

**EMOTIONS RECOLLECTED IN TRANQUILITY IN
THE BEAUTY OF ‘CANOPY OF LOVE’**

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Abstract

It is such an enchanting feeling when one focuses deeply into life and its existence. From birth till death the entire life circle is filled with such emotions and loves that when one analyses one certainly reaches a state of ecstasy. The very life from the beginning till the end is the gift of God and is very much taken care by our beloved ones. Since life is the blessing of Almighty, the creator, it carries within itself both the creator and the believers thought process and accordingly a person's life is judged. Even nature too which is a splendid creation of creator himself affects our life to a great extent. It fills our existence with never ending beauty and love towards Divinity and it happens when that love is true and pure. The present paper analyses the poetic collection “Canopy of Love” by Sathupathi Prasanna Sree which is an internal emotional combat in her quest for the invisible ‘Master Lover’.

Keywords: objective and subjective poetry, tranquility, infinity

For all good poetry spontaneous overflow of powerful feelings; and through this be true, Poems to which any value can be attached were never produced on any variety of subjects but by a man who, being possessed of more than usual organic sensibility, had also thought long and deeply. For our continued influxes of feeling are modified and directed by our thoughts, which are indeed the representatives of all our past feelings; and, as by contemplating the relation of these general representatives to each other, we discover what is really important to men, so, by the repetition and continuance of this act, and feelings will be connected with important subjects, till at length, if we be originally be possessed of much sensibility, such habits of mind will be

produced, that, by obeying blindly and mechanically the impulses of those habits, we shall describe objects, and utter sentiments, of such a nature, and in such connection with each other, that the understanding of the reader must necessarily be in some degree enlightened, and his affections and purified.(Wordsworth, William. From Preface to Lyrical Ballads.1798.)

Poetry is the spontaneous overflow of powerful feelings. It is the reflection of human thoughts, feelings, emotions, sentiments and sensitivity arousing strongly from the experience attached with. It is that rejoice for the celebrity and a relief for the sufferer. It is a kind of tranquility that numbs one's senses from the world around and sometimes it brings us even more close to life like a seven coloured rainbow reflecting every shade of the soul. Poetry is a medium through which the poets express their emotions and thoughts with a musical tone with the use of words. It deals with two kinds of subject matter- that which is supplied by the external objects such as deeds, events and the things we see around us and that which is supplied by the poet's own thoughts and feelings. The former gives rise to objective poetry, the latter subjective. In the first, it is about what the poet has seen or heard, in the latter he brings to bear his own reflections upon what he has seen or heard. Objective poetry is impersonal and subjective poetry personal. Though theoretically subjective and objective poetry belongs to two distinct categories, in actual practice, it is almost impossible to separate the one from the other.

The historical evaluation of Indian Writing in English deals with the pattern of continuity and differentiation which have marked out the various phases and movements in its complex and often overlapping growth. Literary history does not flow so smoothly, for the progression of creative concentration and transitions reveals the operation of a multiple causation of which the individual personality or achievement is but one. Indian Writing in English, produced over the last hundred odd years does not reveal a homogeneous continuity rather a complex cyclical continuity.

In its initial stages, one witnesses a self conscious approximation of the 'singing strength' to the foment of ideas and the corresponding upheaval of talents during the so called Indian Renaissance. The Indian mind was in this time concentrating on a patriotic rediscovery of a national identity and a national destiny. From Vivekananda to Aurobindo from Raja Ram Mohan Roy to Tagore, from Tilak, Gokhale, Gandhi to Nehru the Indian writers of English prose have been primarily concerned with the exploration of thought on a level of stylistic empiricism rather than with the pursuit of vision of the level of creative imagination. In a sense their writing represent a substantial framework of preparation for the aesthetic and creative transformation of an interest in English Language. Indian writing in English enters the mainstream of modern Indian vernacular literature, adumbrating within the specific structures of its own distinctive myth, discourse and logos the same cyclicity of influences, movements, dimensions and extensions. First Romanticism appears in a variety of local habitations and their co-ordinate mutations. From Toru Dutt and Sarojini Naidu and Derozid to Armando Menezes, Bhushan and Harindranath Chattopadhyaya, one finds the activation of the romantic impulse with its mixed vintage of idealism, mysticism, regionalism, nationalism and naturalism.

Among the first poets were Henry Derozio, Kashi Prasad Ghose and Michael Madhusudan Dutta. All of them wrote narrative verse. In the following generation, there was Toru Dutt, the most important among the women poets in this generation. Beauty and tragedy and fatality criss-crossed in the life of Toru Dutt, and it is difficult, when talking about her poetry, to make any nice distinction between poetry and what C S Lewis would call 'poetolatry'. Of Toru's shorter lyrics, 'The Tree of Life' describes how an Angel, his face lit up with pity and love divine, once stood by the side of 'a tree with spreading branches' and crowned her head

with ‘a few small sprays’; this is the nearest to the recordation of a ‘mystic’ experience in Toru’s poetry. On the other hand, the sonnet ‘The Lotus’ is ‘fancy free’ and exemplifies her delicate talent for building up a poem.

Carrying on this tradition was Sarojini Naidu judged by many as the greatest of women poets. Among her poetic collection may be mentioned ‘The Golden Threshold’(1995), ‘The Bird of Time’(1912), ‘The Broken Wing’(1917). She was not the woman to give away altogether to gnawing regrets or paralyzing despair. She was still largely a creature of emotion and memory who sensed beauty in colour and odour and song and movement. The panorama of India’s ageless life fascinated her without end. Seldom did she venture out of her depth ; she wasn’t interested in wild experimentation; she didn’t cudgel herself towards explosive modernity. But she had genuine poetic talent and she was a wholesome and authentic singer.

Kamala Das has been accepted by most critics as a poet of undoubted talent and while her first volume of poems Summer in Calcutta(1965) was an instant success, The Descendents(1967) and The Old Playhouse(1973)have been equally well received, but she is “pre-eminently a poet of love and pain, one stalking the other through a near-neurotic world”(Daruwala, Two Decades of Indian Poetry, p.34) She writes with an all-pervasive sense of hurt and humiliation, these aspects of her poetry are also the strong confessional dimension inherent in all her writing.

Among the contemporary poets Sathupathi Prasanna Sree’s name stands at the zenith in the horizon of Indian Poetry in English. She is among the first Indian Women Poets to write on the agony and suffering of tribal women. She has also been awarded the certificate of appreciation for devising scripts for a total of eighteen in different Indian hills and plains tribal languages, including Baagatha, Gadaba, Kolam, Jhatapu and Kupia based on the usages of their sounds. She is a recipient of Dalita Sahitya Academy Award, New Delhi, 2005. She is a scholar, critic and a poetess. Her poetic career began with the publication of her first book of poems in 1990 with the title ‘Time’s Test and Other Poems’. Her second poetic volume was brought out in 1992 with the title ‘Ripples on the Still Water’. ‘Misty Magma’ is the third volume of poems, published in 1999. ‘Whispers Within’ published in 2005. Among her other poetic collections comes ‘Shades of Silence’(2005), ‘Symphony of Soul’(2011), ‘Petals of Thought’(2011) and ‘Canopy of Love’(2011).

Prasanna Sree’s ‘Canopy of Love’ is a collection of poems with powerful human feelings and emotions. Through her poems the poet ventures in bringing peace to the self from the insidious agonies that reign the human mind. Her poems adore the Almighty’s presence that encompasses materialistic longings that centers around the mundane world.

The poet follows an optimistic approach towards life by seeking solace in the labyrinth of nature’s beauty. It makes one discover the true inner self. The undercurrent of her poetic theme gives us the feeling of oneness with the poet’s conceived emotions. Her poems convey the theme that suffering is universalized and love is glorified. Every poem glorifies the human self for the better understanding of the reality of life’s existence.

In the poem ‘Love’, the poet has attempted to give a vivid analysis of the dimension of Love. Love is powerful. It is beyond time and space and physical pleasure. It is that strong feeling of sweetness which makes us feel one with the eternal love having no beginning and no end. It is strange but beautiful. It never asks anything in return but grows strong with the passage of time.

The poet has presented all the possible virtues of love which beautifies the world and the self. One of her poems ‘Love is a strange and beautiful thing’ aptly justifies this in the following lines.

“What is Love ?

Love is a strange and beautiful thing,
 It spans time and space, distance is no object to
 Love.

You will wait forever for the one you love,
 Travel wherever you need to be with them.
 When you are in the arms of the one you love,
 That love can make a moment last a lifetime,
 Yet make a lifetime seem so more than a
 moment.” 3

The poet has expanded the power and strength of love in the eyes of the lover. The depth of love drags one to the infinity and even makes a single moment lived lifetime embracing the feeling of completeness. Here love and the lover becomes one. It is more enduring, passionate and transparent than water. The joy and delight drawn from the canopy of love has the same warmth of the newly born baby taking the taste of the new world. Love to Prasanna Sree is the experience of worship, the feeling of submersing and glorifying the world with the growth of the inner beauty. The confidence the poet gets in the strength of her love finds no limit and boundaries and gives immense comfort and inspiration to her heart to travel the journey of life.

“In this little big journey called ‘life’
 Your smile takes me at times
 Miles and miles to create milestones
 Like the flow of the tide that
 Gently tickles my heart’s shore.” 6

The gentle, soft, soothing smile of love replaces her feel of pain and sorrow with pleasure and confidence. In her poetic piece ‘After Eons of Separation’ the poet flies in the wings of poesy recollecting pearls of memories in her casket of emotions.

“My Love and dreams of yesteryears
 Joy that nestled in the memories
 Are all now silenced with
 Your attitude has frozen them
 Beyond thoughts.
 Your perennial words
 Revitalize my life as
 Life without you is death.
 Tears well up without any hint and cause
 Grief stricken heart cries at your negligence
 Wholly is shattered the Glass House of our love.
 Rowing Life’s boat alone
 Wading through the water of uncertainty
 I move on.” 5

Though the poet is physically separated from her love she is not separated from the days of joy and pleasure, the memories of her past that makes her love more lively. The grief, agony and pain of the separation revitalizes her life. The poetess feels her life empty. This emptiness is filled with tears of grief of separation and the hope of reunion in the path of uncertainty. At this point John Donne’s poetry ‘The Good Morrow’ can be quoted aptly with the similar mood of Prasanna Sree’s poetic rhythm.

“Let Maps to other, worlds on worlds have showne
Let us posse one world, each hath one, and is one
My face I thine eye, thine in mine appears”

Donne wants to express the ‘mutual fittingness of the lovers’. This is contained in the idea that each lover is a complete world to the other. The lovers wish to be a map to each other, since the globe is divided into two halves, the lovers are also so to each other.

“Where can we find two better hemispheres
Without sharp North, without declining West?”

Gazing in each other’s eyes each beholds a hemisphere of the world. The whole can not, of course, be reflected. The poet here contrasts North with love. North is severely cold but love knows no coldness. In the same way the poet contrasts West with love where the sun sets. But love knows no declining. Platonic love is presented here and the entire world seems to be enrolled in cosmic love.

Prasana Sree has given a broader perspective and analysis of love in her poem ‘Timelessness’. Love is never chained within the limits of time. It is beyond age, time and change. It is a stream of continuity. Everything changes with the passage of time from youth till death. Leaves wither and the skin grows old. Beauty frails and the eyes loses its charm. But love never lessens. It becomes more and more stronger, deeper and charming crossing the bar of time. The chillness of Winter flourishes within the warmth of Summer and touches the sphere of eternal love.

“Love is an embellished feel of the heart
Unbinding human bounded time and fame
Love can never grow old
My looks or appearance
May e cold and still
My cheeks may fade and hallow grow
But, if your heart has really loved me
You shall know that the warmth of summer
The frost and chillness of winter is in them still” 67

Truly ,this poetic collection according to the poetess has been an emotional internal combat of her urge in quest of the invisible ‘Master Lover’ in whose quest her heart is longingly roaming. Through earthly ephemeral encounters and speechless sounds she experiences the joy of His presence in everything she beholds and visualizes.

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