

Pablo Neruda's Verses: An Emblem of Love from Personal to Universal Echelon

Mr. Arindam Patra^{1*}

Ph.D. Research Scholar
Pt. Ravishankar Shukla University
Raipur, Chhattisgarh

Dr. Shukla Banerjee²

H.O.D. Dept. of English
Govt. N.P.G. Science College
Pt. Ravishankar Shukla University



Abstract:

Ocean of Latin American poetry will be remain unfulfilled without the fountain of love, Pablo Neruda. Most of his poems reflect a tender feeling of human adoration which is the medicine of all social diseases. This article aims at the exploration of those delicate qualities of human mind to create a major chain of human beings in this globe for the eradication of violence, war, communal struggle and corruption. It's an effort to feed those smouldered minds eagerly waiting for fresh and cool sprinkle and to restore the underlying foundation of friendliness.

Key Words: *Love, Violence, War, Communal Struggle, Friendliness.*

Pablo Neruda (1904-1973) was may be the best Spanish artist of the twentieth century. The artist known as Pablo Neruda was named Neftalí Ricardo Reyes Basoalto at his birth in 1904. He marked his work "Pablo Neruda" (in spite of the fact that he didn't legitimately embrace that name until 1946) on the grounds that his father, a rail track worker, opposed the child's graceful advantages. Neruda experienced childhood in southern Chile and

in 1921 moved to Santiago and enlisted in school with the goal of setting himself up for a profession as an instructor of French. He cleared out before long, in any case, so as to commit more interest to verse, which had as of turned into his main focus. His first book, *Crepusculario (Book of Twilight)*, was published in 1923, and the next year he published *Veinte poemas de love y una canción desesperada (Twenty Love Poems and a Song of Despair)*, a book of strongly sentimental and sexual lyrics. This turned into his most mainstream work, more than a million and a half copies of which were published in Spanish before his death.

In the principal verses of his opening book *Crepusculario (Book of Twilight)* we discover a perfectly woven relationship between a mother and child that mirrors the delightful resemblance of Jesus and mother Mary:

Woman, I would have been your child,
to drink
The milk of your breasts as from a well,
To see and feel you at my side and have
you
In your gold laughter and your crystal
voice.
To feel you in my veins like God in the
rivers. ("Love", *Book of Twilight*, P. 1)

In this techno-toxic anthropocentric world, it's very rare to witness this pure relationship in between parents and children. This is the root of all problems in our society. Human beings

are an empty void of humanity and emotionless to kill their parents, wife, children, brothers, relatives, and kith and kin ruthlessly. Presently we people are unsuccessful to implant this impulse of love into others psyches, consequently such heart pounding incidents are taking place in the headlines of newspapers.

One year after the publication of *Crepusculario*, the collection *Twenty Love Poems and a Song of Despair* appeared. It would turn into the most generally read collection of verses in the Spanish-speaking world. In it, Neruda outlines the course of a relationship from enthusiastic fascination in hopelessness and detachment. In these poems, Neruda sees the entire world in terms of the beloved:

Here I love you.

In the dark pines the wind disentangles itself.

The moon glows like phosphorus on the vagrant waters.

(The Poetry of Pablo Neruda, p. 18)

All of his poems in the above mentioned composition is highly enriched with natural imageries, 'pine', 'hill', 'mountain', 'river', 'ocean', and 'moon' times and again. He has defined woman's body from a different perspective; he compared every parts of woman's body with different landscape of mother earth, "I have gone marking the atlas of your body with crosses of fire." (*The Poetry of Pablo Neruda, p. 13*). A story of creation is clearly reflected in his poems which are tightly embraced produced by women. Everywhere their love and tenderness act as preserver and reverse is destroyer of this physical as well as mental world. But now they are the subject to torture, violence, dominance and exploitation. This is another chronic disease of our society. God has not only created feminine body for the

pleasure of this phallogocentric society. They are the miniature of this cosmos which is mentioned in the poem “In You the Earth,” “I can scarcely measure the sky’s most spacious eyes/ and I lean down to your mouth to kiss the earth” (*The Captain’s Verses*, p.44).

Residence on Earth, is a unified series of verse collections by Chilean poet Pablo Neruda. The first collection published as *Residencia en la tierra* (1933), contained poetry written in 1925-31 and it was followed by the second and third volumes in 1935 and in 1947. The series is remarkable for its philosophical examination of the theme of universal decay. The poet’s fierce, anguished tone mixes Surrealistic pessimism:

all ground up amid confusion,

all hopelessly decayed,

all in the dry abyss nourished

between the teeth of the hard earth.

(“The Disinterred One,” *The Poetry of Pablo Neruda*, p.84)

Neruda witnessed decay, destruction and silence of the natural world when he was a self-exiled diplomat in isolated regions of South Asia. Neruda’s love excelled all limitations, his mind was stirred with the impulse of every notable incident of the twentieth century such as the Soviet Revolution, the Spanish Civil War, Nazism and Stalinism, the massacre of World War II, the Cold War, the political and economic insolvency of Latin America, Vietnam and the Age of Aquarius, Fidel Castro’s Revolution in Cuba, the Student Upheavals in 1968 and the arrival of Socialism in his native land. Reflections of those incidents prove that he was

very aware of different socio-political movements. Personally he was a communist and actively involved in politics.

His patriotic nature has been reflected in one of his poems “The United Fruit Company” from *Canto General (1950)*, Neruda proclaimed in a sarcastic way about the exploitation of Chile by American Corporations such as United Fruit Company which contribute to the dire economic condition of several Latin American countries. In reference to the past of Latin America, in the early nineteenth century Latin America became independent from the clutch of Spain, the former colonial power who ruled a large number of countries, being influenced by the American and French Revolution. Then he told that Latin American countries became independent from Spain, only to be re-colonised by American Capitalism. In this context a poem of Neruda is very relevant to understand his cordial attachment with his countryman, in “Insomnia” written when he knew that he was dying of cancer and when socialist government of Chile was coming under increasing pressure from America to change its policies. His insomnia is caused by his doubts and fears for his native land, and it implies the strong patriotic sense that Neruda possessed. The third line asked emotively, “What will become of my poor, dark country?” (“Insomnia”, *Poetry of Pablo Neruda*, p.692). His concern, Neruda claims, comes from “loving his long, thin ship so much.” The metaphor of the long, thin ship works in two ways: it resembles the physical shape of Chile on the map, and also the ship has been used by writers for centuries as a symbol of a society, a group of people thrown together in this case by their common nationality. And because of his deep affinity with his fellow Chileans he wrote:

I became one with my country,

I met every one of its sons
and in me the season succeeded one another
weeping or flowering.

(“Insomnia,” Poetry of Pablo Neruda, p.692)

There is a sense of hope because Neruda writes that “we begin to plan again a better and a juster life”, but he still cannot sleep, because “the menace once again appears” and with it “a rising rancor”.

He grasped the ode also, a classic form with roots in Homer, Pindar, and Horace, as the finest approach to sing of common things, however he utilized imaginative techniques to make the sensible impact he looked for. He pronounced himself adversely affected by the "elevated" style practiced in ancient times. It was in the ordinary where he discovered his topic, and he needed to keep his verse at that level as he cherished average citizens unconditionally. His procedure is effortlessly outlined in three words: simplicity, honesty, and conviction. “Poetry is song and fertility,” he once wrote. It “emerged from its secret womb and flows, fertilizing and singing. It kindles with its swelling waters, it works at milling flour, tanning hides, cutting wood, giving light to cities. It is useful, and awakens to find banners along its banks: festivals are celebrated beside the singing water.” *Residence on Earth* and *Canto General* alone are radiant investigations that dig outstandingly into the state of Latin America. In them, the critic Fernando Alegría once stated, Neruda communicated, as no one before, the anguish, dread, and superstition, the feeling of guilt forced on the religions and the broken custom of the Indian ancestors, the dejection amidst a peculiar, misconstrued human progress, the shock before Nature that pounds with its untamed wildernesses, seas and

mountains, the debauchery that originates from abuse, hunger, alcoholism, poverty, and ailment.

Pablo Neruda *en persona*: vulnerable, sentimental, antagonistic, mellifluous, right and wrong ... “If the poetry I’ve written has any virtue,” he told an interviewer shortly before his death, “it is only as an organism.” Organic is the key term. There is an intrinsic self-reflective dialogue at the heart of the poet’s legacy: as the world around him rotates, he rotates too; his verses react to external changes by explaining how those changes affect him and his poetry. He puts it inspiringly in “Ars Poetica”:

... the truth is that suddenly the wind that lashes my chest,
the nights of infinite substance fallen in my bedroom,
the noise of a day that burns with sacrifice,
ask me mournfully what prophecy there is in me,
and there is a swarm of objects that call without being answered,
and a ceaseless movement, and a bewildered man.

(“Ars Poetica,” *Poetry of Pablo Neruda*, P.38)

Finally, Neruda is an emblem of love and tender human feelings which has the immense power to mould the society and bring a shadow of peace in this war stricken society. So, he rightly uttered in his speech upon receiving the Nobel Prize, “there arises an insight which the poet must learn through other people. There is no insurmountable solitude. All paths lead to the same goal: to convey to others what we are.”

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