

A Comparative Study of “*Padauk Pan*” by Zaw Gyi and “*The Daffodils*” by W. Wordsworth

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Abstract

Romanticism was one of the literary movements in the history of English literature in reaction to the dominant style of the preceding period which was Augustan Age (18th Century). Romanticism belonged to the period from 1770s to the mid-nineteenth century. W. Wordsworth was one of the leading English romantic poets. If compared with the romantic movement, in the 1930s there took place a literary movement in Myanmar literature named “the Khit San Sarpay (Experimental literature). Zaw Gyi was one of the pioneers of the Khit San (Experimental Literature) literary movement in Myanmar. This paper aims to observe whether Zaw Gyi was inspired by *The Daffodils* in writing his poem “*Padauk Pan*”. The objectives are to study the use of language in each poem, to explore the distinctive elements of romantic poetry in each poem, and to find out whether Zaw Gyi’s ideas in the poem are inspired by those presented in William Wordsworth’s poem. For the analysis, five distinctive elements of romantic poetry from “*The Norton Anthology of English Literature*” (7th edition, Volume 2), are referred to. The findings indicate that Zaw Gyi may have got the idea to write his poem “*Padauk Pan*” after reading Wordsworth’s poem as both poems share the poets’ experience of seeing the national flowers of their regions and both of the flowers are yellow in colour. The language in both poems is simple and ordinary, which is the typical of romantic poetry. Some poetic devices used in the two poems are similar. In both poems, the third person “he/she” or “they” are used to refer to the flowers. While W. Wordsworth focuses on his own feeling aroused by his past experience and the influence of beauty of nature on him, Zaw Gyi focuses on the feeling of the flowers as he could imagine it. It can be concluded that the world’s well-known poem “*The Daffodils*” may have inspired Zaw Gyi in writing his poem “*Padauk Pan*”. It is, however, found that the ideas conveyed in each poem and the impact of the scene on each poet are different. In addition, Zaw Gyi’s way of presenting his emotion and ideas is different and unique. Therefore, it can be said that Zaw Gyi showed his own intuition and creativity in composing the poem “*Padauk Pan*”.

I. Introduction

There have been many literary movements in the history of English literature and each has developed in reaction to the dominant style of the preceding period. Romanticism was a dominant movement in literature and other arts like music and painting in the period from 1770s to the mid-nineteenth century. That phenomenon was powerful in Europe especially in Britain France and Germany, and then it affected Italy, Spain and Poland. Romanticism developed in reaction to the dominant style of the preceding period, which is Augustan Age (18th Century) which sought to emulate the

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culture of the reign of the Roman Emperor 'Augustus'. In the literature of Augustan Age, classical standards of order, harmony, proportion and objectivity were valued and many eighteenth century writers used to translate or produce imitations of poetry in classical forms by Greek and Roman authors. When it first developed, romanticism emphasized radical and revolutionary political ideologies in reaction against the conservative mood of European society. The first generation of the Romantic poets included William Wordsworth (1770–1850) who was the leading poet of that group, Samuel Taylor Coleridge (1772–1834) who was W. Wordsworth's closest colleague and collaborator, Robert Southey (1774–1843), Charles Lamb (1775–1834) and Thomas de Quincey (1785–1859). Among the second generation of the Romantic poet were George Gordon, Lord Byron (1788–1824), Percy Bysshe Shelley (1792–1822) and John Keats (1795–1821).

There was also a well-known literary movement in Myanmar literature named "the Khit San Sarpay, (Experimental Literature). It emerged in the 1930s Myanmar when the British colonist ruled the country and it is considered to be the first modern literary movement in the history of Myanmar literature. Zaw Gyi was one of the pioneers of the Hkit San (Experimental Literature) development in Myanmar writing before the World War II, together with Theippan Maung Wa, New Soe and Min Thu Wun. Zaw Gyi was a recognized and driving Myanmar artist, creator, abstract history specialist, commentator, researcher and scholastic. His first Hkit San poetry was Padauk container.

William Wordsworth wrote a lyric poem with the title of "I wandered lonely as a cloud", simply called "The Daffodils", published in 1807. It was Wordsworth's most famous poem and one of the best-known poems in English language. It is about the yellow flowers named the daffodils, the national flower of the Wales in England. In Myanmar Zaw Gyi also wrote a poem named "Padauk Pan" and it is about Myanmar people's most famous flowers with yellow blossoms, the national flower of Myanmar. The aim of this paper is to analyse and compare the two poems and the objectives are to study the use of language in each poem, to explore the distinctive elements of romantic poetry in each poem and to find out whether Zaw Gyi's ideas presented in the poem are inspired by those in the poem by William Wordsworth.

II. Literature Review

Romantic Poetry

In this chapter, some background information about English Romantic poetry and Myanmar Khit San Sarpay (Experimental literature) are discussed. It also describes some significant characteristics or features of Romantic Poetry and those of Myanmar Khit San Sarpay. This chapter also presents some related papers on Romantic Poetry.

In "*A History of English Literature*" by Alexander (2000), English romantic literature is mentioned to be an overwhelmingly poetic one with six major poets writing in the first quarter of the 19th century, transforming the literary climate. The famous romantic poets

were Blake who was unknown in that period, Wordsworth and Coleridge who won the partial acceptance in the first decade, Scott and Byron. The younger Romantics, Byron, Shelley and Keats, came after 1817, but by 1824 all were dead. The other literary artists of the period were Jane Austin, and Blake was the only romantic in the middle age.

According to "*The Norton Anthology of English Literature, Volume 2*" edited by Abrams and Greenblatt (2000), the British Romantic period was from 1785 to 1830, and the six romantic poets of that age were Blake, Wordsworth, Coleridge, Byron, Percy Shelley and Keats. A glance at the table of contents of any collection of Romantic poems will show the degree to which the natural scene has become a primary poetic subject, while Wordsworth, Shelley, and even more Coleridge and Keats, described natural phenomena with an accuracy of observation that had no earlier match in its ability to capture the sensuous nuance. Because of the prominence of the landscape in this period, Romantic poetry has become almost synonymous with "Nature poetry". Romantic poems habitually endow the landscape with human life, passion, and expressiveness. It was also viewed by romantic poets that the view that natural objects correspond to an inner or a spiritual world underlay a tendency, especially in Blake and Percy Shelley, to write a symbolist poetry in which a rose, a flower, a mountain, a cave, or a cloud is presented as an object imbued with a significance beyond itself. According to Hazlitt, in his two lectures on Wordsworth, quoted in "*The Norton Anthology of English Literature, Volume 2*" edited by Abrams and Greenblatt (2000), the school of poetry founded by Wordsworth was the literary equivalent of the French Revolution, translating political changes into poetical experiments.

Myanmar Khit San Sarpay or Experimental Literature

Khit San Sarpay ("Experimental Literature") was a literary movement that emerged in the 1930s, and is considered the first modern literary movement in the history of Myanmar literature. The movement was heavily influenced by modern English literature, and started by young Myanmar writers, many of whom were educated in Christian missionary schools. It emerged from the literary contests held by the Burma Education Extension Association. Three collections—*Khit-San Ponbyin-mya Volume 1* ("Experimental Tales", 1934), *Khit-San Kabya-mya* ("Experimental Poems", 1934), and *Khit-San Ponbyin-mya Volume 2* (1938), were edited and selected by came to represent the emerging literary style. Some of the leading writers of the movement included Theippan Maung Wa, Zaw Gyi, Min Thu Wun, Maung Htin, new Soe, Maung Thuta, Toe Aung, and E Maung. Zaw Gyi's poetic, literary skills and his very significant contributions to Myanmar literature is well known. He is also known as a 'philosophical poet'.

Zaw Gyi (12 April 1907 - 26 September 1990), a recognized and driving Burmese artist, creator, abstract history specialist, commentator, researcher and scholastic, was one of the pioneers of the Khit San Sarpay (Experimental Literature) before the Second World War, alongside Theippan Maung Wa, New Soe and Min Thu Wun. His first Khit San poetry,

Padauk container (Padauk blossom), was distributed in Hantha Kyemon handout. His most noteworthy work was a play titled Mahahsangyinthu distributed in 1934. His most well-known lyric was BeidaLan (The Hyacinth's Way) that follows a trip through life's high points and low points, distributed in 1963.

2.1 Theoretical Background

In discussing about Romantic poetry, the ideas and values of the romantic poets and the subjects, the famous romantic critics and poets must be referred to. Wordsworth defined good poetry as the 'spontaneous overflow' of feelings. To Wordsworth, the immediate act of composition of a poem must be spontaneous, and free from all rules and the artful manipulation of means to foreseen ends. According to Keat, "if poetry comes not as naturally as the leaves to a tree it had better not come at all. Shelley suggested that the finest passages of poetry are not produced by labour and study, but they are the products of an unconscious creativity. Coleridge claimed that the act of composing poetry involves the psychological contraries "of passion and of will, of spontaneous impulse and of voluntary purpose. According to the preface of his Lyrical Ballads quoted in "*The Norton Anthology of English Literature*" edited by Abrams and Greenblatt (2000), Wordsworth's concern was not only with "common life" but with "ordinary things". His aim is to shatter the lethargy of custom so as to refresh our sense of wonder in the everyday, the commonplace, the trivial, and the lowly.

Romantic theorists of art rejected the neoclassic ideal of a limited intention, perfectly accomplished, in favour of "the glory of the imperfect", in which the very failures of artists attest the unlimited reach of their aims. The central features of romanticism include: an emphasis on emotional and imaginative spontaneity; the importance of self-expression and individual feeling; an almost religious response to nature; a capacity for wonder and consequently a reverence for the freshness and innocence of the vision of childhood.

The central features of Romanticism are also paraphrased as follows.

- An emphasis on emotional and imaginative spontaneity
- The importance of self-expression and individual feeling
- An almost religious response to nature
- A capacity for wonder and consequently a reverence for the freshness and innocence of the vision of childhood and
- Emphasis on the imagination as a positive and creative faculty

(<https://crossref-it.info/articles/361/romantic-poetry>)

There became an interest in '*primitive*' forms of art and in ancient ballads and folksongs. Some of the Romantics turned back to past times to find inspiration, either to the medieval period, or to Greek and Roman mythology.

[All these references indicate that the most significant elements of romanticism are love of nature, importance of self-expression and individual feeling, and emphasis on imagination.](#) In “*The Norton Anthology of English Literature*” (7th edition, Volume 2) edited by Abrams and Greenblatt (2000), the five distinctive elements in the theory and poetry of the romantic period are described.

(1) *The concept of poetry and the poet*: Poetry expresses the poet’s own feeling and temperament; the lyric poem written in the first person became a major romantic form.

(2) *Poetic spontaneity and freedom*: To explain more clearly, as Wordsworth defined, the immediate act of composition must be spontaneous, arising from impulse and free from all rules and the artful manipulation of means to foreseen ends. (3)

Romantic nature poetry: in the Romantic period. It was viewed in Romantic period that natural objects correspond to an inner or a spiritual world underlay a tendency to write a symbolist poetry in which a rose, a flower, a mountain, a cave, or a cloud is presented as an object imbued with a significance beyond itself.

(4) *The glorification of the ordinary and the outcast*: for the romantic poets, all things are by nature equally fit for poetry; or that if there is any preference to be given, those that are the meanest and most unpromising are the best. It can be seen that most poems of Wordsworth and Coleridge dealt with everyday things of the world.

(5) *The supernatural and ‘strangeness in beauty’*: e.g. in lyrical Ballads, Coleridge’s special function was to achieve wonder by a frank violation of natural laws and the ordinary course of events in poems of which “the incidents and agents were to be, in part at least, supernatural. In the present research, the above five distinctive elements in the theory and poetry of the romantic period will be explored in both poems.

2.2 Biographies of the Poets

A Biography of the English Romantic poet William Wordsworth (1770–1850) and that of the Myanmar Romantic poet Zaw Gyi (1907–1990) are presented in Appendix B.

2.3. Related Research

A thesis with the title of “*The development and evolution of English and French Romantic poetry*” was done by Brian Preslopsky (2012) for the degree of Master of Arts in Liberal Studies, Georgetown University, Washington, D.C. The aim is to investigate the development and evolution of French and English Romantic poetry. The findings show that French romantic poetry developed after English romantic poetry was already in decline and that the English poets influenced the French who were a generation and a country removed. There were similarities and differences in the aspects of themes, ideas about inspiration and imagination, and poetic form.

III. Research Methodology

In this chapter, every line from the two poems “*The Daffodils*” and “*Padauk Pan*” is observed to analyse the use of language and poetic devices. The theme, subject matter, setting, tone and mood, are also analysed. Then the five distinctive elements in the theory and poetry of the romantic period from “*The Norton Anthology of English Literature*” (7th edition, Volume 2) are explored in the poems. After that whether Zaw Gyi was inspired by the poem *The Daffodils* in writing his poem “*Padauk Pan*” is observed.

3.1. Data collection, Data Analysis and Data Interpretation

First every line from the two poems was observed to analyse the use of language and poetic devices as well as the theme, subject matter, setting, tone and mood.

(i) An Analysis of Language and Poetic Devices in ‘The Daffodils’ by W. Wordsworth

In "*The Daffodils*" the poet describes an experience we may have had: we may have seen something that makes us feel amused again when our memory goes back to that experience. The little moments in our life could be sweet memories in the future.

A Summary of the Poem

The speaker was walking along through the hills and valleys, feeling lonely. Suddenly he noticed a large group of yellow daffodils growing beside a lake and dancing in the breeze. The group of flowers was so large that they grew continuously. The waves in the lake also danced. But the daffodils danced better. The speaker’s loneliness was quickly replaced by joy. But he did not notice what a gift was given by that pleasant scene. Now when he is in vacant or pensive mood, the scene of the beautiful daffodils comes back to his memory, and his heart also dances cheerfully with the daffodils.

The Theme and the Subject Matter

The theme is ‘man and nature, and memory and the past’ and the subject matter is the poet’s joy and unity with nature: the poet’s joy and cheerfulness on seeing a large group of daffodils in a pleasant environment often came back to his memory.

Setting, Tone and Mood

The setting is a pleasant environment with trees and a large group of yellow daffodils beside a lake on a pleasant sunny day. The tone was first lonely, and suddenly it changes to a cheerful and light-hearted one. The mood of the poem is the feeling of peace and joy; the setting and tone create peace and joy in the readers.

Form, Rhyme and Language

The poem has four stanzas with six lines each. The poem has regular rhyme and so it has rhythm, which fits beauty of nature as nature itself usually has rhythm. The language is simple and common. So, they fit the common subject matter. The use of very simple and common language is typical of Wordsworth's style. The poet's love for nature is presented with the rhythmic sound and simple language so the poet's feeling smoothly enters the readers' mind and heart.

The speaker in the poem is the poet, and the movement of the daffodils is presented from the first-person point of view. The daffodils are referred to by using the third person pronoun 'they'. The words and phrases like 'fluttering', 'dancing', 'tossing their heads', 'sprightly dance', 'danced', and 'jocund' can describe vividly the movement of the yellow daffodils as if they were the people dancing joyfully.

The effective use of poetic devices such as 'alliteration', 'simile', 'metaphor', 'hyperbole', 'personification', 'assonance' and 'repetition' can be seen.

Table 1: An Analysis of Poetic Devices in "The Daffodils"

Poetic Device	Example	Effect
alliteration	Beside & beneath; besides& but; they & that; dances & daffodils;	to give the poem sound effect, then to amuse the readers
repetition	gazed and gazed;	to emphasize the poet's action and surprise to see a beautiful scene
assonance	Fluttering & dancing & breeze; tossing & sprightly; sparkling & glee; which& bliss & is & solitude	to give the poem sound effect and to make the readers see the scene of the daffodils and the poet's cheerfulness
simile	as a cloud; as the stars..;	to describe how the poet was walking and to describe how abundant the flowers were and what they were like
metaphor	inward eye;	To make the readers feel the way the poet felt
personification	Lonely as a cloud, ..dancing in the breeze; tossing their heads; The waves ...danced; ..waves in glee;	To create a lively scene and to give the readers cheerfulness which the poet has
hyperbole	Ten thousand ... at a glance; Continuous as the stars on the Milky Way; ... stretched in never-ending line;	To make the readers see the beautiful golden flowers which were growing abundantly along the shore of the lake

The sound devices like alliteration and assonance and the use of short vowel sounds give the poem some sound effects, quickness and also a sense of cheerfulness. Together with the theme, it creates the mood of the poem and image of daffodils. The structural device 'repetition' can make readers see the poet's action in his mind's eye.

The sense devices are used to create some image, thus securing the meaning of the poem. A simile is used as the speaker's wandering is compared to the "lonely" distant movements of a single cloud. Another simile occurs for a large number of daffodils are compared to the stars in the Milky Way galaxy, where hyperbole is also used to emphasize how great the number of the daffodils is. Personification can be seen as clouds are given human feeling- loneliness. The poet's heart is treated as a human by using 'an inward eye', and his heart dances like a human. Personification can give the daffodils some human qualities. For example, the way in which they were moving in the breeze can appear in the readers' mind's eye, making the readers feel light-hearted and happy. Wordsworth uses poetic devices effectively so as to make the poem be remembered with a cheerful and happy mood.

(ii) An Analysis of Language and Poetic Devices in "Padauk Pan" by Zaw Gyi

The Summary of the Poem

The speaker talks about the yellow flowers named *Padauk* which can bloom only at the time of the Myanmar new year, apologising the readers not to pick the flowers from the trees because those yellow flowers may have the desire to look beautiful in the trees like human beings. The implied meaning is that the poet does not want the people to pick the Padauk flowers as it can destroy the beauty of nature.

The Theme and the Subject Matter

The theme is 'man and nature, and love for beauty of nature' and the subject matter is the poet's happy and cheerful feeling on seeing the yellow Padauk flowers and his wish for the people not to pick the flowers from the trees as it can destroy the beauty of the flowers and also the beauty of nature.

Setting, Tone and Mood

The setting is a pleasant environment with the padauk trees with the yellow blossom in them. The tone is a peaceful and sympathetic one for the flowers usually picked by the people greedily, destroying the beauty of the flowers. The mood is the feeling of love for nature; the setting and tone creates peace and happiness in the readers. So the setting, tone and mood are quite the same as those in "*The Daffodils*".

Form, Rhyme and Language

The poem has four stanzas: the first and fourth stanzas have eight lines each and the second and the third stanzas, seven lines and five lines respectively. Like the rhyme in "*The Daffodils*", the poem "*Padauk Pan*" also has regular rhyme and so it has rhythm. The end of the preceding line and the beginning of the following line usually rhyme. The language is simple and ordinary. So, it fits the subject matter. Similar to Wordsworth, the use of very simple language is typical of the style of Myanmar Khit San poets or poets of Myanmar Experimental Literature. With the rhythmic sound and simple language, the

poet's love for the flowers and his wish for the people not to destroy the beauty of flowers can go into the readers' mind and heart.

The speaker in the poem is the poet, and the beautiful scene of the Padauk flowers is presented from the first-person point of view as in the poem “*The Daffodils*”. The Padauk flowers are referred to by using the third person pronoun ‘he/she’.

The words and phrases can describe the scene of the yellow Padauk flowers as if they were the people who want to look beautiful but they can wish so only once a year. Like in “*The Daffodils*”, the effect use of poetic devices such as ‘alliteration’, ‘simile’, ‘metaphor’, ‘hyperbole’, ‘personification’, ‘assonance’ and ‘repetition’ can be seen.

Table 2: An Analysis of the Use of Poetic Devices in “*Padauk Par*”

Poetic Device	Example	Effect
Alliteration	တဝါဝါ/ ဆာဝေဝေ/ ပြေပြေ/ နယ်စုံစုံ/တီတာတာ/ရီပြာပြာ/ ကြည်သာသာ/ရွှင်ရွှင်လန်း/	to give the poem sound effect then to amuse the readers and to make the readers see the scene of the yellow Padauk flowers
Repetition	တဝါဝါ/ ဆာဝေဝေ/ ပြေပြေ/ နယ်စုံစုံ/တီတာတာ/ရီပြာပြာ/ ကြည်သာသာ/ရွှင်ရွှင်လန်း/	to emphasize lively movement of the yellow Padauk flowers
Assonance	‘ပွင့်ပွင့်’ နှင့် ‘လင့်ကုန်’ လည်ယုက်ကာ နှင့် ဘယ်ညာ မာလာအလယ် နှင့် နှလုံးရယ်	to give sound effect and to make the readers see the scene of the Padauk flowers
Simile	‘လောကီသားလို’	To give the readers the sympathy for the flowers
Metaphor	-	-
Personification	‘ခေါင်းကြွကာဆာဝေဝေနဲ့’ ‘ကြွားချင်လှပေလိမ့်မယ်’ ‘တီတာတာပွင့်ရွှေဖူးငယ်တို့’ ‘လည်ယုက်ကာဘယ်ညာလူးလေတော့’ ‘ရည်ရွယ်’ ‘နှံ့ချင်တဲ့ နှလုံးရယ်ကြောင့်’ မာန်အင်ကိုညာဏ်ဆင်မွှေး	To create a lively scene and to give the readers cheerfulness which the poet has when seeing the flowers
Hyperbole	တိမ်မြင့် ရီပြာပြာက	To make the readers see the beautiful flowers which are blooming at the top of the high padauk trees with the blue sky

Thus the use of simple language and the use of poetic devices which are appropriate for nature poems can be said to be quite similar, indicating that the use of language and poetic devices in each poem fits the romantic literature.

Analysing the Two Poems in Terms of the Five Elements of Romantic Poetry

In the two poems are observed to find out whether each has the five distinctive elements in the theory and poetry of the romantic period from “*The Norton Anthology of English Literature*” (7th edition, Volume 2).

(1) *The concept of poetry and the poet:*

In both poems it can be found that the poets’ own feeling and temperament and the ideas are presented from the first person’s point of view. So, the poem “Padauk Pan” has the form of the lyric poem which is a major romantic form.

(2) *Poetic spontaneity and freedom:*

Both of the poets’ immediate act of composing the poems in response to the emotion on seeing the beautiful flowers can be found to be spontaneous, arising from their own feeling and free from all dominant rules and the artful application of means usually used by the poets of the previous age in English literature.

(3) *Romantic nature poetry:*

Both poets composed about the natural objects that correspond to an inner or a spiritual world and so they are found to have a tendency to write a symbolist poetry in which the flowers are viewed as the objects with a significance beyond themselves.

(4) *The glorification of the ordinary and the outcast:*

The flowers ‘daffodils’ and ‘padauk pan’ are by nature equally fit for poetry. It can be seen that both poems are about the common things quite familiar to the readers but these are viewed by both poets with values that many people do not usually have. In spite of being the national flowers of their country, both are the ordinary things that are much close to all types of people and can be seen in abundance when they are in bloom.

(5) *The supernatural and ‘strangeness in beauty’:*

In Romantic poetry, the supernatural and the strangeness in beauty is one of the elements. But it can be found that both poems are not concerned about this element. As can be seen in the above analysis, both of the poems have four of the five elements of romantic poetry referred in “*The Norton Anthology of English Literature*” edited by Abrams and Greenblatt (2000). The fifth element ‘*The supernatural and ‘strangeness in beauty’*’ cannot be found at all, and it is both of the poets who rarely composed poems based on that element, which was famously used by another English romantic poet Samuel Taylor Coleridge in his well-known poem “*The Ancient Mariner*”.

IV. Findings and Discussion

Both “Padauk Pan” by Zaw Gyi and “The Daffodils” by Wordsworth deal with the flowers which are familiar to the native people. But it can be seen that both poets had the spontaneous feeling on seeing the daffodils and both viewed those simple flowers from the points of view totally different from the common people. As in Wordsworth’s poem, Zaw Gyi’s poem fits the four of the five elements of romantic poetry, which are the concept of

poetry and the poet; poetic spontaneity and freedom; romantic nature poetry; and the glorification of the ordinary and the outcast. But in both, the supernatural and 'strangeness in beauty' cannot be found at all. Concerning the theme, tone, mood and the language use of the poems, there is no distinct difference and as discussed in data analysis section, the sound devices 'alliteration' and 'assonance', the structural device 'repetition' and the sense devices 'simile', 'metaphor', 'personification' and 'hyperbole' are used to secure the meaning of each poem. Several facts indicate that in writing "Padauk Pan", Zaw Gyi may have been inspired by Wordsworth's poem "I wandered lonely as a cloud" or "The Daffodils" since Wordsworth's poem was written quite earlier than Zaw Gyi's: Wordsworth passed away in 1850 about five decades before Zaw Gyi was born in 1907. Moreover the former is the worldwide well-known poem and it must have been popular among Myanmar poets, like Zaw Gyi, who could learn English poetry well. But it can be seen that the subject matter and the ways of expressing the love for nature by both poets are different: one expresses his memory of the past and the influence of natural beauty on him while the other expresses his love for the flowers and sympathetic feeling for the flowers and his wish for the flowers not to be picked from the trees. Therefore Zaw Gyi is found to have used his own creativity for arts and intuition in writing his poem *Padauk Pan*.

V. Conclusion and Suggestions

It can be summed up that both poets had emotional and imaginative spontaneity in writing their poems. Both shared the same theme, one of the common themes in romantic literature, which is nature and human. Self-expression and individual feeling can be seen vividly in both poems and it is also a characteristic of romantic poetry. The use of the first person point of view reflects the fact that the poet's perceptions and feelings are of importance. Moreover the poetic devices applied by the two poets in expressing their love of nature are much similar. The subject is the emotional response on seeing the national flower of each poet's country. Zaw Gyi was born about five decades after Wordsworth's death and the latter's poem has been among the world's best known poems. These indicate that Zaw Gyi must have been inspired by Wordsworth to some extent. But the ideas conveyed by the poems are, however, different: one expresses that the poet's past experience of seeing beautiful flowers in the past came to his memory, making him happy again and the other conveys the poet's sympathy for the yellow flowers and wish for the flowers to be in bloom and beautiful in the trees. Therefore it can be concluded that no matter how Wordsworth's poem inspired Zaw Gyi, the latter is found to have had his own intuition and unique way of presenting a common thing in writing his poem "Padauk Pan" in response to his own experience. It is suggested that further studies should be carried out to explore the similarities and differences between the English romantic poetry and Myanmar Khit San poetry.

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ဇော်ကျော်ကဗျာပေါင်းချုပ်၊ ၂၀၁၂ ၊ ဒုတိယအကြိမ် ၊ စိတ်ကူးချိုချိုစာပေ၊ ရန်ကုန်။

တင်မိုး (၂၀၁၈)။ ခေတ်စမ်းကဗျာ သမိုင်းစဉ်နှင့်အခြားကဗျာစာပေဆိုင်ရာ ဆောင်းပါးများ၊ ပထမအကြိမ်၊ ဆန်းစသော်တာစာအုပ်တိုက်၊ ရန်ကုန်။

ဦးဟုန်ဝမ်၊ ဦး ၂၀၁၈၊ ခေတ်ကဗျာ (၁၈၈၅-၁၉၇၀) ပထမအကြိမ် ၊ ရှုစာအုပ်တိုက် ၊ ရန်ကုန်။

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