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FOLKLORE IMAGES IN EDASERRY'S POETRY

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Edassery Govindan Nair Expressed his Opposition
to the Official who had Come to Reap the Field
Sown by Komanary.

ABSTRACT

Changampuzha Krishna Pillai's Vazhakkulam and EdasseryGovindan Nair's Puthenkalam and Arivalum are two poems written during the heyday of Malayalam. These are two poems that have always been relevant. These poems were able to convey to the reader the shortcomings and hardships of the Ji-Tenant relationship. The Koman of Edassery and the Malayappulayan of Changampuzha are representatives of a period. But when we come from the Malayappulayan of Changampuzha to the Koman of Edassery, we can see a strong level of responsiveness here. Koman is very different from the Malayapulayan who took everything and blamed the caste system inside. There he sends trumpets against the cruelty of the regime. Here, Edassery is sowing the seeds of revolution in the peasantry.

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INTRODUCTION

Edassery Govindan Nair is a poet who listens to folk tales and folk songs incorporating folk culture. The naturalness and power of rural life is reflected in the poetic themes, styles and thought of Edassery. He wrote the poem in such a way as to hurt many of the refinements through a rough imagination full of folklore. Most of the poems of Edassery are based on the peasantry and agriculture. He chose to address social and emotional issues. Folklore is full of words and images. Poetic imagery helps to bring down the beauty of the poem and the poet's mind at the same time. The study of imagery in poetry is embedded in literary criticism. Imagination is associated with Indian poetic theories. While Westerns begin their exploration from the inner level of literature, Easterners begin their investigation from the outer level. Features of expression include language, decoration, images, and idioms. Of these, the images that become images and the images that cannot be treated as decorations are important in the study. They can be referred to as poetics or imagery. The peculiarities and repetitions of poetic imagery help to discover the poet's mental discourses and poetic style at the same time. Folk culture and life are the basis of inter-poetry.

He wrote interludes, absorbing the experiences and experiences of his home, country, work, nature and the countryside, as if a tree had been uprooted. The poetic universe was hurting many things that had been refined by the rough imagination of the folk. Views of rural life greatly influenced his outlook on life and poetic life. It is the folklore and experience of rural life that has given us the ability to think deeply about the diversity of life and to transform even disaster into energy. This study of Folk Images in Intermediate Poetry analyzes the folk culture and poetic imagery inherent in many of his poems and in many of his poems.

MOTHER IMAGES

The concept of Mother Goddess has been ingrained in the human mind since time immemorial. The mother herself, the symbol of protection, becomes the destroyer. We have many folklore and legends that refer to this duality of the mother or the cosmic nature. We worship such mother deities who are famous by various names like Bhadrakali, Chamundi and Sreekurumba in Kavay. Idassery's poems Poothappattu and KavilePattu show the dualistic nature of the mother. After the crocodile harvest, the pootham in the pootha song, which goes from house to house and dances to the beat of the dust and the clatter of the chilamb, is a symbol of motherhood that has evolved from the destructive to the merciful.

ABUNDANCE OF FOLKLORE

KavilePattu is a poem that conveys the experience of Kalamattu, Vela, Thalappoli and other rituals in the BhagavathiKavay of Kerala.

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The village is slowly moving with the palm of the hand holding the honeycomb in the earthen pot, the henna flower, the colorful field made of five-colored powder, the light of the colorful and incandescent chandelier, the chandelier rising with the deafening bullets and the weaving of the looms.

*Time and time again
Before getting off
All world rulers
Time is running out*

The songs that invite the mother to come out are still heard in Sreekurumbakkavu in Malabar. The folk songs convey the heartwarming experience of the Kalampat performed there in connection with the Thalapoli. The light that dances with the sword in front of the altar adorned with banana leaves and coriander leaves, and the song praising the demise of Sreekurumba in the background are all integral treasures of Kerala village life. Only a poet like Edassery, who embodies folk culture, can effectively express such archetypes at the base of social consciousness in poetry through folk imagery.

FOLK POWER THAT MAKES SORROWS VISIONS

It is sometimes doubtful that everything written by the poet of strength was poetry of tears. But those tears are not of karmic depression, but of karmic energy. A closer look at the intervening poems reveals that in that poetic world, no character can be seen lingering in the face of life's sorrows. When the task of taking revenge on Changampuzha's banana plantation is left to the posterity, Koman and Ponnaryan in the intervening poem 'Puthankala and Arivalum' prepare to reap power before the harvest.

*Dogs in a feeding trough
Stand up & see*

It is not the lifeblood of the common man and the lifeblood of any farmer. The protests, sorrows and helplessness of the farmers are expressed here. These words, which include incense, incense, incense, incense, incense, incense, incense, incense, incense, incense, incantations, incantations, incantations, incantations, incantations, incantations, incantations, incantations, incantations, incantations, incantations, incantations. The poet travels through imagery to embody the abstract. While the poet's allegory reinforces the image, the images transcend the intensity of the experience. The poet, who wants to express his experiences in depth, relies heavily on imagery. Symbolizing certain transcendental abstractions through sensory commands shows the poet's rare objectivity. An example of this is some of the commandments that exemplify the hard work of the Commons.

*Red fire below, Red coal, Pisces
When the sun is burning*

The extreme heat of the month of Pisces is palpable. The sun is pouring down fire. The red earth on the ground below gives the opposite effect to the fire that the sun sheds when the rain is cold. The sun is shining like rain. Fire and red coals turn the heat into a scorching heat. When the sun burns, it indicates the intensity of the heat. When the seed germinates and grows into a paddy plant, the poet expresses his passion for caring for it. It is through the metaphor of "as if the chin were dripping". Koman is the one who takes care of the crop by running through the ridges of his field.

The lip balm is another symbol. Spikes are the fulfillment of Common's expectations. The abundance of the field also enriches Koman's dreams. Onam comes after the Karkitaka tragedy. Common Onam is a golden age that needs to be renewed and a dream come true. New clothes, flowers and new art are everyone's dreams

Onam family

*The soul of the morning sun as gold
Burning, viera, as Crop-
The stalk fell to the ground.*

And is rich in imagery. It is enough to add the color of the Kerala atmosphere of joy. Onathumpi, Ponveil, Poothiri, Kathirkula and other fields are filled with the joy of harvest. Grameenathanima in wordplay and imagery is the essence of intercessory poetry. Belief and love in humanity are the call to power. Man does not need power and justice that man does not understand. The climatic variations of Kerala entering the period of poetry are also noteworthy. Poetry is the new art and the Kerala experience of enduring hardships, sorrows, joys and dreams in the life of the peasants. Edassery, who was a clerk clerk, knew directly about the cruelty of animal sacrifice in the temple. From that experience came the poem "New Art and the Sickle", in which the farmer, the farmer and the law are the characters. Nangeli wipes away all tears when her son is abducted and frightened by a wildfire. Edassery's sadness may have stemmed from his zeal to fight and win. It rises again as a philosophy in the poem this Back to Ambati. Asks the poor and hearty beggar.

*Don't shed tears occasionally-
Coconut is the sweetness of life*

Through this idolatry, grief remains strong, adapting to the inevitability of world cruelty and embracing a cultural evolution from cruelty to mercy. The faith gained by the poet on the strength of folk power and customs does not allow him to indulge in emotional expressions. Sometimes it seems that heroines are important in the poetic world of Edassery. The story of the sister, the bridegroom, the rice farmer and Paru. Puthuppattu and KavilePattu are examples. Edassery must have thought that women were more powerful than men in the strength of folklore, rituals and faith.

When the primitives became songs

In the poems Puthuppattu and Kavileppattu, Amma is the goddess of power and the goddess of sorrow who leads cruelty to mercy. Amma is synonymous with natural power for Indians. There are many myths in the Puranas about female characters who have the power to kill and bless. As a country girl in Poothappattu, Nangeli miraculously defeats Pootha who opposes her with force. Pootham was shocked when she raised her hand to curse Pootham. The demon's power is overcome by the mother's love power. The effect of motherhood is also seen in the poem Kavileppattu. Bhadrakali, the angry deity who killed the Sumbhanisumbhadis, becomes as cool as SurabhilaPoovalli. The fierce cruelty of Omanakumaran's bloody Chamundi, who was the Sukrathapuram of Nalukettu, also vanished in front of his mother who came looking for Unni. The goddess became a merciful goddess who cut off her own scalp and shed blood to atone for the sins of others. Kavilpattu is rich in idols. In addition to the five senses, the poem contains a number of emotional and intellectual images.

The main difference between Poothappattu and Kavileppattu, which express similar ideas, is the abundance of dhaishini emotional images in Kavileppattu. The idea of crucifying oneself for the sake of others is the basis of logical and emotional imagery. The beauty of the festival of Thalapoli is that it is the source of the five senses.

From Puthuppattu to Kavileppattu, there is a qualitative change in the nature of the five senses. They are sharpened and sharpened, and the process of transmitting the whole poem into the heart of the narrator takes place through the images themselves. With the introduction of clearer emotional images, the number of logical images increases and the poet gains the power to present more abstract concepts. As expected in the screaming new poets, the baby flower garland, the goddess with a blossoming garland of flowers, with a chokachoka. The logic of Bimbavali is developed through the words used in the poem. The poet has paid close attention to the choice of words and their combination. Chendamela, rice, melted ghee, alari, thechimalar, flowers, SurabhilaPoovalli. The power of the goddess is transformed into serene nature. The theme of Kavileppattu is that Idasseri has been able to reflect the different faces of the Goddess through folk expressions and images. The light given by the country of birth and the mother

Matrudarshanam can also be seen in Bimbisara's poem Shepherd. The mother, who had sold her son to the king for a pittance and tied him to the fringe of his own hair, did not wait for the woolen blanket he had brought with him. Bimbisara's Shepherd is a symbol of a different imagination. The shepherd, who does not question the morals of the sacrifice, sees it as his duty only to lead the Ajans to the altar. The king represents the aristocracy, the Hrithiks their vaitalis and the sheep the nisvaras. The shepherd of this story is a community that harmonizes different expressions of cruelty, compassion, humor and satire. The shepherd can be seen on many levels of Idasseri's identity. The poem Markandeyan is an image that illustrates the eternal urge to survive time. This haste is embodied in the Mercandean, which leaps faster than light. The symbolic beauty of being able to overcome reflections with willpower gives meaning and height to this work. Idasseri conveys the myths, concepts, social tastes and situational experiences of the mystical life of Kerala culture through imagery. E.g., the poem 'SivothiAkath' in Pottipurath. Potti is the month of Anaishwarya and Karkitakam is the month of Mangaladevata Puja. On the day of Karkitakam's transition after Gemini, preparations are made to take out the basket and put Sri Bhagavathi inside. When the poet saw such a ceremony, he thought it was a symbol of his mind. The poet has many ideas in mind. Any idea is sacred only as long as it shines a light. When he saw that darkness was spreading, the idea of drunkenness came out of his mind. The poet transforms new ideas into visual imagery through his folkloric imagery in the poem $\text{PottipurathSivothiAkathu}$.

Country and the evolution of reform: Back to the church, the painter of the field, the water lilies, the yeast cutter, the housework, the Malayalee, the mute creatures, the chakirikuzhikal, the sister, and the wedding gift are all found in the poems full of loneliness and holiness. Culture and sanctity are the offspring of rural life. The poet says that they all disappear when you go to school and learn grammar. In the poem 'Purappani', the poem of Edassery is formed as a house. It is a poetic work that he has acquired over the centuries. Appearing through the image of purappani. Although his ideas

and poetic forms are old, he has been able to express them in a distorted way, according to the distorted forms of rural life. The pride of the rural farmer and the wounds inflicted on him is the theme that stands out in the interlude.

While making a life full of folklore a poetic subject, Edassery's attention is drawn to the inconsistencies and cruel faces of the truth that are hidden beyond its modesty, nostalgia and morals, and it is from these inquiries that the poem Wedding Gift is born. The cloud of annoyance is created on the helpless level of personal grief. The poem develops through the character of Chechi. She tries to commit suicide when her sister marries her boyfriend. Idasseri provides a detailed exploration of the different thoughts and privacy of the human mind behind this story with folk expressions. Instead of saying that the heroine is going to die, the folk-filled idiom that says it is going to blossom is a proof that the characters of Edassery do not get tired in all the three tragedies. Idasseri's poetry has a unique personality as well as emotional beauty. The poet, who expresses the principles of village life in poetry, recognizes that rivers, fields, celebrations and rituals disappear from village life. The poet saw life with the mind of a rural farmer.

There are imagery in all modern poetry. Folklore is important in Idasseri's poetry. Kavatu, Yam and Sarparadhana, which are associated with the worship of nature called Dravida, are the eternal symbols of Idasseri's poetry. Edassery expresses the mother image from different levels at the same time. Poothappattu, Kavileppattu and Bimbisara's Shepherd are examples. The villagers, who are worshipers of Shakti, can be seen in Idasseri's poetry. HanumalsevaThunchanparambil and Kavileppattu are the expressions of the Shakteya image. The villagers are fans of the Shakti idol. Kavileppattu and Bimbisara's Shepherd have logical and emotional images. In his poem, Edassery depicts the rural farm and the working man with the beauty of folk songs. Markandeyan, Back to Ambati, Vardhanam, Hanumalseva and Thunchanparambil are some of the poems in which myths and legends are found. These poems are rich in metaphorical imagery. These poems stand out with their infusion of folk minds. The rural community is bound by beliefs. Rituals, festivals and celebrations will always have a place in the minds of the villagers. Behind all our customs and celebrations we find a level of belief. In the poem 'SivothiAkathu' in Pottipurath, the folk custom of expelling the poor is going on. Folklore is essential to such expressions. Unique images of Kerala village can be seen through folk imagery. These can be divided into agricultural image, festival image, mother image and human image. Idasseri's poetry is rich in rural idioms and idioms such as field, pond, flower, son, poomarachodu, thechikol, brass and melmudipara.

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