

## The Trajectory of Insolence and the Voices of the Sublime Rhetoric: A Reading of T. V. Reddy's Selected Poems

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### Abstract

Pensive Memories, the aptly suited title of the volume of collection of the poems of T.V.Reddy elicits and entices any/new reader. It delighted my thoughts and versions on the poetic identities the writer has behemoth with regard to the persuasiveness on the reader's mind. The pleasure of reading the poems itself elated me beyond sublime. A feeling of caricature on the ideas related too much on as critic rather than as a reader. A selection of poems was published and it made me feel fortunate that I dealt with it uncompromisingly. The poet's vigour for life, convention for reality, amazement for identity has gone leaps and bounds. Each poem penned in the section has brought out a unique inspiration for both social and conventional idea on the theme of the poem. The following poems, each with a tinge and colour of peculiarity have resulted in the aesthetic appeal of the poems.

**KEYWORDS:** Insolence, Voices, life, reality, identity

- Can I Sing
- The Bridal Bosom
- Bride's Wishes
- An Orphan Lad
- The Crow
- Migrating Birds
- This Dull Evening
- A Violent Winter
- A Stretch of Shadow
- Sailing Saree
- Ageing Smiles
- A Lone Bird
- I Wish to Meet and Melt
- The Healing Echo
- The Eyeless Form
- Vision Four Two's
- The Pseudo-Spark
- This is the City
- A Fractured Soul
- Without You
- Unpredictable Man
- Maya
- Veil of Death
- The Power of Love
- Waiting
- From Fallow Fields
- From Graces to Ashes

- Assembly of Quadrupeds
- The Lotus Palace
- A Pair of Doves
- Mute Ashes
- The Ganges Flows
- Do Thy Duty
- Save Thyself
- A Task Uphill
- To My Other Half
- Anonymous
- Sabari
- Pensive Memories
- Tsunami
- Haikus

Each poem mentioned explicitly reverses an idea that the reader might/could have. A Poem like Can I Sing is more metonymical than metaphorical in nature. The structure of the poem is well doctored in relation to the stressed and unstressed syllables, number of foot and the set up of mood. Each line is an admonition to the ability of the poet, who is also the reader as to the commonalities which is possible with the poet and the reader too. Everyone can sing with a contrite condition of social embalmers of everyday activity to once in a lifetime act. Everyone born in the act of life is certain to die. The death of everything results in a displeased world but the death of the ability to sing, to dance, to smile, to think, to see precipitates a question of the act being performed on a certain stage and a particular state. Each question is sought an answer from the reader who is reticent to the drawn fragments of the poet's submissiveness. The lines of the poem relegates towards:

"Love obeyed the words of his dear creatrix, took off  
His wings and rejoiced to walk with Lulus' steps"

(Aeneid, The Storm and Carthage, 21)

The walk of the poet, though tight roped groaning the neck of the walker is expected to overcome all and perform all those acts which is the result of endurance and grow strong. The dance duel is also aimed with the paradoxical feature of thorns, pins and bleeding ground fails to perform the act of submissiveness and present to overcome the individuality. Thinking is shown synonymous with sight where both precipitate the ideas of mindset and the convergence of thought into action. But death finds a better and greater definition as it structurally has lesser lines and it does not end the way other stanzas end which gives the indictment that it is not the only way to write about death or the poet and the reader aren't dead, so it's open ended for conclusion.

The Bridal Bosom is a poem of rhyme, rhythm and refrains of the spring. Speculations arise as to the individual behind the veil to differentiate and discriminate the objectivities between summer and spring. Thoughts when read between the lines specify that the ideas deny universality and accept individuality in the poem. The structure of the poem is spontaneous with scanty importance to amazement and azure. Ideological imbalance of presentation and the wish to leap, hop, draw and rise as mentioned in the poem alludes to Robert Frost's Birches. The text is more timid in use of certain words and phrases. The mighty light and the milky way was an unimaginable comparison. The last two lines, though work as couplets frame a certain vision in the

mindset of the readers for the next expectation to be. Unlike Shelley's "If winter comes can spring be far behind" is justified with "...and rise as a ray in the dawning east".

Unlike the glory of the seasons, festivities are at every occasion in the life of every individual. Bride's Wishes is one such selection of thought. The run of life as thoughts in the life of the poem breathes and speaks desires, strong passions and ambitions of the innocent girl. Marriage can be defined as better as "a body which mates its soul" or as "two boxers have renounced to fight a war". The voices of Epithalamion are heard here. The poet's use of extended metaphors and metonymies makes the reader imagine and re-imagine the sources of who the bride and the groom are. Ideas discussed in the poem are much unilateral and comprehensive with regard to the lady described here. Metaphorical identities have evolved for since the first line to the last line where the pre-emptory charades have defined things variously.

"Her heart floats. . . breeze in her bridal bosom".

An Orphan Lad, a poem of sixteen lines reminds me of the puny children William Blake elicits in his Songs of Innocence, particularly in Nurse's Song and Chimney Sweeper. The poem begins with a satiric note of the costume of those children. The menial labour performed by the children as 'sweeping', is presented through different voices and systems. Style and structure of the poem have a connection deeply rooted in the poem. Garments like shirt and clothes have miserably induced the connectivity of the poet. The poem convenes to a simpler feature until it brings the Christmas day into reference. The imagination of the reader goes manifold as it's a season of snow, frost, breeze and what not. There is also a plight that comes of the child as a frozen piece of flesh which is dirty too. His living area, which is a pavement, his eye at charity and the teeth of shining coins presented in the backdrop of Christmas is a vain celebration. The birth of Christ here is mere a failure of rejuvenation. The poet in comparison through vague lines draws our imagination to the birth of Christ and the life of the child. It stimulates us to ask, where else and to whom else would the person respond with comfort neither to a king and saviour of the world nor to an urchin.

A.K.Ramanujam's Obituary lacks a simple detail or rather a simpler thing and that is The Crow. No obituary or mourning happens in the Indian scenario without a crow. The poem begins with the description but it is worthy of a comparison. The very act of a crow passing the domicile will put the residents back to work. The work is more aptly assembled than rural work. Poet's journey begins from the world which is cosmic to microscopic. He on a statement of life and ideas reverberates the occasion when the crow becomes the most unavoidable and inexplicable. Funeral morsel is the most expected and the real fulfilling of all. The crow is also presented as the embodiment of values system, convention, occasion and life which is adrift of reality and emotionality. Emotions recollected in tranquillity . . . is the first of all to state the omnipotence of the black livery bird. The poet finally justifies the role of the group feeling as well as the belongingness of the group of crows towards this estimate. The penultimate line of the poem evocatively presents the idea of what is superlatively verified and what is supposedly presented.

Australian and Canadian Literature in combination presents the ideas of 'Survival' as the central theme of their literature. Margret Atwood's megalopolis work Survival: A Thematic Guide to Canadian Literature dictates the meters for origin, birth, development and survival of different species which includes human beings too. Migrating Birds is one such poem that elicits volumes and positions it in an easily

comprehensible style. Ideas of migration, immigration, diaspora, hybridity are the prominent ideas attached in the poem. The text evokes the silence and volume of the abandoned groups which have clustered in to a new place which does not belong to them and vice-versa. To restrict and restraint the migrants from the land who have landed with bag and baggage have the prohibition of language and the panic of hostility. The poet's language for being abhorred or the futility to be repelled of restores the emotions of jeopardy both of life and livelihood. The poet's comparison of these elements to a bird paradoxically harmonises with fly, wings, hollow but a whole chunk of words like sarees, lands, trains, old men and women, hungry-hollow eyes depict that they are really men, women and children and none other.

The Poet's Pen, The Evening Message, The Deluge are famous books contained of poems and excerpts from famous and ignominious minds. Unlike these, Ode to Autumn, Ode to West wind, Ode on a Grecian Urn, Ode to Melancholy, Daffodils, Solitary Reaper and many more are poems that diverge the identities of a season, a time in a season and a climate or the results of it. This Dull Evening is a poem describing the notions of centres for heaviness and potentiality. The description of the evening is more unprotected and dingy than clean and unsoiled. The foul smelling filthy opening lines are more apt for imagination for anyone who lives in a third world country. T.S.Eliot's thoughts on The Metaphysical Poets are apt to learn the 'touch', 'thought', 'feel' and 'sense' of the poem. The example he states of the odour of the rose when you sight the rose remarks the obdurate ideas of the text. Resurrection and re-sure- eviction find a social and political space in the works of the text. The poem has the voices of the dead and deceased which include the sun, evening cloud, water and the light of course. His use of common words makes the readers adapt to imperative features of completeness. The despotic nature in the poem is a virtual reality of flattery, loathsome currency and lenient meditation. Placid nature of pollution finds an emotional and an imperative reference.

Unlike a few exceptional poems of T.V Reddy, A Violent Winter is also one such spectacle. The poem is written in 3 lines. I mean to say the caesura in the poem are seen only thrice, otherwise the lines run continuous. In fact the poem is so predicative and identified that it leaves an indelible mark in the minds of the readers. Comparisons are easily drawn between this poem and that of Robert Frost's Stopping by the Woods on a Snowy Evening. The poem in the first line presents a paradoxical visage of the woods which are violently attractive. The annoying delight of the poem is the subsequent feature of frozen joys dazzling and delighting at the mindset of the world. Line following the thought states the delight and perspective of the poet who is formulating the conventions of the poem. Spiral attitude of the glass, the solid flakes of ice, rejuvenated sight are the knowledge of the age and the broad sky. The sky is the resemblance and message of clearer sky unlike the conscience of the poet. On a penultimate state, the poem presents the patience, perseverance, and profit of the long- awaited delight. Dubious state of sky, frozen face, dream and laziness of the legion showered in a star lit sky. Poet's debility to the echo the concave of the darkness is reticent to the start of the poem. It's observable to state that the poem begins with an open sky and ends with a star-studded sky.

A Stretch of Shadow is a delight to the imagination and a joy to the readers. It's a longer poem in the line of this section of poem for the readers. The autumnal picture of the poem begins with petals drooping, cold dust and pathetic visage of a tree. Lines are more interesting as it an unexpected expression like 'whining tree'. It's

the height of creativity in the personified symbolisms of 'shadowy apparitions'. The poem is more certain for the bowed sense and layer of lights which lower the permutations of these unpardonable combinations. The ebb and flow of the plough in the farm land is compared to the ethereal nature of drooping and resurrecting the body. Leaves fly unlike the kite with a blind stormy nature. The poet's nature of love and life is more magnanimous than the actual picture of the life. Metaphors play an important role in the gesture of the imagination of the poet. Days, hours, time span spend the expansion of the system where the poem ends with the same statement as to what it begins with. Structure, syntagmatic and paradigmatic analysis of the poems have dust as the central element of the earth.

Sailing Saree, is a seductive poem than any other, following a irregular rhyme scheme with prominent references and poetic disbelief. The nature of the poem is depended mostly on the men who are actually the stake holders of the delight. The breeze which adds the beauty to the saree is thanked with reverence and rendering. The flaunting gambit of the saree finds a delightful comparison of music, but outstrip and strip as words adds mischief than glamour to the encasement of the poem.

A poem on Ageing Smiles is more new to the reader. The thoughts in the poem on the visibility of the person is speculative than real and fundamental. Comparison to broomsticks, bristles, contorted contours and the grimacing lines smeared on the wrinkled face is very interesting and thoughtful. The jeeringly patched and puffed pride of the face is well sketched using assonance and consonance and the irony of the age. The poem expresses the ebb and flow of the age as the most identical dimensions of life and living. The roaring pebbles of unawareness and personality seems more specific and particular. Lifestyle of the poem is more particular than presentment for life and circumstance. The engulfed tidal waves for the literary identities have brought a pleasurable end in the penultimate line of the poem.

Unlike Sailing Saree, A Lone Bird is an interesting experimentation with the life of the poet. The very title is more liberal and out of the specificity for the bird. The bird's nature is neither alone nor lonely it's a lone. The identities of the poem are very indicative for something more usual than specific in nature. The dramatic end of the poem is melodramatic in tone. The poet's nature for liberation, literate ideologies and loneliness are more specific than conventional. Chatak a bird of despair and disillusionment is more identical towards new life after the rain as the bird turned lone/alone in the earlier rain and expects the rain again for both the revival of the bird and the death of the self. Voices of loneliness and protection are prominently visible with regard to the question of resurrection and reformation of the lost and the deprived.

A poem like I Wish to Meet and Melt is an obvious sonnet without following any rhyming pattern in structure. The sweeter lines of the text are so prominent that we can never mar the random thoughts of the person without being speculative and permissive. The hues of the rainbow, the dark delusive clouds, gliding moon are more prominent towards the poet's heart as well as the stability of the imbalanced philosophy of reference. Lines desponding to the immediacy of the writer develop the consequence of the dark elements which have pullulated and comforted. Meeting for a casual talk and the share of love between them replies to the occasion of love which aids them to meet and melt. Love here is an alchemy which can convert the base elements to the confessional ideologues for stability and convergence.

Vision of the voice is multifaceted and voracious in *The Healing Echo* that precincts memories. Memories are both sweet and sour, at times they are commemorative and some are neglectful deliberately. The poet's voice is wound with the idea of nature with the image of life and lustre. Use of metaphors and metonymy in the text is far from reality and close to the hyper-reality the poem brings the readers. The text is more effeminate than masculine in tone as the reality of the person is more evident with the identity of the person. The lines after . . .adoring love. . . is more matured than the earlier ones as they use the allusion to thousand lights. Thousand lights as a term reminds the readers of the consequence and the major symbols with reference to the identities of the self and the betterment for life. The use of sensory organs is more apt than the fulfilment of the stability to reach the heights through the echo. Title is well justified with the use of the term 'echo' as there is more lurid feature to the conventionality of the writing and scripting of the text. The narrative is a dream allegory with the attitude of the world that entices the omnipotence, with a great legion of literary text that has alluded to the thoughts of the poem. Multifaceted voices are screamed louder than what is head to the deafening senses of the world and the perceiver – THE MAN.

*The Eyeless Form* is neither blind nor nude to the perception of the conventions of the text. The poem concentrates its idea on the light, which to the naked eye has only source which is the sun, the moon also is an added advantage, that the poet is conventionally perceived with the ideas to the world. Ideas of 'eyelessness', is more common is reality than conventional is form and source. 'Twilight' as the word convinces is the result of the 'fear', 'feel', 'rice' and 'vice'. Though the poem rhymes with the conventions of the reality it portents to the maturity of the thinking the poet has actually felt. Conceited image of the 'moon, an orb' to the 'angelic bride attired in silver snow' is the reverence to the heart of the matter. Being coy, shy unlike the moon and awry and hideous unlike the sun is the convention of the reality perceived. The poem at the end democratically methodises the celestial to the bliss of the day 'cock's crowing'.

Blind vision, clearly invisible, exact estimate are world renowned oxymoron in usage, but the perception is more realistic to the *Vision Four Two's* where cosmic realities like comet is brought so low and meagre as to the politician who is an Indian political juggler or to the chameleon which is born with the attitude to change colours, but to add the credit of changing the verbosity is more Percival than poignant. The gain and loss of the person is more integral than personal. Nazis and Satan finds a good space but the reality is severe. Describing Satan to be innocent and the Nazis aim at/only the golden gate is more sacrilegious in perception than any other. The waster shed discussed opens the image of illusions from the unreal to real world. The gesture of the integrity and the poetry of the senile and the sensible at times by errand is celebrated for the causality of the difference and the faulty progress which resituated the convergence of the poetic reality.

*The Pseudo-Spark* is a poem that opens with the craze for love and ends with X'mas night. The text is more often convinced to convert the realities into the proportionality of the world which we reside. Contents of the poem rather galore the words of love, liking and mustering which have promoted the idea of certainty. Searching for the conventional idea of life is more apt and suitable than the reference of a simpler thought which has promulgated the quotient of realities. The poet's

desire to convene the dreams into realms of identities has situated the connection between the supernatural and the natural.

This is the City is a remarkable poem than the others read. The use of surrealism and hyper-metaphor in reading the text demands the nature of supreme condition reversed from the contexts of convention to promotion. The poems following further have also resulted in the nature of the identity of poetic disabilities.

The best of the lines in his poems come under the banner of A Fractured Soul and Without You. Both the poems have the commodity of an experimentation figured out on lines where the first line was contextual to the rest. The reading of the poem cannot be made complete without the reference of the situation which has hampered the conventions of the realism. The absence of the person in life, vision, image, is conventionally present in the poem. The language used dimorphs the routine of the society which has broken the barriers of the male and female revulsion. The lines have connection with regard to the nature of the civilization of the writing activity of any exponential.

Maya, a conventional reading of Buddha reminds me of his wheel of life and death as well as Krishna's journey towards the realistic attitude in the karma based circle of life. The advice of Krishna is a spiritual world where as the advice of the poet to the reader is more to turn into a genius, into a vacuum of colour and into a nature of spirit which retards the notions of the reference which can negotiate the reverberations of futile and solace. Maya leaves a mock at the concentration into the realities which have nurtured into the glory of the wisdom and adage of the living of any individual. Unlike an old adage 'Adhikasya Adhkam Phalam' (Best efforts bring best results) is a reference to the work Maya can perform within the purview of the social and conventional restriction.

Veil of Death reminds me of Emily Dickinson's Because I could not stop for death. The poet is neither worried nor troubled about the sensibility in being into the heart and mind of the person. His callous nature in the image nurtured the potential of the person to face the realities and not escape from it. The poet's nuances to reorganise and metamorphic divide the direct from the indirect, the subtle with the real, the known with the unknown. The poem in theme and thought is a sequel to Maya and Ageing Smiles. The redeeming caution of power and prayer was seen with the Greek Mythological identity which has broken the thoughts of a person who is filled with the notion of obdurate ideas for life. The text is more volatile to the extremity of the person and the contention which has left the narratives in misery which to the reader is a notion of ultimate dream and a dream within dream.

Cupid's dart has struck very interestingly in this poem The Power of Love too. The poem refers to the notion of theories and a successful experimentation on it. Structuralism and modernism have found suitable voices in the poem. The refrain and assonance of 'end' is worthy of appreciation which have resulted in the textual narratives of the programmes and punctuality. The lines of the poem remind the readers of the contention for love and the idea of lovers too. Lovers and love are inseparable is the serious niceity of the greatness in the poem. The death of lovers need not bring the death of the love, but it can be vice-versa. Love is found only with human beings. The poet is very clear of his notion of love for the identity which have resulted in the narratives, probably a wild speculation arises as to who intends the

death and life of something that divides centrality of platonic love, erotic love and love for humanity.

Waiting, as the title says reminds of connection between the wanting and the giving. More often to put that in the correct form. It speculates to find a routed/rooted connection between those who have and those who don't know the effort of it. Every metaphor and imagery he uses finds a cosy place for personification. The idea of the angel is the answer he receives for prayer which have resulted into the notions of the personality. The text is more sentimental than physical as it reminds a serious reader of a few Sidney sonnets and a few callous readers towards the metaphysical, where religion has played a part that matured the journey of the self and the poem together.

From Fallow Fields – a narrative which has hidden meanings and personality judgements convening the reference towards the bursting of the permission which have begun the nature of the role and right of the self with the reference. The identity of the apparitions which the fallow has resulted in the themes and violence have always had the narratives that sprung the methods to be mocked closer and closer to the saved and the renowned. A renowned man saved is the hyper-reality of the subjectivity which has been more towards the permission for the considerate and the ideological.

From Graces to Ashes – is a poem with feminine ending than a masculine tone of rebellion. The text is more of the journey that liberated and reduced the conventions of the music ravishing the nature of the person as well as the currency of the poet. The poet's preference towards the maturity have been the preference that has pointed specifically of the worthy reaching the unworthy and the dull headers towards the identity of the self.

Assembly of the Quadrupeds – is a personal best and the closer bosom poem. The text is more conventional than the elementary idea of being a story told in fable form. The fable opens with the election of the capital of the jungle. The jungle is more the cabinet with the recent elections where the successful ones (quadrupeds) are introduced to the others of not to be corrupt, not to be slavish, not to be perspicuous, not sail and soil their hands in crime. The poem ends with a call to the world that connects the real with the actual. Infact a question arises with the readers as to who is the actual head, who sits calm as the nominal head, what constitution do they follow, what regulations have they resulted it with. The enthroned and dethroned workableness of the newly elected is the convention for the realism of the poet. The poem made me a critic ask a question as to "if with all the greatness of thee regulatory body and the statutory rules corruption is in a state of imbalance what would its course be if it were to apply for the animals too and beyond all, would the texts remorse the notions of the reality and make us too follow the rejoinder of the convention that regards free-might and frozen-plot.

Sabari – poem with the Indian mythological reverence and commemoration revises our virile mood and thought of an epic king "Rama" was awaited by a lady for all her life. The life and tenure of her wait reduced the time of her stay and they time of her sturcturation in her personal life. Rama and Lakshmana are two inseparable brothers towed by the cruel act a Shiva devotee. The reference of the text is narrated in the context of the endurance and the perception of the poet who is identical for the magnanimity within the contextuality of the results which have been the memory of

the mood and the ideology of the statement. The poem is more broken with the identity than within the contexts of the persons who have framed a famed mindset for the results to be on the verge of the reality which have been within us. The framework of the situation is more in identical towards the nurture of the inseparability of the await, of the nature, of the world and of the realism until things have turned grey and old. The old sage's reference which was the reference of the poet and the maturity of the person witnessed the connection that has been within the conservation of the life and misery.

Pensive Memories - is a poem which records the memoranda of the reality and the hyphen of the new and old. The text is very indicative of the superficial that resulted into the beings of space, time and nature. Things which have been as elements of journey and poetic responsibilities have been more matured than the ones which have been functional. Memories presented in the book have a series of pensive thoughts, conventions, perturbations which are the formats of the regular and the irregular. The duty of the writer to complete and convene the notions of the sectarian and the prominent have been the results of the nurture of single or solo conventions. The text has become the most immediate formula in being into the results of the privacy and the prototypes of the nature which makes the person be into the naivety. Lines that predict and present life, estrangement, design, are a wondrous feat pondering on those memoirs which have been the presentments of the people and the conditions.

Tsunami – a poem with this title is more spine chilling as the incident it relates itself to. The poet's reality is more arid than in any other poem. Textuality and contextuality of the tragic incident which is human from our perspective but natural and simple from the views of the ocean is the theme to be understood. If humanity were to be so frightened and strenuous of the moods of the people who drowned and died just with one incident never think that the world was created with those kinds of volcanic eruptions and notions only. Permutations and combinations of volcanic eruptions along with earthquakes since time immemorial have resulted in the present shape and size of the earth. As they say, 'earth is the right place to live'. Places like Male, Malay, Thailand, India were drowned in water where as the catastrophe in the place was more pleasant than the conventions. The identity of the poem is more rendered towards the ideology of the texts which have become the emotive resplendent than the narrative movements.

I conclude with the words of appreciation that the poems are the chieftains of the literary and emotional co-relatives with the reference of the mindset which have been the result of separate restrictions. Verbose, language, syntax, context, effeminate, chauvinistic attitudes have a great deal of being into the world of life that spaces the placid ideas in the poem. The poems have a voice within the voice of all regular and irregular narratives. The choice of themes in each poem has a great bulge in the history of Indian poetry in English.

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