

CHAPTER I

A PERSPECTIVE ON

LANDSCAPE

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The present chapter deals with a brief perspective on landscape. The highlights the term 'landscape' which used in Indian English Poetry. The perspective is essential analyze the select poems in the light on select theme.

The word landscape first recorded in 1598. During the sixteenth century as a painter was borrowed the term 'landscape' from Dutch, when Dutch artists were pioneering the landscape genre. The word 'landscape' meaning is region and all visible features of an area of land but had acquired the artistic sense. The word 'Landscape' entered in the English language at the beginning of seventeenth century which is originally meaning of landscape a patch of cultivated ground and the image. People were first introduced to landscapes in real life.

Landscape is a polysemy term which used for works of art. The primary purpose of landscape is depicted a picture, specific place, especially building and its prominently including the physical elements of landforms such as mountains, hills ,water bodies such as rivers, lakes ponds and the sea and living elements of land cover etc. Landscape is the totality of physiographical and cultural phenomena .It usually refers to an outdoor scene and specifically applied to natural inland scenery, such as fields, forests and water etc. The term 'landscape' is commonly used in connection with painting and improved the aesthetic appearance by changing its contours, planting tree and shrubs etc.

The word 'landscape' is reflected through in the local colour. It is a detailed representation of our way of life language, family system,

festivals, agri-cultural, socio-cultural and socio-political system. The term 'landscape' can be presenting in detailed ways of thinking, feeling, view, art of the setting, dialect and customs which are concerned of a particular area of countryside. It emphasizes social structure and customs of a particular territory. The term 'landscape' is considered as 'Umbrella' term and it has various shapes and shades.

Every literature expresses the sensibility of its own country and people. Landscape explores various aspects of Indian sensibility, material, and religion, psychological and spiritual aspect. Indian English poetry has gone through various themes and its focus on the term landscape. After post Independence modern poets have dealt with the theme of landscape. It is prominently representative of sentimental expression of specific region. It is reflecting their personality with general human relationship between man and man, man and society, environment and god, man and color of sky, soil, water, leaves, flowers and landscape etc. In this way the term landscape is associated with aesthetic faculty.

Poets like Nissim Ezekiel, parthasarathy, A. K. Ramanujan, Shiv K. Kumar, K. N. Daruwalla, Kamala Das, Jayanta Mahapatra and Arun Kolatkar have established native tradition of Indian English poetry. They have presented both aesthetic and functional qualities. These poets have emphasis in their poetry on a legendary, romantic, sentiment so on. They have created generalized picture and missions of India although they have more turning inwards, which has depicted Indian landscapes and highly personalized and focus on specific regions and communities.

Poet like Shiv K. Kumar has mostly talent, authentic and major voices in Indo-Anglian poetry. He has published four volumes of poetry. *Articulate silence, cobwebs in the sun, subterfuges and woodpeckers*. In

Shiv Kumar's poetry has noticed three major aspects deserve for his poetry. It is illuminate Indianness, his irony and his imagery. His Indianness sensibility has always been questioned. He has depicted prominently quality in his poetry, image making power an ironic stance and a paradoxical perspective. Kamala Das is the first well known Kerala poet. She writes equally well both in English as well as Malayalam. Her poetry explores with the portrayal of modern Indian woman torn between frustrated love and a desire aspiration for emotional fulfillment. A remarkable feature of her poetry is the uninhibited frankness and she talks about sex. Her poems are deeply human, intense and peculiar an exponent of the woman's point of view. Her poetry is Indian sensibility and stems from the Indian environment and reflects it ironically. In *Collected Poems* deals with the themes of social justice, human rights and oppressed.

Sri Aurobindo's *Savitri* is a triumph of the Epic Art and one of the greatest productions of Indo-Anglian poets. A long poem, *Savitri* stands for light that is a symbol of knowledge. He shows the human soul from darkness to light, from ignorance to wisdom. Arun Kolatkar's poem *The Boat Ride* in this poetic description and enlightened by minute observation, precise delineation and brilliant use of metaphor. *Jejuri* is a long narrative poem. It is used with colloquial words and expressions. And it is divided into thirty one sections. He has written in a style free from and punctuation marks including capital letters. Kolatkar's tone is ironic, but without total rejection. Poems like *The Priest* strike a balance between skepticism and acceptance.

Arvind Krishna Mehrotra is renowned in wonderland poet. With '*Bhartmata*' is along satirical poem on modern India. He has explored with much realistic detail and 'public' voice. *Nine Enclosures*, his first full length collection, is radical change. Mehrotra writes the surrealistic

mode and makes virtually a specific socio-political and personal background. A. K. Ramanujan's poetry lightened of deep inner compulsion. In his poetry theme like inhibited quality, inner turmoil, artistic control and use of natural manner is being used. He is a poet of human relations with family, as one of the central metaphors. He is a lover of Indian myth and history, Indian people and their customs and great Indian spiritual and cultural heritage. Ramnajan uses powerful language which is without any ironical connotations.

Nissim Ezekiel is a famous Bombayite poet. He has written on all aspects of the mega-city. He is also poet and an art critic. His most famous poems are *Night of the Scorpion*, *Poet*, *Lover*, *Birdwatcher*. His poetry is both the instrument and his attempt as a man to come to terms with himself. He has searched the feeling of loss and deprivation on a personal level of the poet in his poems. He finds out the idioms and metric of post-independence Indian English verse in collaboration with A. K. Ramanujan. His poetry explores everyday Indian reality. He has considered himself "a natural outsider." But he says "Circumstances and decisions relate me to India." Nissim Ezekiel's "Background, casually," his own poem, he writes:

The Indian landscape sears my eyes.

I have become a part of it

To be observed by foreigners. (7)

He has depicted fully Indian who knows people of Indian fully well. Rabindranath Tagore's personality finds powerful expression in art and poetry Tagore's poetry enlightened vision in its integrity and vast philosophical poems. As like Dante and Shakespeare, Rabindranath Tagore has created his own spiritual odyssey. In his poetry rhythmic

entirety or organic whole of light and darkness, peace and choose, creation and destruction. Togore's poetry "Gitanjali" has no beginning, middle and end. This poem perceives emotional identification.

A number of poetic works appeared in English by Indian poet on princely India, depicting different aspect of gifted India. It is not only reflected in nature, tradition, culture, religion and relationship but also in the language as imagery poetry and back drop of the Indian's. They are expressed liveliness. As a great lover of Indian landscape the poets have given a glorious tribute to India with simplicity in their poetry. Indian landscape has inspired Shiv K. Kumar by which he creates newer and more fascinating images with obviously Indian element. It appears that Indian family structure, regional language and culture, contemporary social reality and their sensibility. The landscape is vividly described with surrealistic overtones:

Land of million atom-mirror

Where mirror-worship was a rite. (199- 200)

Men and animals too are an integral part of the landscape. Jayanta Mahapatra is a voice from Orissa. He is one of the unusual stories in the history of Indian English poetry. He likes to call a rural place. He has depicted the Orissa landscape with Puri and Konark a large looming. His poetry is inner spaces and psychological purpose. Mahapatra's major poetry is an ironic reflection on religious, cultural and social life of the past. His poems to explore the oriyen landscape with its typical color and character. His motherland Orissa inspired him. Mahapatra himself argued about his connection with mother land.

He has expressed his loyalty to the soil throughout his poetry. His published works are three verse collections *Relationship* (1980), *Life*

Signs (1983) and *Dispossed Nests* (1986). It is made an attempt to find out the frame work of philosophy in Mahapatra's poetry. He is deeply rooted in Indian socio-cultural heritage. In his poetry reveals imagery of the intensive scrutiny by the exterior and surrealistic world. He has depicted various nature in human terms found in animal imagery.

In *Relationship* included seven hundred lines. It can be defined the past and make the real 'relationship' between the poet and the land. But it is less focuses on the familial relationship as in Ramanujan's *Relationship*. This long poem is deeply rooted in the land, history of Orissa and Orian myths. He has showed the landscape which always haunted by myth. Mahapatra depicting these events the readers to feel that over thing happened before his eyes, he is the witness of those events. He become anxious to him, the past is also bitter, because he comes with his memories of Violence war, bloodshed, death, stagnation, poverty and suffering. In this poem the river uses the symbol of caring a great deal of blood, but it is also a symbol of his past pains. It is for the search of Mahapatra's poetic exploration on the places. His poetry is not any reflection on Oriya poetry but also his Orian consciousness.

Life Signs a collection of poems which describes the various situations in the life of human being. It is shown in different shades and colors. It deals with various issues like prostitution; starvation, meaningless religious activities, rape and exploitation of women laborers, drought and human suffering occupy these poems. A large part of the *Life Signs* is occupied by the problems of painful of women. Another side of poem is related to irony and satire. He is very anxious about the loss of moral values and tendency of human being. Throughout the *Life Signs* he is quite conscious of the past. In this poem to make the Cuttack scenes becomes alive. In *Relationship* and *Life Signs* these both collections

explored Mahapatra's intellectual and emotional response to Cuttack landscape and constitute various social issues. He is not only merely awareness about contemporary life sign but also which have shaped his own life.

The poem *Dispossessed Nests* relates the socio-political crisis in the life of India. It dealt with violence, disintegration, betrayal of political leaders, hijacking and human destruction. It is depicted the various layers of terrorism and its fear. It has explosion remarked the dispossession man and disintegration of people in the country. The psychological and material dispossession also figures in these poems. *A Rain of Rites* in this poem rains and rivers, rites and ritual, custom and tradition are depicted. The Door and Absence this shows that a man is suspended between life and death. It is to establish the significant link between the past and the future, inside and the outside between myth and reality. He has created a body of poetry with outstanding consistency as its quality. His poetry compares the best of the poetry in Indian languages as well as world poetry.

Keki N. Daruwalla is one of the most talented living and the third Indian English poet. He has successfully painted the Indian landscape in his poetry. It has the portrait of man that of alienated individual, rootless and helpless, psychologically restrained. Daruwalla is to create grounds for future betterment. In his poetry not merely set the scene but to illumination. The poetry relates to the landscape which is not only noticed but also spiritual plane. Many poems are mentioned with a strong suggestion of dramatic tension like curfews, cops, slaughterers, agitators, mercenary god and men.

Daruwalla's *Crossing of Rivers* is always perceived for its thematic unity. It is presented the ugliness and the dirtiness of his 'landscape'. It mentions immemorial religions and touchy feelings associated with the river. In the poem river's rhythm is associated with cyclic renewals of life and death, birth and rebirth. Daruwalla in his poems *Crossing of Rivers* and *Vignette II* and *Vignette III* depict a variety of human activities, customs, myths, religions rites and faith associated with the river Ganga. *Boat-ride Along the Ganga*, is the first poem he expresses new direction and gives the landscape a subjective component and character. Ghat is becomes an integral part but it is a part of the poets integral spiritual 'inscape'. The opening lines of the poem the simple sentence and the visual description gives us new direction. These lines provide the peculiar rhythm gives the landscape a subjective dimension. In *Crossing of Rivers* The Ganga as a symbol of both glorious cultural and unpleasant human predicament.

Keki N. Daruwalla is evoked in his more poetry, the landscape of Northern India hills plains and rivers. He has made all his efforts to portray his landscape through *Landscapes*. His poetry shows the reflection of the poet's maturity of vision. *Landscapes* is a thematic aspect than *Winter poems*, *Crossing of Rivers* and *keeper of the dead*. He has noticed for landscape is evidence, man and landscape meeting and finding each other. *Landscapes* give us intellectual and emotional response which defeats the senses. His greatest creative journey from *Under Orion* to *Landscapes* is most quite noteworthy. In his *Landscapes* makes a complete withdrawal from modernism. He has depicted its love for nature, love for past, love for the mythic lore, emotional intensity, lack of irony and satire. He skillfully uses colour-words to describe graphically various aspects of landscape.

Indian landscape, particularly northern part becomes alive in the poetry of Daruwalla in his *Crossing of Rivers* landscape plays a vital role. He writes about curfews, riots and racial violence of which he has first hand experience. Jayanata Mahapatra depicting the four cities Puri, Konarka, Cuttack and Bhubaneswar from the framework of the Orissa landscape for his poetry. It is quite ample use of legends, myths, tradition and history related to Orissa and Hindu culture.

He has found “silence” as the suitable for concrete expression of his own feeling. In 1980’s Indian English poetry began to find word for culture bond modes of feeling. But he has infinite perceptions and associations. Mahapatra’s poetry becomes multiple devices to be used creativity. The landscape and the windscape combined with animal and human interest signify futility, aimlessness and incomprehensible nature of existence.

Mahapatra seems to have included his poetry broadly on his own an intellectual acute. In *A Rain of Rites* Mahapatra uses symbols from his environment to articulate an inner space of feeling. The titles of the poems are denoted of how external world, especially the Indian landscape. He has attempted to create a body of poetry which has relationship with his environment and the problem of finding significance in ‘this time of darkness and lost ones.’

Madhusadan Prasad has observes the image of woman in Mahapatra’s poetry. The woman is referred to as an impersonal third person and is not granted any personal name. He records that woman appears as a vehicle of truth, a city woman of western fascination, an image of where, image of victim, sex object, a sweeper girl a woman pedlar, workers, etc. in his poetry.

Indian identity seems to be the major theme in the poetry of the seventies. The poetry of seventies is urban in character with the exception of Keki N. Daruwalla and Jayanta Mahapatra, In Indian English poetry is one of the many new life refuse. Many modern Indian poets are contributed Indian sensibility, perception, characterization and Indian ness in their poetry. But there is no systematic study has been done on the poetry of Jayanta Mahapatra and Keki. N. Daruwalla in the context of landscapes. So, the present study attempts to look at the treatment of landscape in their poetry. Bruce King comments his opinion about the Mahapatra:

“Mahapatra has attempted to construct a body of poetry”, he writes; “Which has a kind of relationship with his environment and the problem of finding significance in this time of darkness and lost ones that is similar to the major poets of our age, he writes about “my sudden need for life” and “the desert of dead bone and dust.” (187)

Today poets have neither find Derozio’s nationalistic fervor nor Aurobindo and Tagore’s universal philosophic grandeur. Ezekiel write about Bombay and whatever makes Bombay so special. Ramanujan and Parthasarathy both have advocated for the formation of an indigenous tradition in Indian poetry in English. They concentrate of their South Indian experiences. Jayanta Mahapatra celebrates the richness of the Orissan culture. Kolatkar critically examines the role of religion, engendered by Jejuri and science. Kamala Das Falls back on her Malayam days of childhood to save herself from being faceless. The shift of focus from the macrocosm of the nation to the micros of the region or the individual has not disadvantaged the practicing poets today. It has

enabled them to make Indian poetry in English as diverse as regional literature and as vast and diverse as the Indian culture.

The present chapter entitled A Perspective on Landscape is essential to analyze and interpret the select poems in the light of the term landscape. Hence, the next chapter analyse Jayanta Mahapatra's select two collection of poem namely *Relationship* and *Life Signs*.