hester is sentenced to public humiliation on the scaffold. There, she is forced to wear the scarlet letter "A" on her clothing for the rest of her life just by committing the so-called adulterous relationship with reverend Arthur Dimmesdale (“Pathos”, 2022). These are

some renown scenes that create pathos in the readers' mind.

Similarly, in *The adventures of Tom Sawyer* written by Mark Twain, we see pathos being used in the following statement as a way to get the reader to feel a sense of pity. "He'd meant the best in all the world yet had been treated like he was a dog. One day she would be sorry, but then it might be too late" ("Pathos", n. d.). In Jane Austin's *Pride and prejudice*, the writer frequently uses pathos as a way to invoke a feeling of sympathy in the reader.

Pathos is used in political speeches as well. Great and successful politicians have strong and powerful emotions. While delivering speeches, they use the emotion to persuade the public onto voting for them or to adopt or support their policy and ideology. For instance, British Prime Minister Winston Churchill, in his famous speech "Their Finest Hour", used pathos when he reminded his audience of the suffering of those already conquered by the Nazi to help convince his citizens to keep fighting on. Martin Luther King, in the same way, used pathos in his speech, "I Have a Dream". The audience felt pity and sympathy to the state of Black Americans when he highlighted the suffering of Black Americans and the necessity of racial equality. Barack Obama's speech delivered in 2013 addressing the nation of Syria, also shared pathos. In this speech, Obama presented a tragic description of the Syrian citizens who died as a result of chemical attack of the Syrian government led by Bashara-Assad ("Pathos in Literature", n.d. & "Pathos", n. d.).

Pathos, in this way, is used by the writers, speakers and even the advertisers touching upon the audience's or the

readers' delicate sense of pity, sympathy and sadness to develop the emotional connection with them to bring their narrative, characters and themes closer to life. This paper aims to analyse the pathos in four poems: "Equality fetched by fear of tragedy" by Yati Raj Ajnabee, "Jhulkyos naya zindagi" by Tika Atraya, "Pharku ma ama ghara" by Kamal Koirala and "Bashudha roeko bela" by Ramesh Gautam. As there is enough use of emotion in these poems and so they can represent the sense of pandemic time pain and hope, they were purposively selected for analysis.

Methods

The objective of this paper is to show pathos i. e. the emotional expression of the poets in order to evoke readers' emotion of sadness, anger and sympathy to the state of the characters mentioned in the texts. So, qualitative research model has been used. The poems for analysis have been taken from the internet sources as the primary source of data. In the same way, the theory of pathos, defined by Aristotle in his *Rhetoric*, has been taken from internet as the secondary source of data. Some literary writings, and speeches delivered by some famous rhetors seen from the perspective of pathos which are mentioned in the introductory part are taken as the literature review done in pathos.

The term, "pathos" pronounced *pay-thos*, is a Greek word which was borrowed into English in the sixteenth century. Pathos simply means "suffering" which is synonymous to misfortune and other various words related to it like experience, emotion, empathy, sympathy, sadness, pity, tragedy, sorrow, grief and so on. In this regard, pathos is the tragic or traumatic condition of the characters in any

artistic expressions like speech, poem, story, novel, drama, painting and even in advertisement. Pathos is not only the technique that provokes negative emotions, but also provokes positive emotions such as emotion of joy, excitement, hope, possibility, and happiness to the audience. The negative emotion evoked by the writers' use of negative words compels the audience to change their behavior to accept the writer's way of thought. In the same way, positive emotions evoked by the use of positive words makes the audience or readership optimistic and hopeful towards the writer's ideology or viewpoints (Barron, 2022).

Pathos, as defined by Aristotle, in his *Rhetoric*, is one of the powerful persuasive appeals. Pathos, like ethos and logos, is a way to evoke the emotion of pity and sympathy to the audience. Pathos carefully uses the emotion to persuade the audiences or the readers to adopt the speakers or writer's position. According to him, it is a component, in a rhetoric and in any other artistic expressions, that evokes the emotion of pity, sympathy and sadness to the mind of the audiences or the readers on the tragic condition of the speakers or the characters due to the same emotion aroused in the writers' mind while creating the rhetoric. He defines pathos as the way of putting the audience in a certain frame of mind and states that to achieve the task of using pathos, the writer or the speaker must really know his /her audiences, content and the social situation around him or her. Speakers and writers use pathos to develop the emotional connection with their audience or readers.

Writers utilize pathos to persuade readers for inducing strong emotion in their mind like that of their own. They want them

to feel the sense of emotion as they feel about something. Speakers want their audience emotionally connect with them so that they are likely to try to develop flow in their arguments. Every writer or speaker has some kind of intention to have the emotional attachment with their audience to make them understand their point of view to accept their arguments, their ideology and behave or act accordingly. For this, they choose emotional points and topics; use anecdote or story or vivid sketch of something, use analogies and metaphors, emotionally charged words and language, and symbols and images of horrific, tragic and pitiable situations ("Pathos", 2022). This paper is based on the same ideas related to the creation and use of pathos in literary works.

Discussion

I have found the use of pathos in the poems selected for analysis. The two poems— "Equality fetched by the fear of tragedy" and "Jhulkyos naya jindagi"— present some positive pathos along with the negative ones. Ajnabee (2020) stresses on the level of fear during the pandemic in the following lines: "More than by Adolf Hitler, Saddam Hussein and Pol Pot/ are humans horrified by/ the unseen and the unknown enemy— COVID-19" (ll. 13-15). These lines manifest pathos in the depiction of the condition of general humankind. The poet's use of direct analogy of the tiny and unseen virus with that of great and powerful but tyrannical and cruel leaders such as Adolf Hitler, Saddam Hussein and Pol Pot arouses a kind of emotion of fear and terror in the reader's mind.

The depiction of fear to arouse pathos continues in the poem. The poet writes: "Humans are scared more to the

unseen and the unknown enemy— COVID-19 than to the WW I and II” (ll. 16-17). In these lines, the poet has depicted the tragic fate of the entire human beings in this world. They are much more tremendously frightened by the unseen and unknown enemy, COVID-19, than by any other frightening and horrific historical events like World War I and II. The emotionally charged frightening words like ‘World War I and II’ give a kind of terrific vibes in the mind of the readers. The condition of isolating from each other, as described in the poem, shows the intensity of fear. The following lines present this condition:

They’ve distanced themselves
They’ve forgotten the tragedy—
The genocide of the Jewish
They no longer recall the gas
chamber
They’re destined to see their own
holocaust. (ll.18-22)

Due to the massive threat caused by the virus, the human kinds have distanced themselves.

Corona has compelled them to forget every destructive historical event such as genocide of the Jewish in Hitler’s Gas Chamber. This is also the poet’s emotional depiction of the pathetic story of all humans to evoke the feeling of fear, sadness, pity and sympathy to the readers’ mind to accept the present condition that is similar to their own. Corona’s destructive act is heightened to the level of ‘genocide of the Jewish’ and ‘gas chamber’. Here, the similarities of these events with their own holocaust evokes the emotion of pity and sympathy in the readership’s mind because they are also facing the same.

The following lines indicate the further level of terror and consequent pains in the humans during the time:

The mothers are hesitating to
breastfeed their kids
The sons are scared to bear their
diseased father
The crematories are void of
funeral-goers and grievers
No attendees are at weddings
The grooms are faltering to hold
the bride’s finger for a ring
The newlyweds on their
honeymoon are petrified to
share the bed (l. 52–57)

These lines point out that everyone in the world was scared to do their usual acts due to the threat of corona. For example, mothers hesitated to breastfeed their kids. So were sons to carry the body of their deceased father. Funeral-goers and grievers were not attending the funeral procession. So, all the symmetries were empty. People were not attending any wedding. Even the grooms were scared to touch their newly married brides. Almost all the human beings were horrified and miserable. So, the poet’s sketch of vivid picture of the painful life of the human kinds touches the readers’ mind with the vibration to show pity and sympathy to the humankind who, in reality, are their own representatives.

Although the above extracts evoke negative emotions of fear, sadness and pity in the readers’ mind, the title begins with the positive word, ‘equality’ that provokes positive feeling of excitement, possibility and hope. Pathos is not only a technique to arouse negative emotion, but also a positive one. Here, COVID-19 has been modelled as

the greater mediator than any other powerful leaders from whom equality was not possible in this earth till then. It is the virus through whose threat, equality was felt by entire human beings although its treatment is destructive for each man. So, the title, “Equality fetched by the fear of tragedy” evokes positive vibes of excitement and of gaining equality which makes the readers satisfied, joyous and hopeful. It is because corona has done full justice to treat all types of humans, and thus provides equality. So, the poet, being optimistic, expresses his strong positive emotion of hope to cause the readers to feel equality as he has felt although it is fetched by the fear and horror of tragic circumstances caused by COVID-19. His positive technique of pathos also evokes their feeling of endurance to face the corona’s devastation accepting the bitter reality.

The next pandemic poem that uses positive pathos through negative emotional expression is Tika Atreya’s “Jhulkyos naya jindagi”. The poem starts with the following lines:

*ha:ha:ka:r hudaicha bishwa ahile
salkera a:go sari
korona ra:wanale bhuvanma:
lya:yo ma:ha: hundari
sa:ra: shaktiharu jhare satahama:
jhardai gayo shreshthata:
singo bishwa uja:d la:gcha ahile
chan sunyata: sunyata:*

(The world is being horrific as if it is in wild-fire due to a great storm brought by corona, the Rawana. All human powers fell onto the dust and their greatness is still falling. Due to this, the entire universe seems to be deserted and desolate). (ll. 1–4)

The speaker, in the above lines, points out that the earth is burnt by the fire set by the threat of COVID-19. The burning and destructive flames have brought a distressing storm of agony, stress, tension, anxiety and frustration to the entire humanity. People who are in power are falling badly and tragically to the dust. They have been miserably isolated and the earth itself has been deserted and desolate.

The extract is enriched with pathos. The poet portrays the vivid picture of corona pandemic and human anger and fear in an outstanding way. Assuming corona as the Rawana intends to show devastative acts so as to evoke emotion of fear to the readers’ mind and make the readers aware of Rawana like corona and resist it. Here, the poet seems to be exceptionally emotional and expresses her anger against the cruel but very powerful corona. This arouses same kind of feeling of anger, sadness, frustration and pain to the readers’ mind which cannot remain without arousing feeling of sympathy towards the characters’— who are the representative of all humankind— condition.

Then the poet presents how the humans have been weakened even because of such a tiny virus:

*jha:rthyau asthi bisha:l ya:n
sahajai bhitrai basi ba:hira
ahile shukshma bishanuba:ta
darale ma:nche banyo tharthar
a:phnai ha:ta luga: dala:na
gharaka: bandai gae dushmana
cha:ya:ma: pani mrityu lukcha
darale dera: jama:yo kina?*

(Previously the man used to easily drop even a huge plane down outside sitting inside. But now, they are shivering due to the fear of a

small and tiny virus. One's own hands and cloths have been the enemies. Death hides even in the shadow causing fear. Why has fear occupied everything including the air?) (ll. 5-8)

In these lines, pathos is used in the speaker's emotional description of the pitiable and sorrowful state of the humans who are great and used to do eminent and remarkable works. But now they cannot do even their usual works due to the fear of small and tiny microscopic creature. The lines are enriched with the emotionally charged words such as 'bishanu', 'tharthar', 'mrityu', and 'dusman' to arouse emotion of fear to the readers' mind. In the same way, the artistically created image "*chha:ya:ma: pani mrityu lukchha darale* (death hides even in the shadow causing fear)", and the speaker's quivering state draws the readers' attention to be filled with emotion of extreme fear and uncertainty.

The poem intensifies the picture of terror in the following lines: "*dharti yo banyo ciha:na nabhanu bhannai pareko cha ni/ a:kha:kai aghi ghumcha mrityu bhuhari khapnai pareko cha ni* (Any how this earth has changed into a tomb now. So, we have to tremble because the death being cyclone moves in front of our own eyes)" (ll. 9 –10). These lines are the examples of the use of extreme pathos with the depiction of the pitiable anecdote of the earth and its owners. Their compulsion to be feared with the death caused by corona and their acceptance of earth as mere tomb displays the readers' boundless emotion of fear and sympathy.

The kinesthetic imagery is the major device the poet has used to create pathos to appeal to the readers. Here,

beautifully created dreadful images like corona as the Rawana that brought a great storm on this earth, death hiding even in the shadow causing fear and again the death moving in front of the eyes as a turbulence have drawn the readers' attention to be filled with emotion of extreme fear and uncertainty. The speaker's fearful and quivering state due to the global pandemic gives vibration to the readers' mind and make them pitiable and hopeless. In the same way, the poet's use of metaphoric comparison of the corona with 'Rawana', the earth with 'tomb' and the world with 'a big kindled fire' also arouses the feeling of despair and desolation.

It is natural that a bright morning is certain after each dark night. In the same way, a new creation and a new life are also possible after each destruction and each death. So, the poet in her title, "Jhulkyos naya jindagi" hopefully attempts to provoke the readers' positive emotion of hope and aspiration for new life after each death and devastation caused by corona Rawana.

The following lines from the poem, "Pharku ma ama ghara" by Kamal Koirala are also the examples of this technique

*eka:ek bi:sha:nu tibra gatima:
sansa:rama: phailiyu*

*kasto nishthu:ra rahecha ni yo aho
pi:da: haza:rau diyo*

*yasto bhuhari mi catakka chodna
ahilyai ca:hachu maile tara*

*la:shaiko pulama: cadhera kasari:
pharku ma a:ma: ghara*

(Accidentally deadly corona spread all over the world and gave thousands of troubles being merciless. I definitely want to leave

this foreign land now, but how can I return home crossing the bridge of corpses, my dear mother?). (ll. 1-4)

In this extract, the speaker is trying to convince his mother that he is compelled to cancel his plan to return his homeland due to the sudden lockdown caused by the outbreak of COVID-19 pandemic. It is because corona virus has been unexpectedly spreading all over the world causing enormous pain to the humankind especially to the millions and billions of migrant workers.

The above poetic lines are enriched with pathos especially in regard with the poet's use of anecdote (vivid portrayal of the entire picture of the world during COVID-19 pandemic). The extract attempts to draw the awareness of the readership to evoke their pity and sympathy on the pathetic state of humankind, especially the migrant workers' and the sadness of the speaker's mother. The poem continues:

*naka: banda bhayo ma a:una
kunai dekhaina sambha:vana
sima:mai alapatra chan ni
masangai la:khau karodau
zana:
ba:ce bhet hunecha a:uchu kasai:
merai pratikshya gara
ahile sambha:vanai bhaena
kasari: pharku: ma a:ma:
ghara*

(I don't see any possibility to return because there is an unexpected blockade due to which I along with millions and billions of others have been stranded. If I remain safe, I will come to see you, but now there is no possibility to return). (ll. 5-8)

These lines, too, display the presence of pathos in the description of the speaker's compulsive state caused by COVID-19 lockdown and his promise to meet his mother after he comes out safe from the pandemic. The speaker's way of expressing such pitiable condition and his feeling of fear, confusion, uncertainty and the use of dreadful images such as 'nakabanda' (blockade) and 'alapatra' (stranded) undoubtedly evoke the readers' emotion of pity and sympathy.

The use of dreadful images as a means of evoking emotion continues in the poem:

*purkha: veer bhaera ho ki
kahilyai la:gena kha:sai dara
a:phai ka:pchu thararra a:za
kasari: pharku ma a:ma:
ghara
sa:ra: ma:rgaharu: khaca:khac
bhae la:gyo culi la:shako
yasto sankatama: rahenani katai
ba:cne jhino a:sako*

(It might be due to the bravery of our forefathers that I did not use to be scared of anything, but I am trembling with fear now. How do I return home? Entire ways are crowded due to the pile of corpses. So, I don't have even a little hope to be alive in such a crisis). (ll. 13-16)

Pathos can be sensed here in the poet's power of imagination, in the depiction of the speaker's emotional state of hopelessness and uncertainty to meet his mother. The utilization of pathos is equally tasted in the artistic presentation of the frightening words such as 'kapchhu tharthara' (tremble), 'khachakhach marga' (crowded ways), 'chuli lasako' (pile of

corpses) that provoke extreme emotion of fear in the readers' mind.

The poem attempts to draw the awareness of the readership with an artistic sketch of the vivid picture of agonistic circumstances being resisted by entire human beings across the globe due to the trouble caused by COVID-19 pandemic. So, the poet makes his effort to match his feeling of fear with that of the readers' feeling by the use of skillful though frightening images such as riding on the bridge of corpses and all the ways being crowded due to the pile of corpses. Likewise, the utilization of the words such as 'pida' (pain), 'nakabanda' (blockade), 'alapatra' (stranded), 'kapchhu' (tremble), 'khachakhach' (crowded), 'sangkat' (crisis) and 'jhino ash' (a little hope) showing the chaos, confusion and hopeless condition of the speaker, makes the readers pitiful and empathetic towards him.

Similarly, Ramesh Gautam's poem, "Bashudha: roeko bela:" also picturizes a terrible condition. The poet's emotion is expressed to move the readers with pathos. He starts: "*yati bela:/ bishwa:s cya:tiera/ abhishapta cha samaya* (At present time has been cursed getting its trust torn)" (ll. 1-3). This extract vividly picturizes the then context of corona lockdown with the poet's imaginative power to contemplate about the abstract thing, 'time', to be cursed with the torn of another abstract thing, 'trust'. It is due to the threat of corona infection the entire trust of the human kinds has been torn apart and lost in the air. Meeting each other— even with their dear ones— has been banned. How pitifully the time has been accursed that no freedom is for any one.

The poetic lines are fully

embellished with pathos with the poet's use of words like 'chyatiera' [torn] and 'abhishapta' [injured] that gives a kind of vibration to the mind of the readers in the beginning to draw further attention to the next part of the poem. The presence of pathos is clearly seen in these lines and it has consequently developed with further stanzas. The following lines provide the next example: "*basudha:/ a:ha:t banera/ yahi abhisaptata:le/ a:nsu pushche* (Being injured the mother earth wipes her tear with the same curse)" (ll. 4-7). These lines depict the earth's condition with the realistic imagery in an abstract way. The poet has filled the earth with human (woman) emotion and made her cry being worried about the miserable condition of her and her offsprings caused by bad consequences of corona lockdown. So, the readers are filled with sympathy and pity in their mind due to the condition.

The following lines from the poem further present this condition: "*ma:ncheharuko sapana:/ a:zako sansa:r/ sambedanako sa:garama:/ dubeko cha yati bela:* (The earth and its people including their dreams are drowned into the ocean of sympathy)" (ll. 8-11). Due to the accidental appearance of corona virus, its devastation and nightmarish lockdown caused by it, massive number of human kinds have been victim of death. Some of them are struggling with it for their new life and rest of them have been so mournful, and, therefore, have plunged into the ocean of sympathy.

So, the portrayal of vivid picture of the painful condition of human kinds is so artistic where there lies pathos to evoke feeling of sympathy on the lamentation of the mother earth. The poem further depicts

the sketch of the pathetic condition of the human kinds in this way:

ma:nche

bardit astitwa bokera

bardit ma:nab sabhyata: dorya:era

disha:hin daudeko cha

a:stha:ko khojima:

zibantata:ko khozima:

sazibata:ko khozima: !

a:za

basudha: roeki che

(Humans are running without any direction with damaged existence and damaged human civilization questing for faith, new life and new existence. So, at present, the mother earth is crying). (ll. 29-37)

The aforementioned lines of the poem state that due to the massive threat of COVID-19 and the lockdown, humans' cultures and traditions to get together are shattered into pieces. Their hopes and aspiration, and dreams and directions are stuck on the half ways. Neither there is any direction to move nor any safe place to live in. They are compelled to live with their damaged existence and civilization. And therefore, they are in search of new life and new existence. As a result, the mother earth—mournful in their condition— laments.

The speaker's emotional sketch of a plight of the mother earth— which becomes so mournful on the loss and damage, directionless, and uncertain existence of the human beings— is pitiable. Such a condition arouses the same sensations in the readers' mind. The title, "Basudha: roeko bela:" ("While the mother earth was crying") itself is pathetic and sympathetic

as well. It is natural that a mother weeps with pain whenever she becomes upset, nervous or worried about her and her children's bad condition. It is contextually revealed that the mother earth was filled with woman's emotion and she was unhappy with the spread of the COVID-19, its pandemic and lockdown. So, the poet's imaginative and emotional power of expression with some artifacts like anecdote (pathetic story) of earth and its people, imageries such as all the human dreams are being drown in the ocean of compassion and running without direction, and the choice of words such as 'runu' (to cry), 'samavedana' (sympathy) and 'dubeko' (drown), make the readers emotional.

Conclusion

Pathos, one of the modes of persuasion, demands power of imagination, emotion and feeling of the poets in order to arouse same in the mind of readership. The afore-examined and analyzed poems composed during the COVID-19 global pandemic share more or less common themes of hope and excitement, anger and anxiety, stress and fear, depression, separation and loneliness, deprivation and triviality and many other sufferings. On the one hand, the two poems, "Pharku ma ama ghara" and "Basudha: roeko bela" dispose the arrays out of the negative pathos that induces emotion of anger, fear of death, sadness and uncertainty of life and future, and pity and sympathy to the mind of the readership. And, on the other hand, other two poems namely, "Equality fetched by the fear of tragedy" and "Jhulkyos naya jindagi" unveil the positive pathos that evokes the readers' feeling of a little hope for equality and creative life. Therefore, these poems exceptionally explore pathos

with regard of their composition, thematic presentation, and stylistic and characteristic features like anecdote, imageries, metaphors and emotionally charged words. Through the substantial utilization of

pathos, the poets expect to have an intimate connection with the readers to impose them to support their emotional point of views about the corona pandemic.

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