

QUEST OF 'PLACE' THROUGH ECOCRITICISM IN PABLO NERUDA'S SELECTED POEMS

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Abstract: All through the over fifty years of Pablo Neruda's wonderful poetic career, common and natural places were a central part of his verse. Neruda was a noteworthy twentieth century Latin American and Nobel Prize winning poet who was popular as a political artist. This paper inspects the idea of "place" in Neruda's chosen poems to discover his encounters and feelings associated with particular spots. "Place" is a basic part of ecopoetry. Ecopoetry is a type of verse that investigates how people are associated with their living space or home, how "home" is characterized and constructed, and how a feeling of "place" is conjured. In this paper, we investigate the connection amongst man and place (nature) with an accentuation on environmental mindfulness. Along these lines, the paper will show how nature is nearly connected with the idea of place. In view of the confirmation introduced, we recommend that Neruda was especially an eco-poet and a 'place maker'.

Keywords: Eco-poetry, eco-criticism, place, place maker, identity and belonging.

INTRODUCTION

Pablo Neruda's original name was Ricardo Eliecer Naftali Reyes Basoalto. He was born in the geographical focal point of Chile, Parrel in 1904 and spent his adolescence in the lovely scene and woodlands of Temuco in the south of Chile. Neruda embraced the pen name Pablo Neruda, from the Czech writer Jan Neruda halfway in light of the fact that he needed to keep his composed works avoided his dad who was against his written work. His family moved to Temuco when he was a kid. It was an immensely lavish district of Southern Chile, encompassed by lakes, streams, waterfalls, mountains and rich vegetation. Wilson states that Neruda left that rich scene where silence wanders and went singing far and wide. He additionally comments that in the wild west of his nation, Neruda initially opened his eyes to the rain, the land, the verse and life.

As indicated by Gleaves in his article 'Neruda and Lorca: A meeting of poetic minds' in 1980, Neruda's affection for Chile and his obligation to his local land was evident in one of Neruda's discourses in 1962 in which he expressed that his greatest and longest book was the book called Chile. One of Neruda's critics, Yannielli once commented that Neruda longed to come back to the massive timberland of Chile in the south "where he could get back in touch with the earth." A comparable thought is communicated by Gleaves who

related Neruda's commitment to Chile, "Chile for Neruda served as spiritual anchor and place of his solace of his soul: the only country that Neruda indeed understood intellectually and emotionally." In this vein, Peden reverberating Neruda, expresses that the writer can't be isolated from his territory and origin however by drive. He expresses that, "Even in these circumstances, his roots must stretch across the ocean deeps, his seed follows the fight against the wind, again to become flesh in his homeland and has two sacred obligations: to leave and to return". However, Neruda's political life separated him from Chile.

Neruda began his political career in 1927 when he filled in as a member of the diplomatic services and served as Chilean consul in Java and Rangoon, and also in Spain's capital from 1927 to 1945. Notwithstanding amid his political career, he created verse constantly. Despite the fact that he ostracized a few times and spent an essential piece of his life in a state of banishment like numerous other Latin American authors, recollections of the Chilean scenes and places never left him. He came back to Chile in 1952. He was given the Nobel Prize for Literature in 1971, and on September 23, 1973, he died of cancer. He was distinguished by Gabriel Garcia Marquez as the best Latin American artist of the twentieth century. His literary life started at age thirteen when he was a contributor of a few articles to the daily newspaper, 'La Manana', and furthermore the abstract diary, 'Selva Austral' in 1920, under the pen name of Pablo Neruda. All through Neruda's literary career, numerous researchers and critics joined to him marks like social artist, political writer, surrealist, love poet and erotic poet of the twentieth century. However, in his Memoirs, Neruda (1977, p.293) expressed that, "Some critics believe that I am a surrealist poet, for others, I am a realist, and still others do not believe I am a poet. They are all to some extent correct and partly incorrect." Scholars have likewise moved toward Neruda's verse from different basic points of view: symbolic, socio-political, biographical, Marxist and thematic textual perspectives. For instance, Dawes (2006) expressed that Neruda was at first influenced by surrealism. He thinks about Neruda as a Marxist author in light of his awesome liking with the argumentative approach in *Third Residence* (1933) and *Spain in Our Heart* (1937). Another researcher, Johnson (2015), explored Neruda's *Canto General* from a political point of view to reveal that his pictures are the consequence of a predominant social philosophy to which the essayist subscribed. Feinstein (cited in in Johnson, 2015, p.232) states that Neruda's verse "started to change from being hermetic, neo-romantic and pessimistic, into more direct, simple and accessible verse."

From biographical perspective, McInnis contends that Pablo Neruda's broad verse corpus might be viewed as a gigantic collection in which he recorded his response to the feelings, occasions and things which overwhelmed him consistently. Hart in a diagram of Neruda's works, expresses that, "Critics, of course, routinely split Neruda's work into two halves: on the one hand, there is the pre-political poetry (1924- 37) and on the other, the committed poetry (1937-73)." However, different commentators like Brooks consider Neruda's functions as being in the best conventions of Modernism. Also, another researcher, Karmakar,

rethinks Neruda's poems in a point by point examination to demonstrate the artist's viewpoint, thought and graceful vision to the universe of writing. He comments that “the critics have called Neruda a self-indulgent writer, but he was a poet who had deep feelings for his country, readers, and surroundings and he always expressed them passionately” (Karmakar, 2015: pp. 1-2). In like manner Duran and Safir presented Neruda as a prominent writer who ceaselessly voyaged and composed while oozing vitality. They trusted that this vitality of both verse and writer originated from the stone, woods, land, rain and places of the southern Chile. They express that Neruda, through his verse, takes life through an unpretentious and refined procedure of disclosure and mindfulness.

Subsequently, many poets appear to have such an assortment of voices and selves as Neruda does in his works. Every accumulation of Neruda's verse delineated another self or persona. It is obvious that researchers appeared to have disregarded or ignored Neruda's natural and passionate connection to particular areas of his nation and national destinations of his countrymen that depict him as a 'place maker'. Pablo Neruda can be viewed as one of a few writers and poets who are integrally bound to place in their works. The greater part of his poems speak to various components of place and "whereness" while presenting his origin, his career, belief and even place of death. A significant number of his poems likewise mirror his solid dedication to Chilean places that can be considered as digressive proof to distinguish Neruda as a writer of “Neruda is never a poet in some abstract senses, he is a poet of a particular ‘where’ (cited in Handley, 2007, p.159). In perspective of the contentions introduced, this paper investigates Neruda's chosen verses to uncover his encounters, partiality with specific locales and feeling of place that speak to him as a writer who makes "place" in the readers' psyches i.e. he appears to be a 'place producer'. In inspecting the idea of 'place maker,' understanding the idea of place would be a basic guide.

Theoretical Framework

Ecocriticism, the wide hypothetical approach that frames this examination, considers the entire Earth as its "oikos," which implies residence, home and house. It sharpens the readers' brain to the natural and ecological parts of a place. Numerous learned people and researchers have kept up that place is a multi-layered idea that is affected by a decent variety of social, political, chronicled and ideological powers. In a similar vein, place theorist Buell contends that natural writing makes place in a specific technique “not only by naming objects but by dramatizing in the process how they matter.” A comparable thought is communicated by Ball in his article 'Literary Criticism for Places', which explores particular strategies for place in artistic feedback to build up late place-based ecocriticism. He argues:

Place-based literary ecocritics aim to inspire or suggest the importance of a sense of place and emphasize the ecological as well as social aspects of place (especially environmental history and human relationship with the environment)—all through a reflexive narrative scholarship comprised

of reading literary texts and reflecting autobiographically on themselves as inhabiting the place in question.

The above proclamations relate extensively to Glotfelty and Fromm, expressing that ecocriticism is devoted especially to the investigation of nature and writing, which try to make place as a focal issue of basic concern. Place-based ecocritics manage the importance of feeling of place as well as the cognizance of the human instinct relationship. They state that when researchers mull over place, they ought to consider natural, geological and living physical area and in addition subjective encounters of the people. As a rule, ecocriticism guarantees that all people are interconnected with the regular world encompassing them, in this manner contemplating nature is a sort of examination of how we are interrelated to and influenced by our general surroundings.

Inside the ecopoetic structure, identity is a noteworthy idea for understanding 'place'. Actually, inside each individual is the blending of feeling, creative energy, encounter, memory, and current circumstance that can be so different that she/he can see a specific place in a few totally unique ways. All things considered, for each individual, a place can have various identities.

ANALYSIS AND DISCUSSION

In some cases places leave an important remark in human lives. These places can acquire significance through essential encounters (misfortune, injury, distance) and furthermore through the experience of moving and evolving. Spots related with such encounters can be significant regardless of whether they are positive or negative. Neruda's verse is established profoundly in his local land. For example, the poem entitled 'Birth' echoes Neruda's passionate association with his nearby origin, Parral:

[...]
 And that's where I'm from, that
 Parral of the trembling earth,
 A land laden with grapes
 Which came to life
 Out of my dead mother (Isla Negra: 'Birth')

Here, Neruda's accentuation on the particular place, Parral infers that his experience transformed into his lovely voice, which speaks to him as an ecopoet. Parral is a place in the south of Chile, a territory which Neruda in his *Memoirs* (1997) looks at to the American Wild West. It is likewise known by the names "Araucania" and 'La Frontera'. Like Snyder's Turtle Island and Thoreau's Walden for their creators, Parral was continually in his fantasies.

As per Teitelboim, his experience of Asian culture showed Neruda taught about human having a place with the scene (referred to in Handley, 2007, p.142). Neruda's verse is enacted by the phenomenological minute at which place and nature affected upon the cognizance of the human. For example, in his Memoirs, Neruda (1977, p.177) says, "in this town, (Parral) my poetry was born between the hill and the river, it took its voice from the rain, and like the timber, it steeped itself in the forests." Neruda once said that despite the fact that he had chances to live in somewhere else in any piece of the world, he had chosen to come back to his origination. It is the physical condition of Neruda's birthplace that made him come back to stay and not to withdraw once more. Additionally in his Memoirs (p.167), Neruda depicts his origin:

"I come from the other end of the republic. I was born in a green country with huge, thickly wooded forests. I had a childhood filled with rain and snow."

The south of Chile is a neighborhood place where Neruda can recall his sensual solidarity with the world. As Wallace Stegner contends,

A place is not a place until people have been born in it, have grown up in it, lived in it, known it, died in it—have both experienced and shaped it as individuals, families, . . . communities . . . until things that have happened in it are remembered in history, ballads, yarns, legends, or monuments (cited in Handley, 2007, p.48).

In another poem, Patagonias, Neruda interfaces his reality and his name to where his underlying foundations have spread. He presents this site, Patagonias like,

[...]
 Here, summits in shadow,
 blizzards,
 And extending pride
 That makes
 The lonely places
 Shine;
 Here, by some appointment my roots,
 Or only driven by the wind,
 I must have been born.
 [...]
 And now I might discover
 My own name, my wild astonishment,

The volcanic statue of my existence.
 (Isla Negra A Note Book: 'Patagonias')

Neruda's verse frequently gives a circumstance which readers can use to build up the connection between the self and the place. The circumstance typically reflects information of the place and the direct experience of it. In the above lines, the stanza outlines Neruda's mission for his roots. He uses "Here" to demonstrate his fondness with Patagonia. His solid connection to the nearby place is moreover showed in the accompanying lines,

My own Patagonias
 belong to the harsh contradictions
 Of some huge star
 That fall, defeating me,
 And I am no more than a hurt root
 Of that slow landscape (Patogonia)

Here, Neruda echoes the recurrent theme of intimacy with place, which manifests into belonging to nature. In this regard, Weil states that "the need to have roots is perhaps the most important need of the human soul" (cited in Johnson, 2015, p.21). This is found in Neruda's poems, where he exposes his personality through the look for his underlying foundations:

I come to look for my roots,
 The ones that discovered
 the mineral food of the forest.
 (Isla Negra: 'The Night Train')

Neruda's poetry appears to clarify that the knowledge of spiritual belonging is the result of the knowledge of one's physical roots. Gleaves (1980, p.6) clarifies this idea: "Chile for Neruda served as a spiritual anchor and the place of his solace of his soul." Neruda's poems dependably endeavor to mirror his dedication and commitment to his local land. Neruda's works regularly include the persona thinking back about Chile's scene. To Neruda, memory has a critical impact in making a feeling of 'place'. In the poem, 'Territories', he remarks that:

Wherever I was, I remember the
 landscape
 as if it still had a hold over me.
 [...]
 But, seacoast or snow, rock or river,
 my essences made tip more of
 mountains,
 the teeth of geography,
 footprint still visible in the undergrowth
 (Isla Negra: 'Territories')

The opening stanza begins with the poet's recognition of the scene that filled up the greater part of his reality. The connection with nearby places, streams, rocks and mountain furnishes an enthusiastic association with the place for the persona. Such verse is like that of the authoritative ecopoet, Harjo, who is likewise a place producer relating her memory. Bryson states that "the processes of going back and place making are intertwined; in order to recover the sense of place we must remember and return to what we have known in the past." Another case in which Neruda sets up passionate connections to a specific place is outlined in the accompanying stanza,

The earth springs up as if alive
 in me, I close my eyes, therefore I am.
 I close my eyes and a cloud opens,
 a door opens to a whiff of perfume,
 a river enters, singing, with its stones,
 dampness of places seeps into me,
 [...]
 and the sea enters through my buried eyes.
 (Isla Negra: 'Territories')

Neruda emphasizes the significance of perceiving an association with the place. The persona feels the soul of his country when he says, "dampness of place seeps into me." This significant association with his local land and neighborhood places is not just reflected in his different poems like 'Goodbye to Paris', 'Santiago Song', 'The City and Spring in City' yet in addition in the unblemished marine scene as well. All through Neruda's lovely vocation, from when he was estranged abroad to when he lived in the Orient, and to his

home in Isla Negra, sea places were repetitive subjects. Neruda comments that “my poetry and my life have advanced like an American river, a torrent of Chilean water born in the hidden heart of the southern mountain, endlessly steering the flow of its currents toward the sea” (Memoirs 1997, p.167).

A lot of Neruda's encounters and passionate connection to neighborhood destinations is reflected in his Isla Negra verse collection. Isla Negra happens to be a little town on the Pacific coastline south of Valparaiso. "A house on the sand", it is viewed as the focal point of Neruda's reality, and where he penned some of his great marine verse. Isla Negra was an enchanted place for Neruda, as Walden was for Thoreau. Upon his arrival from banish, he chose to live close to the ocean and stated, “Now I am returning to Chile, to my oceanic country, and my ship is approaching the coasts of Africa” (Memoirs, p.217). Isla Negra is the place his verse developed and flourished. Aside from the land, the ocean likewise assumed a key part in Neruda's appearance on his foundations. Neruda's association with the oceanic place is exemplified in the accompanying lines,

I come back, and still the sea
Keeps sending me strange foam.
It does not get used to the way I see.
The sand does not recognize me.
(*Extravagaria: 'Strangers on the Shore'*)

This paper has endeavored to analyse Pablo Neruda's poems through an eco-poetic focal point to delineate how his verse is exceedingly joined to the idea of place, which is one of the key components in ecocriticism. In his sonnets, Neruda tries to relate the readers' psyches to nature and the place in which they live with the goal that they acknowledge and esteem the places. The delineations of the different types of "place" unmistakably mirror Neruda's belief system and mentality towards nature, geological and verifiable spaces. By depicting the spots in various structures, he attempts to build up an environmental mindfulness while likewise passing on a feeling of having a place in readers' brains. Neruda's verse effectively delineates the chronicled legacy, character and predetermination of the Latin American individuals. As an eco-poet and a place producer, he endeavors to take his perusers into substantial and outlandish grounds to investigate characteristic spaces as home. He in this manner achieves his wonderful objective of setting up "topophilia" i.e. insinuate connection between the readers and places by outlining that the learning of profound having a place is the consequence of the information of one's physical roots.

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