Conclusion

The analysis of the works of Seamus Heaney and Vyloppillil Sreedhara Menon upon the recurring themes of the various aspects of deep ecology, using the method of literary ecology, reveals that these writers exhibit an extraordinary concern for the spiritual, aesthetic and political aspects of their bioregions. This bioregionalism is different from the regionalism of earlier poets of nature and nationalism. The earlier poets have been human-centered. Earlier writers might not have felt the constriction or congestion of acceptable/habitable space or land as a problem as deeply as these two writers. The subalternity of Sweeney in Heaney and the Tusker, the Kuravan, the Kurathi in Sreedhara Menon and such ecological refugees can be discussed only at the sites of deep ecology, literary ecology and ecosophy. The colonization, of which Heaney and Sreedhara Menon speak, is not that of the conquest and infiltration by foreign powers. It is internal colonization. The British appropriation of the Irish land is implied in "Ocean’s Love to Ireland" and in Sweeney poems. Sreedhara Menon’s "Mrutasanjeevani" brings to light the marginalisation of forest tribes. The internal colonizers do not spare even the forests.
Deep ecology’s concept metaphor ‘The Earth as the Great Mother’ is present in all the chapters. The earth/land is a metonym of natural resources. The depletion of this source is the problem that alarms/alerts the environmentalists all over the world. Global warming is a global warning. The individual works analyzed in the chapter titled “Burning is the Cityscape” try to make all aware of the dangers of too much modernization and urbanization. Deep ecology calls for a re/turn to the replenishment, recycling of natural sources, or in other words, the retention of the resourcefulness of the Mother Earth. Sreedhara Menon’s “Thrissoorile Vadakkechira,” “Pennum Puliyum,” “Valarthu Makal,” “Vellilavalli” and “Karkkidakathile Kaakkakal” unfold the various sources/resources wielded by the Great Mother Nature to bathe, protect and entertain, heal and feed Her children. The identification of the Savior in terms of female imagery is in keeping with perspective of deep ecology. The sense of admiration and adoration before the gifts and treasures of nature is also portrayed. “As part of nature ourselves, society arises out of an ecological basis that we cannot ignore. Most civilizations, both in their advance and decline, reflect how people manage the ecosystems in which they live along with their natural resources” (Frawley16). It is the mother figure that appears in harvest poems.
of Heaney like “At Potato Digging” and bog land poems like “The Tollund Man.” The fertility rituals of pre-modern agricultural times contain the idea/ideal of replenishing the earth. Patricia Coughlan has observed that Heaney’s combined representation of sovereignty goddesses and magna mater [The Great Mother] merges “with the imagery of woman-as-land-and-national spirit from the tradition of Irish nationalist political rhetoric” (186). This runs as an undercurrent of his farmland and bog land poems.

Ecosophy stands for simple life, not for much sophistication and luxuries. Every object in the globe has its own function, relevance and beauty. The earth-centered paganism associated with ecosophy and deep ecology postulates that earth is the right place for living. The renunciation of sophistication and luxuries does not imply the denigration of the richness and diversity of life. Worries and hardships do not initiate into dreams of other worldly paradise. The chapter “Bountiful is the Field of Threshing” gives the examples of the rich and diverse experiences that can be had from the earthy life. Heaney’s “Blackberry Picking,” “Wife’s Tale,” Sreedhara Menon’s “Kaakka,” “Kariyilaampeechikal” and the like delineate the delights of family life in farming countryside. Patricia Coughlan’s comment on Heaney’s “Irish ideology,” which tends to an
idealization of rural life and which centers on "female icons of ideal domesticity, especially mother figures, which are associated with unmediated naturalness" (187) is pertinent and proper to this chapter.

The conception of proworldly asceticism favored by ecosophists is explicated in Sreedhara Menon's "Rsyasringan" and "Ujjualam Muhoortam." The arguments of Pramada in the former and the role of Anasooya in the latter explain the ideals and ideas of proworldly asceticism. Pramada pursues, propitiates and persuades Rsyasringan to enter into farmland family life and bring rain from the sky, replenish the farms and make Saantha reproductive. Anasooya bestows all her assets and resources upon Sita. The glorious moment is the moment when the bride stands fully decorated with ornaments, silk clothes and radiating beauty. The power and riches acquired by saadhana, upaasana, meditation and ascetic discipline should be for securing and safeguarding the reproductiveness of the earth. The female dancer in "Narthaki" and the crow in "Kaakka" proclaim the joy and glory of life.

The tina concept is applied in this study as a method of chapter division. It is found to be a suitable method for ecological literary studies—as suggested by Ayyappa Paniker in Indian Sahitya.
Siddhantam. Three major tinas, Mullai, Marutam and Neytal are conspicuous in Heaney. Mullai, Marutam and Paalai are prominent in Sreedhara Menon. These poets of the farmlands of Ireland and Kerala opt or espouse Marutam as the dominant tinai of their works. Heaney’s Neytal poems are an extension of marutam tinai. The suggestion of sacrificial fertility rituals, as in “Tollund Man,” is of an agricultural epoch. Sreedhara Menon’s Postnatural/Paalai poems perceive the scenes of the city outskirts from the perspective of a lover of farmland life, as “Aa Kannukal” and “Pullukal” unfold.

A conspicuous absence in Sreedhara Menon’s works is the lack of reference to/discussion of nationalism. This poet never speaks openly about decolonization. Heaney’s “Ocean’s Love to Ireland” and “Casualty” can be read in the context of political nationalism. Heaney has combined national spirit and the ecological resistance to the neo-colonizing modern, mono-crop culture and the rape of Irish maid/land in “Ocean’s Love.” Sreedhara Menon has discussed the rape of the land by the polluting/immoral modern culture in “Mrutasanjeevani” and “Thrissoorile Vadakkechira.”