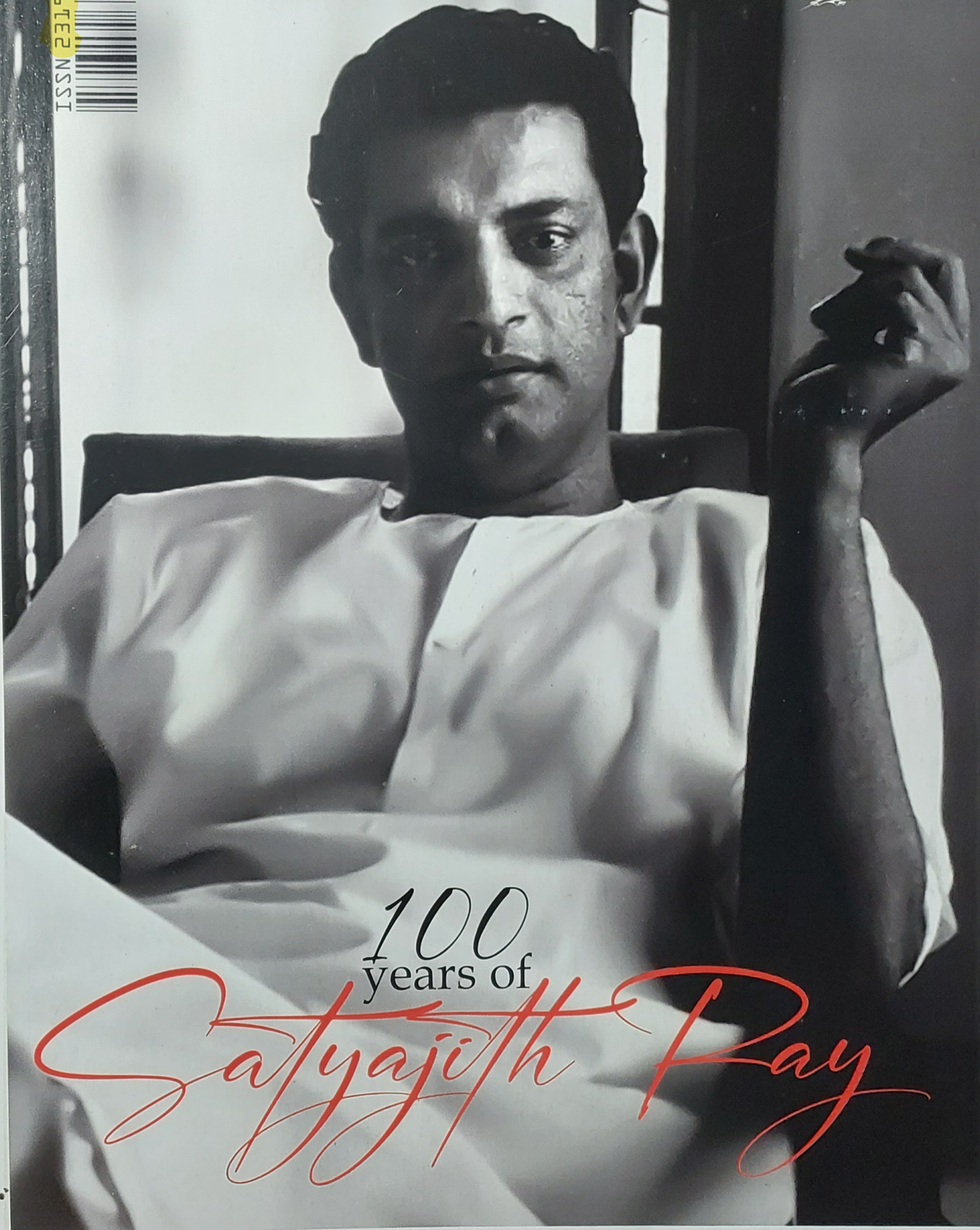


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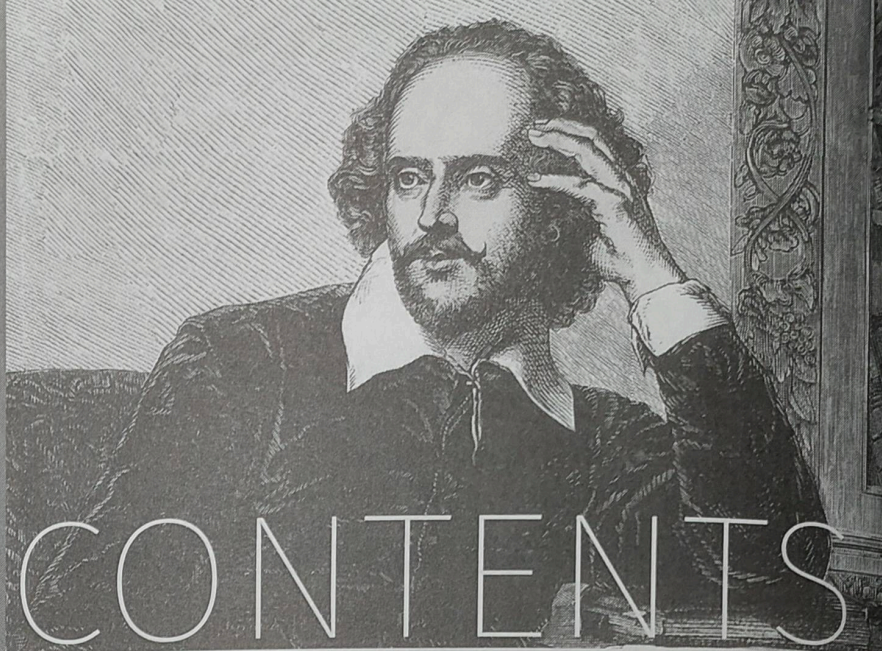
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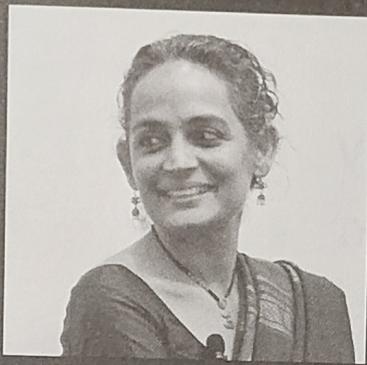


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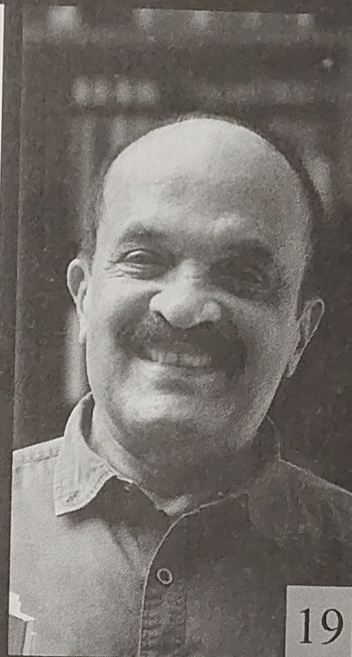
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'indigenous' words in an English novel. But the novel has 'manglished' the English. Most of the present critical research on Roy's novel points to the 'use of miss-spelling'.



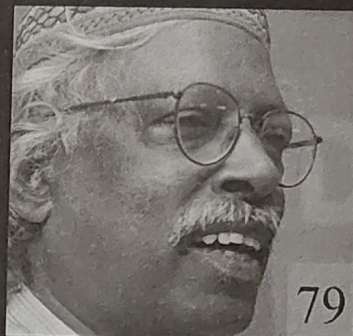
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Zacharia's narrative world has always put up a defence against the pollutants which separate man from his true self. One of them is choosing a transparent langue for his narration and staying away from parole.

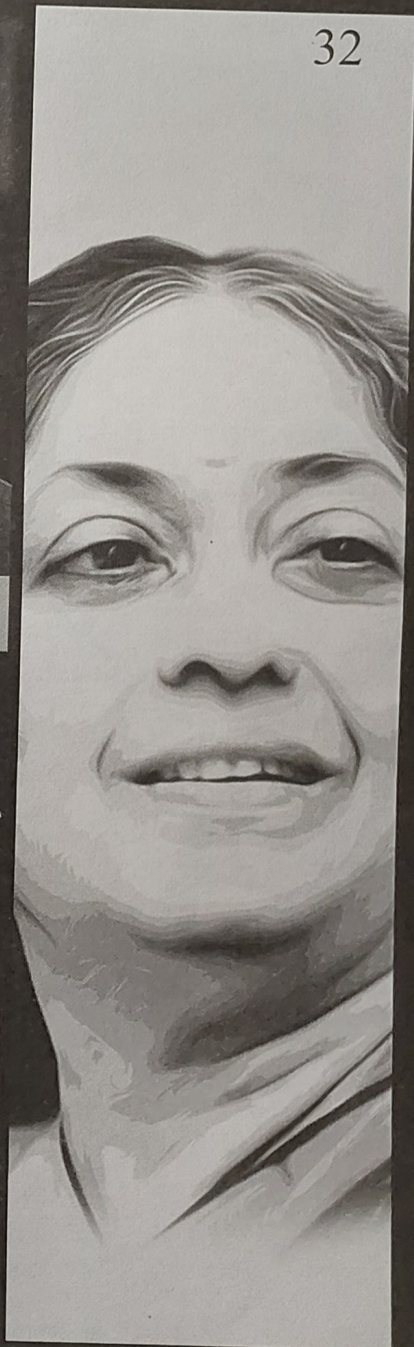


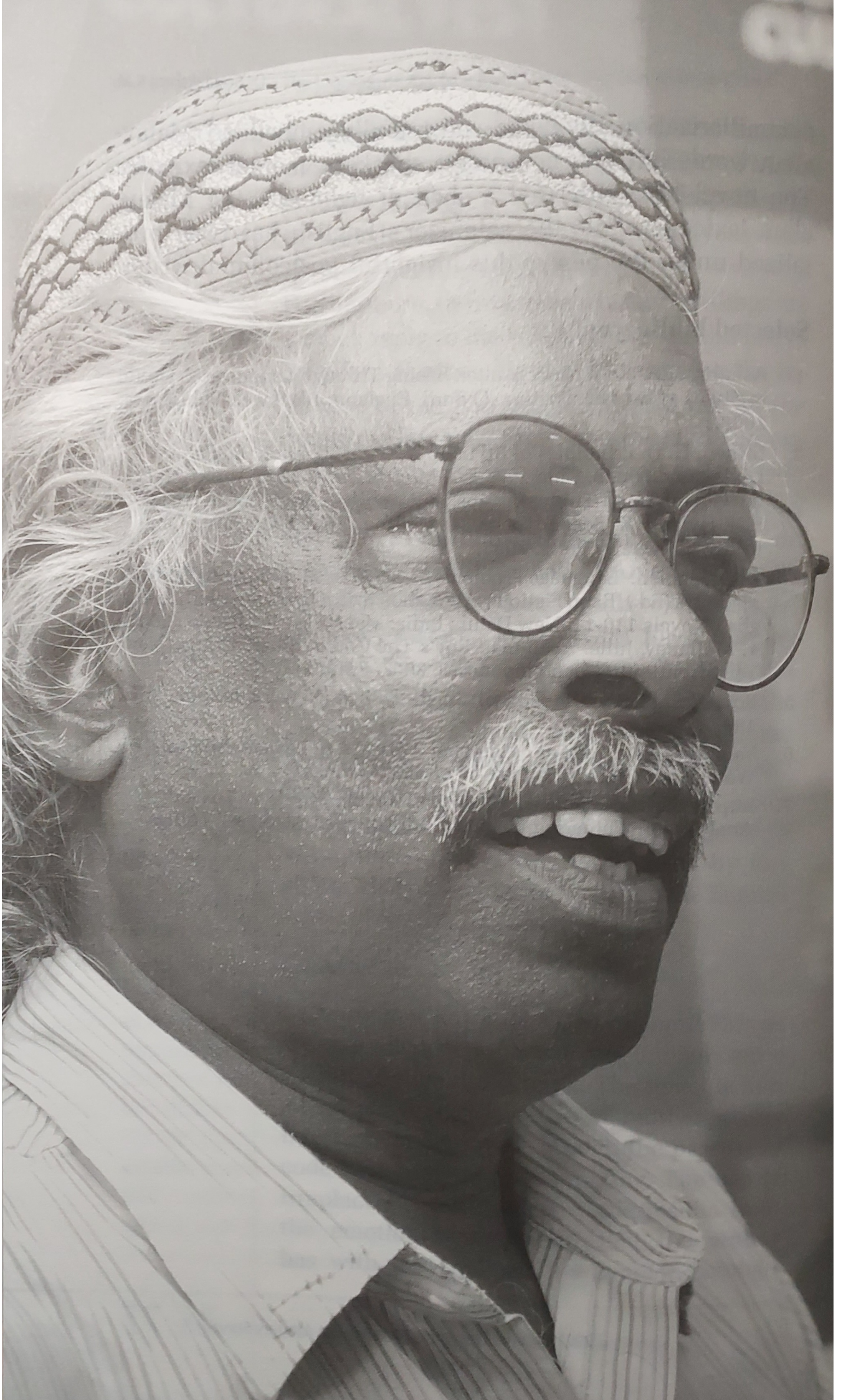
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Anita Nair's native territories and culture have influenced her: both real and imagined spaces and places of Nair's novels have social, cultural, and historical resemblance to those of her native territories and livid spaces.



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Nature and environment in D. Vinayachandran's poems: An ecocritical approach

Dr Ashok D'cruz

We all know what poetry is, but we find it difficult to define. According to Carlyle, "Poetry is musical thought." Poetry may be described as the depiction of beauty and rendering of unique Introduction emotions in words. It follows that at least two individuals- the poet and the reader- are involved in the process of enjoying poetry. Good poetry is musical and generates ideal emotional moods in the minds of the reader; indeed, it is difficult to define poetry.

Dr Johnson defines poetry as a 'metrical composition.' It is the art of uniting pleasure by calling imagination with the help of reason. According to Mill, Poetry is "thought



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and words in which emotion spontaneously embodies itself." For Arnold, "poetry is the criticism of life." To Wordsworth, poetry is the spontaneous overflow of powerful emotions recollected in tranquillity. In the words of Shelly, poetry is the expression of imagination. To Poe, "poetry is the rhythmic creation of beauty." Hazzallt says that "Poetry is the language of emotions and excitements." In the Indian context, "Vaakyam rasaatmakam kavyam", poetry is the sentence providing delight. This is the definition of the great Indian Poet critic Viswanathan. Jagannadha Pandithar has defined poetry as "Rameeyartha predipaathakam kavyam." In the definition of Bhamaha, "Sabdardha sahithau kavyam", he has given equal importance to form and meaning. To Dandi, poetry is, "Ishtartha vyavachinnaa padavalee kavyam."

From these definitions, we can reach some general conclusions regarding the nature of poetry:

- Poetry is an expression of emotions.
- Poetry is musical and rhythmic.
- Poetry is the expression of imagination.
- Poetry is a sentence of delight.

In short, we consider a piece as poetry if the effect created is one of the emotions, beauty, imagination, language, rhythm and idea. Beauty and imagination in poetry are expressed in language. Language has two factors: external form and internal structure. One is the form of ideas, and the other is the form of sound. The language of poetry should be beautiful in its

content and form. Language with beauty and sound would be lyrical. The first forms of poetry, the harvest songs and other folk songs, are intensely rhythmic and lyrical. Dance, music and poetry originated together, according to Thompson. It is evident that all these definitions are, to a certain extent, coloured by the temperament of the poet and the character of the age. Nevertheless, the definitions explain certain fundamental aspects of poetry, chiefly the elements and the functions of poetry. There is little reference to the nature of poetry. But no definition can carry the whole meaning that the word poetry implies. That is why Hudson quotes St. Augustine's famous comment (not on poetry) "If not asked, I know. If you ask me, I know not."

Good literature is a civilizing agent. Good poetry affects man's heart rather than his intellect. Poetry delights us and teaches us great human values. These values of life purify human emotions and civilize them. Refinement of emotions is the primary function of poetry. Poetry is motivational. The inspiration derived from the enjoyment of poetry enhances human personality and ennobles the human heart. That is why good poetry impels man to action. Ecocriticism and Poetry For the first time, the term ecology in 1869 was used by a great philosopher Ernst Haeckel; it is a Greek word 'oikos' etymologically means a place to live, home, or household; and 'logy' means logical, together we can use the meaning criticism. It is a study that deals with the 'relations of organisms to one another and to their physical surroundings or the relationship between the environment and human beings, later on in 1878, the term of ecocriticism used in his essay 'Literature and Ecology' by William Rueckert. After developing literary criticism, the term ecocriticism became sophisticated in 1990 and became a genre of literature, and some groups organized their associations, such as ASLE (Association for the Study of Literature and Environment). Their journal is the ISLE (Interdisciplinary Studies in Literature and Environment) reader Ecocriticism 1993-2003

Vinayachandran has a unique gift to render perennial truths in a simple language. His critique of our political system is quite caustic. His reaction to Kerala's problems is marked by a unique sensibility.

edited by Michael Branch and Scott Slovic. Ecocriticism is emphasized the relationship between human beings and the environment in literature, the term ecology or ecocriticism came from the combination of science, the physical environment and spiritual to the aim of protecting and serving human beings, and we can say ecocriticism is a way that human beings fight to survival in this world. D. Vinayachandran was one of the poets who admired nature; the description of nature was reflected in most of his poems, many critics paid attention to Vinayachandran's works, especially after 1990, and they read Vinayachandran's poems from his ecological estimation.

Vinayachandran's poetic world

Vinayachandran's poems are characterized by the verbal economy, earnestness and genuineness of feeling. The vitality of these poems owes much to the riddles and saws of Malayalam. He always lavishes his indulgent affection on words and never makes them too complex and never burdens them with semantic overload.

This perfect theist and humane person have a somewhat limited sphere of experience. In this small world, his poetry spreads the brilliant light of wisdom. Along with that wisdom, there are other elements such as humour, satire and social criticism coming together in a splendid synergy.

"Kavitha ente ammayum makanum
avarkkidayil enthithulumbunna njanum"

(Angane Engane / 'Veettilekkulla Vazhi', p. 205). "Poetry is my mother and son between them I am with an overflow"]].

D. Vinayachandran refused to belong to any school of literature and didn't seek the support of any particular philosophy to justify himself. He was an avid traveller, and these journeys have expanded his poetic horizon as well. He was passionate for minute symbolism, subjective and abstract expressionism and surrealism. He approached different phases of life situations with an analytical mentality. It has its own music, rhythm and beauty, which leave no stones unmoved.

His poems, articulations of everyday experiences in a new light, embody truth and wisdom in enchantingly simple language. They put an abrupt thought into readers' minds. It is so illuminating that the reader's perception undergoes a subtle change. Karippalli (2004) observes that Vinayachandran is a poet, head to foot. He likes travelling and loves words. Though renounced as a poet, he writes novels. His novel *Podichi* stands along with Vijayan's *Khasakkinte Ithihasam* and *Lanka Lakshmi* of Sreekantan Nair.

According to Karippalli, Vinayachandran has a unique gift to render perennial truths in a simple language. His critique of our political system is quite caustic. His reaction to Kerala's problems is marked by a unique sensibility. The ideas in the poems germinate and grow the first reader's mind. They make the reader think deeply about himself and his surroundings. The poet has a canny knack for making his poems accessible to people across different ages and intellectual groups. At the same time, discerning eyes have discovered the breadth of vision and sublimity of thought in them. Liberal use of alliteration and assonance, brilliant diction and wonderful felicity of expression make them a whole class apart.

Vinayachandran's view of nature and environment

Critic Jay Parini explained in his introduction to *Poems for a Small Planet: Contemporary American Nature Poetry*,

"Nature is no longer the rustic retreat of the Wordsworthian poet... [it] is now a pressing political question, a question of survival." Distinct from natural poetry, nature poetry explores the complicated connections between people and nature, often written by poets who are concerned about our impact on the natural world. But D. Vinayachandran deals with different kinds of expressions towards nature.

"Kaadinu njanenthu peridum?

Kaadinu njanente peridum!"

(Kaadu / Samayamanasam, p.105) ("What will I call the jungle?

I'll give it my name!")

This oneness with nature separates D. Vinayachandran from other nature poets of Kerala. He is not a mere witness, he involves himself with the nature so deeply that they become part of one another. Here are some lines on Autumn:

"Thaliridum chiriyumayi/

Theruthere thuruthure/

Theruthere thuruthure/ Theruthere thuruthure/

Ilakal kozhiyunnu."

(Vinayachandrante Kavithakal, p. 197)

["With the blooming smiles

Continuously,

Continuously,

Continuously,

Leaves are falling"]

In the poem 'Samasthakeralam P. O.,' the poet describes nature and natural phenomena most enchantingly like:

*“Oru thulliyude thadavarayil/ Ezhu nirangal puthacha
sooryan/*

Bhoomi athra cheriya/ Oru thulli kanneer.”

(Rakthasaakshikkunnu / Samasthakeralam P. O., p. 103)

[“Seven colour covered sun/ Is a prisoner of a drop/
Earth is so little/ As a drop of eye.”]

Meanwhile, the poet convinces us that our professed devotion to nature is nothing but hypocrisy. He exposes the reality of both Ganga and Volga, which became a sea of waste.

*“Gangayil paayal krimikeedangal/ Volgayil cheenganni
cheertha paambu”*

(Vamshagadha / Vinayachandrante Kavithakal, p. 65)

[“Moss and bacteria in the Ganga
Alligator and fat snakes in Volga.”]

The absolute truth is an enigma beyond the comprehension of the human mind. But the impulse to seek it is instinctive for man. Some, however, prefer to look away even from the perceivable aspects of truth. They seem to have a morbid fantasy for untruth. The following lines from the poem Kaadu target such people and reveal the poet's unflinching allegiance to truth.

*“Onnnuthanallayo ningalum njanu-
mikkadum kinakkalumandakadaahavum:
Poornamathe,yithu poornam, manovasthu
Poornathil ninnoru poornamundakunnu
Poornathil ninnoru poornamedukkilum
Poorname sheshippoo santhi ohm santhi ohm.”*
(Kaadu / Samayananasam, p. 106)

[“You and I are the one and the same
This forest, dreams and the Universe
Complete, this is complete, the thing of imagination
Full from a fullness

Being full from a fullness
Full remains (Santhi ohm Santhi) Let there
be peace”]

While writing about nature, Vinayachandran has a way with words. As the wizard conjures with his amazing linguistic powers, it coalesces into mellifluous words which convey enchanting images. By taking words apart and putting them together in new ways, Vinayachandran produces an idiom of his own. By a unique process, the poet sculpts words into an entirely new semantic and stylistic pattern and communicates to the reader the intimations of the scintillating aspects of nature. For him, nature is rhythm, and rhythm is life.

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