CONCLUSION

"English is the veritable Suez Canal for intellectual intercourse between the west and the rest - between England and India especially," says Mr. K.R. Srinivasa Iyengar. What intellectual wealth has thus flowed to Kerala, the southernmost tip of India, in the first six decades of this century, to enrich her literature, CHAPTER X. Early poetry? The present treatise attempts to provide an answer for this question. A task of this magnitude is bound to be very difficult in view of the facts that (1) the literary idols of the past generation rarely retain their position at present (2) great minds often show remarkable kinship in thought and hence independent pursuits might falsely suggest mutual influence and that (3) the current of English influence gets so well mingled with the Malayalam stream that it defeats all attempts at analysis.

Despite these limitations, it is legitimately hoped that an earnest effort has been made here to trace at least the recognisable threads drawn from English literature and culture which have been woven into the texture of Malayalam poetry. The subject is vast and perhaps only the surface of it has been grasped.

"English is the veritable Suez Canal for intellectual intercourse between the West and the East - between England and India especially," says Dr. K.R. Srinivasa Iyengar. What intellectual wealth has thus flowed to Kerala, the southernmost tip of India, in the first six decades of this century, to enrich her literature, particularly poetry? The present treatise attempts to provide an answer for this question. A task of this magnitude is bound to be very difficult in view of the facts that (1) the literary idols of the past generation rarely retain their position at present (2) that great minds often show remarkable kinship in thought and hence independent pursuits might falsely suggest mutual influence and that (3) the current of English influence gets so well mingled with the Malayalam stream that it defeats all attempts at analysis. Despite these limitations, it is legitimately hoped that an earnest effort has been made here to trace at least the recognisable threads drawn from English literature and culture which have been woven into the texture of Malayalam poetry. The subject is vast and perhaps only the surface of it has been grazed.

yet the little work done very well reveals that the impact of English on Malayalam poetry has been wide and varied. Never perhaps, has the history of this powerful impact been dealt with in such great detail before.

English influence on Malayalam poetry actually started in the last decade of the 19th Century. But a really large and efficient influence developed only with the beginning of this Century, particularly with the spread of English education all over the country. Since then this rich foreign literature became an inexhaustible store-house of models and motifs for Malayalam poetry. This derivative element of Malayalam poetry has been established through a study of its subject-matter, form and technique by juxtaposing examples from the two literatures. Though modern movements in English poetry It was an aesthetic adventure for Malayalam poets to follow English models. New forms were borrowed which are even to-day immensely popular. Ideas, particularly of the Renaissance, Romantic and Victorian periods were freely imported. New techniques too have been imitated. The example of the blank verse in English gave a new inspiration for Malayalam poets. A close study of the imagery and diction of poetry reveals that the spirit of imitation had penetrated into the mind of the writers. The influence does not confine to mere imitation of form and style, but has developed so powerfully as to determine to a considerable extent even the
tone of Malayalam poetry. Instances of translations, adaptations, imitations and inspired original compositions have been traced. All this helped to broaden and widen the stream of Malayalam poetry in the New Age.

The three luminaries of Malayalam poetry and their English Renaissance poets like Shakespeare, Spenser, and Milton, the 18th century poets like Pope, Collins, Gray, Burns and Blake, the Romantics like Wordsworth, Shelley, Keats and Coleridge found greater favour with Malayalam poets. The impact of Victorianism with its tendency towards rumination was as strong as that of Romanticism, if not stronger still. The strain of moralising in Tennyson, Browning and Arnold had to them a special appeal. F.T. Palgrave's Golden Treasury with selections from the above poets has been an invariable source of inspiration for many. Though modern movements in English poetry such as imagism and surrealism etc. have had little impact upon Malayalam verse, echoes from a modern English poets like T.S. Eliot abound.

The influence came mainly in two ways. First, directly from an actual contact with English men and books. Among poets thus influenced the names of Potti, Asan, Nalappat Narayana Menon, G. Sankara Kurup and Changampuzha come prominently. Then secondly, poets like Kodungalloor Kunjikutanan and Vallathol gained access to English
through translations and second hand information about English poems. Yet we find in them also the reflection of the new spirit. Transplantation of English literary ideas and attitude in the Indian soil naturally confines us.

The three luminaries of Malayalam poetry and their immediate successors have been essentially a poetic people, imaginative, emotional and exquisitely sensitive to aesthetic impressions finely touched and artistic. But after them there has been no creative contribution in poetry that could match with the earlier masterpieces. Such a decadence is quite typical of all literature. It may be presumed that the present phase in Malayalam poetry is a similar one. Hence the changes that kindled Malayalam literature by its contact with English thought and culture in the period dealt with here may be reckoned to have brought forth a veritable NEW AGE in its history.

No mention has been made here of the impact of English on Malayalam poets after 1960. It has been to them not merely an influence for expression, but an inspiring, tempering, modifying and educative power. Malayalam poetry has been affected imperceptibly by the very air and character of the modern English poets. So English influence is by no means dead. In fact, English occupies to-day a very dominant position in
the international world for exchange of ideas and knowledge, that the vogue for English has only increased rather than diminish. Transplantation of English literary ideas and attitude in the Indian soil naturally continues unabated. Eliot and Auden and other moderns have active followers among the younger generation of Malayalam poets. But in this period genius has not been essentially imaginative; it is more practical and political. The temper from an aesthetic point of view is coarse-fibred, the finer aroma of poetry has escaped the writers. Poets of the present generation have yet to prove their mettle. But they stand on the threshold of tremendous possibilities. The challenge of realising and expressing creatively their identity and their commitment to the culture of which they are a product should stir them to newer and richer artistic efforts. Foreign graftings will not thrive unless the tender plants in which graftings are made germinate and send their roots deep into the indigenous soil.
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