

KESARI AND MALAYALAM CRITICISM

Dr. K Mini
Assistant Professor,
Department of Malayalam,
NSS College, Pandalam, Pathanamthitta
Gmail : miniarami75@gmail.com

Kesari Balakrishna Pillai is an intellectual critic who has exceptionally amplified and ameliorated our literary taste. Even in the first decades of the twentieth century, the only foreign literature we were familiar with was English. We were unaccustomed with German, French, and Russian literature, which were evolving rapidly. The great scholar, Kesari Balakrishna Pillai introduces us to the newfangled trends in the literature. Kesari's interest is not restrained to literature and art. He is fascinated by history, science, philosophy and political science. He has acquired as much knowledge as possible from all these fields and by disseminating that knowledge he created an environment conducive to the growth of contemporary literature. Perhaps Kesari's greatest contribution as a critic has been the creation of this innovative and ideological atmosphere. It may be recalled here that Matthew Arnold points out that the main task of the literary critic is to create this conceptual ambience .

Kesari Balakrishna Pillai has expressed that he is only a technical commentator. Symbolic texts such as Rupamanjari and Sahitya Nirupanangal validate this view. What is generally seen in these works is an attempt to describe the various literary movements and literary forms in terms of their technical features, which can be described as almost abstract or insensitive. This technical approach can also be seen in the lengthy presentations he has written for many creative literary works. G. Shankara Kurup's Nimisham, Edapally's Maninaadam and Kedamangalam's kadathuvanji are also technical explanations of the various movements such as Classicism and Romanticism.

We should not assume that Kesari is simply following the Western critics and Western literary concepts and describing it here. He did not hesitate to correct these critics from time to time and to remark the irrationality found in their text. When a new art movement is introduced, he wisely draws attention to which elements of it are acceptable to us. His method is to adopt and exemplify foreign ideals and present them with discriminatory discernment.

Kesari rectifies Western critics as he begins to introduce the literary movement of Symbolism: Before going into the components of the symbolic sub-movement, let me comprehend a few words about a misconception among many Western critics about it. Many Western critics have described Symbolism as a movement that is merely a sub-movement based on the choice of symbols and their translation, that is, a modified symbolism of technology and language. For instance, romantic symbolic poets like Gerard de Nerval, Villiers De l'isle-Adam, Paul Claudel, realist symbolic poets like Verlaine, Andres Bailey etc. are called as symbolic activists. The movement is a harbinger of idealism. Symbolic technology and symbolic language can be applied as one of the movements of Romanticism, Realism, and Progressive Literature. He argues that with the help of numerous examples. It doesn't matter how eloquent Western critics may be, Kesari will only adopt ideas that are in line with his rationality and discernment. Respect for glory never leads him into slavery.

Behind expressionism is a philosophy that is not immediately grasped. Kesari accurately stated the basic principle of this movement, which was successful in both French painting and German theatre, with extraordinary brevity. Expressionism is an attempt to imitate the image and literature of what is considered to be an imitative art. There is no such thing as expressionism. They are trying. The truth is that no Western critic has made such a reference to expressionism. All the trends of this movement have been skilfully put together in the term 'imitative art'. Kesari can easily capture and explain the creative

mystery of any complex art movement. It has to be admitted that this is not possible for a rude scholar. The truth is that Kesari's subtle sensibility is obscured by his unpretentious dry language.

Kesari's life and thought were guided by his vision of the new world. It is given amidst many misconceptions. Kesari's concept of the new world is not a socialist system or a Marxian social concept. It is an irrelevant social system in which the laws that allow utmost freedom and fulfilment for man and his natural desires. It transcends socialism and communism. Kesari is ready to accept socialism and communism as the last steps he must take in man's journey to reach this new world. The creation of this new world is the ultimate goal of all human endeavours. Similarly, the art works also aim to attain this human endeavour.

Kesari believes that the obstacle to the creation of this new world is our obedience and worship of tradition and established values. The primary need is to get rid of these obstacles. It is in this context that the artist has to become an idol-breaker. Kesari believes that anything established and eclectic is outdated and therefore should be rejected. Literary arts must motivate and equip man to move forward by breaking the bonds of paradigm and norm by clinging to scientific truths. That is why rejection and denial are so important in Kesari's functionalism. You cannot create a new one without destroying the existing one.

Kesari was a thinker who was ready to perceive man as realistic individual with all his weaknesses and limitations, and he realized that life was not just a surrender that flowed along the shores of social morality. It is a torrent that overflows in its banks. This open-mindedness about life gave Kesari the strength to look beyond and acknowledge social norms and moral conceptions as well as submissive mental tendencies and relationships. No life relationship surprises him. Kesari's human conception is not out of traditional conception; he was inspired by the findings of scientists such as Freud, Darwin and Havelock

Ellis.As a result of which he was able to study Bashir's voice with serious intellect, which disturbed many conservative critics.

Kesari has no special interest in any literary genre or literary form. Whether it is a poetry with a message, a lyric or a novel, its provision to Kesari. Kesari raises the question of how much it contributes to the creation of a new world from a perspective and approach. Criticizing Shankara Kurup's work 'Sooryakanthi', Kesari praises the romantic charm of the work and then points out the irony inherent in the poet's despair of love and death, which must awaken, the enlightened mind with enlightened ideas. Doesn't Kesari, who is keen to discuss from a theoretical point of view, focus on most of the content of his practical critiques? He was willing to endure any artistic failure if the idea being expressed was progressive. There is no other explanation for his willingness to celebrate poets like Kadamangalam, Pappukutty as a movement leader and a great poet.

We have seen that Kesari Balakrishna Pillai's literary concept is logical and unimaginable . He sought to understand and evaluate literature . He was vigilant not to get caught up in the criticism. He believed that criticism should not be based solely on one's own experience. Consequently, they lack the heart or poeticity of symbolic criticism. Kesari recognized all the peculiarities of literature and saw that each movement had its own aesthetics and evaluated it accordingly. Thus he was ready to adopt a multifaceted plan of criticism. He criticized classic literature, neoclassical literature, romantic poetry and progressive literature. His sentimentality was not bound up with the tastes of any period or movement. He is different from Marar and Mundassery in this regard.

Kesari was the first to examine Malayalam literature in the light of world literature and to evaluate it in the light of innovative truths. Kesari Balakrishna Pillai's revolutionary attitude in the field of literature was a highly significant

challenge to the ideological ambiguity of the time. Kesari created documents of prose Renaissance in Malayalam literature rather than literary criticism. Hence Kesari's literary criticism is the subject of the Renaissance. He made constant

efforts to innovate the tastes of his time. He stood for the realism which he described as a failed movement. Kesari described Thakazhi as a great poet who was the founder of short story writing in the failed movement of Malayalam literature, which posed a great challenge to conservatism. When describing Sahitya Panchanan as Sahitya Jambukam, Kesari expressed his aggressive attitude towards orthodoxy.

Kesari's genius was closely associated with all areas that touched the physical and spiritual aspects of life. Kesari's nature was that of the character of a prophet who was always agitated by wind and cold in the ocean of ideas. Kesari began his literary career at a time when the neo-classical movement was gaining importance. It was only after he wrote a long essay 'Classicism and Romanticism', that an attempt was made to properly evaluate the works of Asan, Changampuzha and Edappally in the light of their romantic nature. Kesari also called for the adoption of such literature, which he considered to be the literature of life, the biographies of creators who seek to advance society, on the basis of life's trials and tribulations. For this reason, the biographers of Kesari who advocated for it must adopt at least some of these, including Realism, Expressionism, and Symbolism. He also believed that what had become mere propaganda areas would not reach its objective. Kesari's translation of the works of Maupassant, Stendhal, Ibsen, Chekhov, Louie Pirandello as well as his

studies of Dostoevsky and alike writers were part of Kesari's attempt to create a new world.

Kesari's aesthetic work in Malayalam literature is 'Rupamanjari'. Kesari seeks to introduce the literary movement in his books 'Sankethika Nirupanagal' and 'Kure koodi Sankethika grantha Nirupanagal'. Navalokam is a book that reflects Kesari's futuristic vision. For this, one seeks to establish materialism as opposed to excessive spirituality. Kesari also attempted to create a new evaluation of Changampuzha and Edappally's (Maninaadam) and G.Shankara Kurup's (Nimisham) in his introduction to the work.

Kesari's literary life is one of the most important stories in the history of an isolated man's artistic aroma. Kesari became the creative genius of a new world by dealing a heavy blow to the common sense and taking new writers in the Malayalam world to the broader realms of world literature.

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