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Ethical Resilience, the Ingrained Inevitable Perspective in the Poetry of Lily Ray (Alice Virginia Orndorff)

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Abstract

The present research article Resilience the Ingrained Inevitable Perspective in the Poetry of Alice Virginia Orndorff (Lila Ray) is an outstanding and original attempt to portray the spiritual journey of enlightenment of the poet, who has not only exhibited the portraits of well-established authors of world acclaimed stature, Orndorff (Lila Ray), signifying her adaptability in the multiculturalism of the Indian society by marrying Ananda Sanker and accepting the pious call of Rabindranath Tagore to live in Santiniketan. The transcendentalism, the relocation of American poet in India, the acknowledgement of the inevitability of the life and death circle, cycle of birth and death, and renewal with rejuvenation, changes of dynamical growth's richest and vital transformation; pantheistic worldwide view of Nature, acknowledging resilience as the treasure of other virtues, self-annihilation, philosophy to experience the prominent stances of life, seeking cathartic release through passing from the journey of experience, are the basic intellectual and wisdom practices inculcated in her poetry. The present research article is thematically analysing the anthology ALIVE AND DYING (1976) of Lila Ray, which is paradoxically and evolutionary way of attaining the equanimity in the opposites of life like joy and sorrows, life and death, sentimental and philosophical etc. All the prominent literary figures like Rabindranath Tagore, Walt Whitman, Henry David Thoreau, T. S. Eliot, and Robert Frost, John Keats P.B. Shelley, Emily Dickinson, are pragmatically, practically and contextually interpreted through close assessment of her poetry. The perennial and confessional mode of her poetry admits, accepts, and resiliently transcends herself to perpetual and spontaneous pondering upon from existentialism of the materialistic life. The research article has authentically established the harmonious relationship between the simultaneous

contradictory aspects of life. The poet acknowledges herself with the existing quintessential hard facts of life and her oeuvre successfully obtains the transformation through resilience which she feels as ingrained perspective in her creativity.

Introduction

Lila Ray, (*Alice Virginia Orndorff*) writer, poet, translator, musician and aestheticism conscious, purposefully self-driven social-worker and highly energetic aspirations oriented independent-minded personality with provenance of ethical values completely drenched in the deep sense of humanism; a true internationalist figure justifying the philosophy of 'Vasudhav Kutumbkam'. She was envisaged with the harmony of multiculturalism of world as a society or family. Lila Ray popularly known as 'Leela' in the Indian context was an astonishing persona in Santiniketan of the 1950s and 1960s was fair-haired foreigner in red-bordered Khadi sari, oftenly visible hurriedly bicycling in the dusty roads under the shining sun, putting a palm-leaf hat on her head.

Lila's husband, Annada Sankar devoted his life to writing after getting retired from Civil services. Both Annada and Lila were firmly believer of Rabindranath Tagore's philosophy of life and tried to adapt the Tagore's-style education or pedagogy for their children. Rabindranath Tagore's philosophy of Transcendentalism and spiritual awakening motivated them to join the perennial struggle for freedom and dignity. Lila's insatiable earnest desire and appeal for Indian literature, culture, architecture and history was provided by Annada Sankar as the perfect guide and inspiration. Sankar was commonly sharing the interest with Lila and self-driven approach to become the indispensable part of India's struggle for Independence.

The intellectual trajectory of Lila Ray's life seems like a fiction. She was born as Alice Virginia Orndorff in El Paso, Texas, in 1910, a daughter of American pioneers, descending from German immigration a century earlier. Lila was the daughter of an investor in real Estate in El Paso and she spent most of her time in Los Angeles to attend school and college, and she went to New York to study piano. She became interested in Indian music and culture during her visit to Europe, and she was encouraged by her father's friend in London to explore in the same. She reached in 1930 summer in Calcutta and met Ananda Sankar for the first time in the provincial town of Berhampore where he had just started his career. They married in October of that year in Ranchi, and Alice Virginia of Texas started her life as 'Lila' in India.

Lila spontaneously adapted to the life in the small towns of rural Bengal, as Annada Sankar was posted there. The intense conviction of Lila towards humanity and her philanthropist nature made friends easily in her vicinity. She promulgated the Indian perspective, after analysing the unjustified behaviour of Britishers towards the Indians. She was entirely avoiding the affectations like 'memsahib' and used to wear Khadi sarees and spun charka. Both Lila and Ananda Sankar were living very unpretentious life and abstaining from alcohol or tobacco, but Upanishads and Bible were both as prayers in the home. The magnificent contribution of their friends as they were poets, essayists, novelists, artists, intellectuals etc.

Lila was nurturing her children as an ideal mother having son Punya Sloka, daughters Joya and Tripty and the youngest son Chitrakam died at a very young age. Lila learnt Bengali with underlying trust and she faced difficulties at initial level but became fluent afterwards. The epistemology of Bengali Literature and her cognizance to the richness of culture drifted her towards translation first and from there she propagated her journey of becoming the members of PEN (international organizations. She published her maiden article on Bengali writer Sarat Chandra Chattopadhyay, which was published in PEN magazine in 1939. After the marital bliss Anand Sankar took Lila to Santiniketan to

meet Tagore, who welcomed them warmly and made comfortable to think the place as home. Lila merged herself in Santiniketan life, and 'Lila-di' or 'Lila-mashi' became a much loved figure. Lila's home was like a home away from home for all the students from abroad.

The present research article is intended to critically analyse the anthology of Lila Ray entitled *ALIVE AND DYING*, (1976) subsumed with thematic concerns like nature as the driving force, the immortal virtue of resilience, the cycle of life and dynamic tension between constraint and growth, the inevitability of growth and transformation, spiritual awakening and consciousness, the concept of vital and violent growth, Pantheistic worldwide perspective of society, transcendalism in human's personality through nature, spontaneous and the cosmic flow of life are some of the pivotal dimensions touched by her in this poetic collection.

ALIVE AND DYING, poem of four lines only exhibits the philosophy of dynamism in human life with mindful acceptance of life and death as the two sides of the same coin and she elaborates succinctly:

To be alive and dying
reviving from day to day
is to be wholly alive
and die without much sighing
(*ALIVE AND DYING,* p. 9)

The poet captures the inevitability of cycle of life and death and human's acknowledgement of approaching towards death day by day on daily basis. She appreciates the ethical resilience and acceptance of human beings to cope up with the existential metamorphosis. Her poem *BURSTING THE BOLES* provides the specific imagery of nature through the pictorial elaboration of structural and explosive expansion of trees - exploring the deep psychological, creative impulsive energy and socio-political shifts. In 1976, Ingrid de Kok left South Africa for Canada and she wrote like Robert Frost and Seamus Heaney about the grim picture of pivotal representations of death, miseries, grief, violence and anger. Poem *Mending* from II Volume Transfer (1997) negotiate the domestic context of feminine sufferings in the followings words:

The woman piles her ancient art,
her needle sutures as it darts,
scoring, scripting, scarring, stitching,
the invisible mending of the heart.

The essential requirement to heal the suffering despite acknowledging it mindfully is essential aim of the poet. The poem centres on the transcendence and spiritual liberation to serve it as the powerful metaphor for the soul or the pain and inevitability of growth. The following lines capture the sound of genesis:

Bursting the boles of my control,
ginned by sorrow of the seeds of sanity,
blown by my inner wind
my fancy drifted, witless, without weight. (p.11)

Bursting the Boles provides the profound allegorical significance for the artistic creations and germination of new ideas. The boles in the above lines represent the tough, protective shields personifying the limited shells of human thoughts, traditions and horrifying silence. The poem captures the exact moments of eruptions accumulated thoughts, emotions, and spontaneous outflow of hidden treasures of creative gems peeping through the nature's sapling to come out in the season of spring which is parallel associated with the creative stance of creative writers or artist.

The procedure bursting the 'full' fits the transformation and introduction of human beings who are gentle and wild souls negotiating the fast nostalgia, changes in the labyrinth of sound and the persistent endurance of time. This helps suggest their tense, passionate creativity—getting advanced from static.

Lila Ray being the resident of Santiniketan was prominently influenced by Tagore's philosophy of nature's benevolent aspect and universal humanistic features, propagating in the direction of human transformation from narrow walls of mentality to the expanded transcended self. The famous poem of Nobel Laureate in Literature (1913) from collection—*Gitanjali* postulates the manifestations of free India from British colonial rule and praying for spiritual, intellectual and national awakening in these lines appropriately:

Where the mind is without fear and the head is held high

Where knowledge is free

Where the world has not been broken up into fragments,

By narrow domestic walls

Where the words come out from

the depths of truth.

The similar philanthropist and benevolent imbricated profound philosophical assertions are uttered in the given lines by Lila Ray:

From silvers of patience smoothly rolled

love span the thread of finer sanity

and wove a fabric of fabulous kind

fit for a flag with a cross on it. (p. 11)

Lila Ray establishes the fabric of humanity and oneness of all creatures on the earth through her patient, mature, enriched with wisdom, spiritual and resilient nature. She secured the humanistic values of love, compassion, empathy, sacrifice, sanctity and knitted the thread of finer sanity for universal love.

The weaving process of fabric for the humanity can be interpreted under the insightful views of Kabir in his poems, being a weaver by profession. The flag with a cross on it signifies the tireless efforts of spiritually motivated and self-driven souls toward the perfection for mankind. *BREAK*, a very short poem foregrounds the inevitability of life and death in a patternedcircle and she metaphorically elaborates the cold white covering of ice/snow on the earth in winter season and the dawn of spring after it is interpreted as the spontaneous natural outcome in the perfect manner:

After a winter dormant beneath

the white covering of cold grief

life stirred in the warming loam

and from undigested seed

a new spring rose free

no less lovely than the old.

(BREAK, p. 12)

The above poetic lines depict the ingrained philosophy of season's allegorical mystification providing the foregrounding of the present poem by P. B. Shelley 1819 poem *Ode to the West Wind*.

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!

And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!

Be through my lips to unawakened earth

The trumpet of a prophecy! O, Wind,

If Winter comes, can Spring be far behind?

The poem captures the intensity of the West Wind, and sorrows are the harbingers of the same. Winter symbolises the storms, hardships, coldness, struggle, and dark times passed away by opening the optimistic gates to spring that is inevitable.

Similarly, the *Ode to a Nightingale* by John Keats — "Thou wast not born for death, Immortal Bird! No hungry generations tread thee down" — expresses the idea of enduring beauty and the immortality of the nightingale's

song. John Keats, being the sensuous mystic poet, repudiated the Wordsworthian philosophy of Nature, and he believed in the flexibility of poetry as the most unpoetically person in the world. In his poem *A Thing of Beauty*, he emblematically personifies the world and death as the lurking fear inevitable in life as:

> A THING of beauty is a joy forever
>
> Its loveliness increases; it will never
>
> Pass into nothingness; but still will keep
>
> A bower quiet for us, and a sleep
>
> Full of sweet dreams, and health, and quiet breathing. (p. 364)

Lila Ray has depicted the word 'undigested seed,' epitomising the natural and unstoppable genesis or birth of spring, even in the midst of all other restraints of the winter's gloomy weather. The esoteric poetic characteristics of Lila Ray are imbibed with American philosophy of Transcendentalism, British concepts of Romanticism, Ralph Waldo Emerson's liberal humanism, and Whitman's doctrine of compassion and self-realisation.

Song of Myself, the famous epic poem (1855) composed by Walt Whitman, originally published without the title *Leaves of Grass,* and finally entitled as *Song of Myself* in 1881. The famous line of the poem, "For every atom belonging to me as good belongs to you," is the fundamental statement of human equality and democracy that was echoing in France for freedom revolution by the dictum of J. J. Rousseau: 'Liberty, Equality and Fraternity.'

The epic composed of 52 sections written in free verse style, having the central pendulum swinging between the individual ego (Walt Whitman, an American) and the universal self ('Myself'), asserting that all human beings on earth share a common bond of universal humanity with each other irrespective of all other disparities.

Whitman's poem provides the voice for all of America, celebrating the 'self-respect' of all common working-class people, outcasts, and downtrodden, enslaved, prostitutes. The common blade of grass acts as a central symbol of democracy and re-birth, Whitman philosophies 'death' not as a terrific end, but as a natural recycling process.

The magnificent contribution of Transcendentalist Poetry propounded by Ralph Waldo Emerson and Walt Whitman is ingrained in the spiritual resilience that is not only the passive enduring of some tough condition rather intellectual trajectory of the self-evolution, enlightenment, self-awakening, and self-reliance. Resilience is the validation of all others within the soul, conservation of self as the part of universal whole, inheriting built-in the divine energy, and utter faith in the pantheism of nature's philosophy.

Lila Ray, establishes the interconnection in the process of death, after life, and the cycle of life and death as the co-ordination of human beings with the regrettable and inevitable aspects of god's and nature's ways of life. Resilience plays a pivotal role to transform the victim's sensitivity into the courage with a good perspective of self-annihilation. The sufferings throughout the life are evaluated as the motivating and catalysing forces for the dynamism of life.

The poem *BIRTH* is majestically composed in the transcendental philosophy of Sri Aurobindo of life and death. Death is not acknowledged as the antagonist to life, rather is the transitional phase to rejuvenate or renew the life after rebirth. The physical existence or body of human beings is merely a finite vehicle bearing certain destiny or destination. The coordination of body and soul experience a break at the time of death as the body is merged into all five fundamental aspects and soul does the rest by preparing herself for the new stage of evolution, the poem *BIRTH* goes in the spontaneous way as:

> Death is desirable, my death.
>
> What I cannot bear has come to me. What does the dear god think I'm made of?
>
> How much can I stand? Not be afraid of?
>
> Is there no way out but death?
>
> Then may it be my death?
>
> (*BIRTH* p. 14*)*

The ultimate goal of life to conquer death is progressively reincarnated in the poem where the poet defines a purposeful and mindful journey of soul that takes the successive lives each various planes to accumulate wisdom and manifest the transformed phases of enlightenment. Lila Ray entitled the poem *BIRTH* but she glorifies the death, its captivation itself. She projects death as desirable intentionally and paradoxically she admits that bearing death is not an easy way to go, but it is ineluctable and impending certainty.

The poet formulates the conscious towards her suffering, very realistically by admitting and probing to god that how much and long she can stands by tribulations of life. She negotiates other alternatives the death due to her death in life consciousness, as she has faced so many losses in her life of near and dears and even her on youngest son. The concluding lines of the poem are like the releasing of cathartic stance:

> Then may it be my death!
> Release me from this long slow strain.
>
> Relieve the intolerable pitch of this pain.
>
> How hard it is to draw a breath!
> Death is desirable, my death! (p 14)

The chronicled and cherished sufferings are the foundational stones for the construction of the tomb to familiarize with the knowledge, event and acceptance of avoidance of dynamic dimension of one. The characteristics of the individual soul are sequentially arranged in the string of different beads. Life first passion and delicacy, secondly a multitudes of memories heaped like a vast forest hymn, thirdly as there is felt of the presence of a single person who was himself and all pervading, fourthly, the person enables to love without expecting in reciprocals and it is unconditionally. Fifthly, immortally, and gradually enters into the life as an experience altogether.

Sixthly, the universal empathy to all creatures, irrespective to all discriminating by distances and time could not be able to disrupt the harmony. Seventhly, the struggle stop working there completely and in mental level the escaping perceptions stop to exist as there is no new knowledge.

The moment of this entire spiritual journey is the acknowledgement of the "fruit born out of the innate capability and a bit of self-annihilation". The physical sensual touch cannot be felt or critical junctures only the consciousness and interpret the consciousness. The ninth level of this journey realisation is that the self or mind – all as blind is the sprinkles of division.

There is no mind at all and mind is the principle of division cannot be completely unanimous, there for any being unified beyond thought existence this level is god and over at same level and their unanimity is their perceptions. The tenth and the last feature is that life transcends the threshold, the self-mine acknowledged existential features, it is the liberation of the soul, and it is only felt in the form of vibration. This stage is the neutral one in which only being is sufficient in the form of existence.

The poem *BIRTH* widens the definition of death by expanding its peripheries to the contextual aspects of interpretation and the universal significance as the preparation for the next life or a soul's journey to ultimate 'Paramatma'. This union of 'Paramatma' to 'Paramanandata' is captured by Swami Vivekananda as he dreams of ecstasy of Kali in the terrible form expressed in the following words:

> For Terror is thy name,
> Death is in thy breath,
> And every shaking step
> Destroys a world forever,
> Thou 'Time', the All-destroyer!
> Come, O Mother, come!
> Who dares misery love?
>
> And hug the from of death,
> Dance in destruction's dance,
> To him the Mother comes. (*BIRTH,* p. 15)

The death-likeness contextual metaphor being used by individual writers is

contemplated in their respective study. *NINE DEATHS* by Lila Ray evidences the sequential death of his own son, brother; maternal uncle, grandparents and mother's father, and her own father etc. The concluding line of the poem: "One death's enough for me. One death's enough for me" accentuates the idea of saturation and the point at which a human body starts equipping oneself to be sensitive to external happenings/the world.

On July, 1845, while a large number of Americans were waving miniature flag and the firecrackers and bells of honour for country's independence was the ambience. Henry David Thoreau moved unceremoniously with least belonging from his parental home in Concord, Massachusetts to a cabin beside Walden Pond where as a Transcendentalist he quietly experienced his own independence. He never found any companion as companionable as solitude. He registers the hooting of owls in 'sounds' in following manners:

> I rejoice that there are owls. Let them do the idiotic and maniacal hooting for men. It is a sound admirably suited to swamps and twilight woods which no day illustrates, suggesting a vast and undeveloped nature which men have not recognized. They represent the stark twilight and unsatisfied thoughts which all have. (Sounds, p.171)

The death consciousness or the 'death-in-life' preponderance in Lily Ray's poems are easily compared with the widely regarded as the confessional poets and eminent precursors of mid-20th-century confessional movement as associated with writers like (Sylvia Plath, Anne Sexton, and Robert Lowell) although she has composed poetry nearly a century before the commencement of the movement officially.

Dickinson's confessional modes and primarily due to her introverted, psycho-analytical bent of mind, suspected thinking about religion, and intense, personal, grief and pain suffered in her life. The writers who used to suffer through all these personal things are generally preoccupied and preconceived with all such obscurities in the thematic aspects of their literary works. She tends to subvert very boldly the traditional established sentimentalism and used to confront the uncomfortable mental extremities as depressing, mental collapse, forbidden wishes and suppressed desires etc.

The literary critic emphasises that Dickinson's writings diary was not simply literal life for outputs only; her autobiography by words were including the existential spritely echo. The confessions and most contextualise their locus to dreams, accumulations and experiencing. But Dickinson balanced the formal echoism with the artistic manipulation in her knitted structured tonal pattern.

THE HUNT poem by Lila Ray registers her catchy criticism to the exploitative hunter's behaviors towards the voiceless creations. The poem captures the hunting, the process of a deer by hunter in the forest and sequentially, the hunter also fell down to the ground as shot by some silent rifle sound mystically, the karma philosophy by problematising the human deeds in modern society without acknowledging the consequences of their actions. The poetic justice resulted from the poem critical assessment is providing cathartic release to the poet and also serving to the readers also.

> Shot through the heart
> without a sound
> the stooping hunter
> dropped to the ground.
>
> So death came
> with a rifle sound
> to hunter and hunted
> both ran to ground.
>
> (*THE HUNT*, p. 17)

The soft deep core of the poetess heart is trembling with grief, agony and she is desperate to ponder upon the in humanistic behaviours of humans taking them granted for their own enjoyment and gain. The oeuvre of Lila Ray's poetry exposes the hypocritic behaviour of society and re-creates and redefines the human values by introducing the quality of resilience not as a virtue for escapism, timidity and

victims rather the quality of intellectual, humane, mature, enriched with wisdom, enlightened souls who are capable to transcend their existences up to such an extent that they became the torch bearers and light houses for the entire humanity.

Ray perceives nature with the empirical precision and pragmatism as Robert Frost has presented in his poetry not as conventional and sentimental. Nature according to both Lila Ray and Robert Frost are practical, indifferent, elusive and contextually interpreted as gentle mother also. *THE HUNT*, proceeds in further progression as:-

You asked me today,
'What if I die?'
My tongue turned to clay
without reply.
'My son will have come
to take my place.'
so wistful seldom
Have I seen your face?
.....
Ah, my voice at last
'He will not stay. (THE HUNT p. 18)

The above lines justified the notion of deep suffering as a necessary human condition for the true and earned stances of ecstasy and victorious moments. The above lines interpret the death as a terrifying monster when she imagines her death but as she accepts it as an inevitable transition she got the visualising of her son's death also to consider it as the destined sequential order in the circle of life and death. She analyses the psychological trauma, grief and mental suffocation with the clinical sharpness.

Yet I could not die
upon your pyre.
Motherhood would cry
and curse the fire.
(THE HUNT) p. 18

The backdrop of lost, disheartened mother looking at her son's pyre is extremely unexplainable trauma of her life. Her philosophical, intellectual, spiritual and resilient perspective of life seems to be crippled to restraint a mother from expressing her spontaneous stream of tears. The relocation of an American poet in India's Santiniketan has transformed and conditioned her into entirely Indian spiritually awakened culture as she accepted the lifestyle like wearing khadi cotton sarees and living very humbly without any judgmental features of a foreigner. She laments on the death of her son in poem *GRIEVING'* very profoundly:

Help me, lord! I can't stop grievin',
I can't stop grievin' for my child,
and my heart is weeping - oh -
my heart is weeping in my breast
the whole long time
the whole long time.
(*GRIEVIN'*, p. 22)

The opening lines of poem are very disheartening and sense of depression mode but as the poem progresses death is personified in many forms as per the contextual interpretation of nature, maiden daughter, and self-reflection in the mirror as well.

Making a wind of their own
the wings of birds return,
bearing melodious branches
in their blossoming bills.
The fleet, swaying spring, the summer
restores to me my daughter. (GRIEVIN' p. 23)

The death-in-life consciousness contributes magnificently to prioritise the sequencing in life and the continuum of invigorating life with rejuvenated spirit of life. The distilled view of death enables the human being to acknowledge the soul's immortality and see that in life is death that is inevitable and bound to happen. In the concluding lines

she gathers the happiness from her positive interpretations of life as:

Again my daughter dances.
from the wall gushes gladness.
Weightlessly young limbs.

move the mirror of the years.
I stand exultant, reprieved,
retrieved in my youthfulness.
(*GRIEVIN*', p.24)

As a necessary condition for the true and earned stance of closing and visionary moments. The above lines interpret the death as a terrifying monster, when she imagines her death but as she accepts it as an inevitable transition, she got the dissolution for her word death also to consider as a designed sequential order in the circle of life and death, she analyzes the psychological trauma, grief and mental difficulty with the derived sharpness.

A poem composed by modern Dalit composer Meena Kandasamy *Dead woman Walking* appeared in her collection *Ms Militancy* (2010). She debunks even the traditional womanhood and she describes herself as *Dead woman Walking* in an endless corridor dragging her dead body as though it could not physically contain her soul. She recounts her past life as a beautiful girl to a merchant husband who becomes her public by her miraculous devotion, he abandons her. For Kandasamy, scathingly criticised the patriarchal society in which simple and neat images women are not for absolutely.

DEFEATED poem reverts the persona in the conformist attitude of acceptance of defects and labelling herself like that. She confesses in her opening lines boldly:

I belong to the distinguished lineage of the defeated.
let me sing my name to the long list of losers.
Unconditional is my surrender,
unconditional and tender.

Do what you will with me. I am reduced to beggary.
I am content if you detest me,
content to have your hate.
The flag that flutters in my humbled heart
is bleached and wrung with weeping. All its art is lost.
yet lost. (*DEFATED*, p. 28)

The title is impregnated with subsequent specifications and providing ambiguous interpretations such as if the poet is acceptint defeatism for herself but being cognizant to it properly as being resilient to all types of reactions or becoming completely a subsumed in her own self-without reactions. Renouncing the world acclaimed titles of 'achievers' or 'winners' she prefers to be the part in the list of losers by her unconditional and tender surrender as she has enlightened herself with the metaphysical knowledge of life completely detaching herself from materialistic persuits and attaining the true knowledge of life in one of her poem, TO ONE BEREAVED she defeats death consciousness from her life through which she has been obsessed through her entire life. She admits her transformation resiliently in these lines:

Suddenly it was over –
the striving to stay alive

Stopped. The spirit let go.

Light lifted it lightly

Suddenly it was over –

The freed spirit floated
like a swimmer in water,
rocked in cradle of space. (p. 29)

The word 'suddenly' signifies the perpetual and spontaneous enlightening journey of poet's soul and the inner contented soul's message of completion, that she liberates the soul's entire willingness to the undulating God or 'Paramatma'. The fine motif of the poems is compared with the summer, the water and rocking in the cradle of God, with his blessings. The poems, one after the other by Lily Ray, are portraying the canvas in the search of 'Brahamgyan'. She consoles and

manages her grief by her own poetic talent in the succinct manner:

Let your heart rise,
disrobed of grief,
let your sorrow lie
discarded at your feet.
(TO ONE BEREAVED, p. 30)

The spiritual journey of enlightenment of the poetess is liberating her heart from the grief and she attains the equanimity and moderation in all upheavals of life. She definitely maintains her equipoise, up to such an extent that the sorrows of life started to be discarded by her.

Conclusion

THE END, the last poem of the collection, and the poet is psychologically ready to step towards death, to accept it at the advancing age and she remembers her garden walk also in her youthful days. She compares the vicissitude of life and death to the voyage in the coracle that is bowl-shaped small lightweight boat, and she compares the transition to the world in the arms of god as the changing of sea colours.

The ending phase of life is compared with the twilight that appears to be soothing to the sorrow-stricken senses of her. She admits conformity in the following manner:

Sluggish slows my senses
as my deep slow. I stop,
standing on death's doorstep,
to welcome the age that advances.
down the garden walks.

(*THE END* p. 38)

The concluding stanza compares the ending of the symphony of life with the retardant rocking, the musical instrument of life. The canvas of life is painted with the colours of compassion and the setting sun is visible on the deck and above the deep sea and the comfortable cradle of life is slowly merging into the silence after a long melodious symphony of life.

The canvas of compassion,
unfolds as we open our chairs;
on the deck above the deep,
in this comfortable cradle,
slowly, a retardando rocking,
into silence singing subsides.
(*THE END* P. 38)

Objective of the Research Article

The present research article, *Resilience, the Ingrained Inevitable Perspective in the poetry of Alice Virginia Orndorff (Lila Ray)* postulates a paradigm of transformational and practical journey of how she adapts the Indian culture and philosophy as an obvious, spontaneous feature of her life and poetry as well. The poet was earlier known as the figure of literary rank and file who are the literary personalities contributing in the canon formation of literature and providing the foregrounding to the creative works by conducive critical ambience for literary creations.

The confessional, original, authentic tone of the poet establishes herself as the representative of universal empathy, humanity, realistic, accepting the cataclysmic aspects of life with positivity and wholeheartedly. The objective of this present article is to acknowledge the literary aspirations to the world literature about her creations which are not only objective, timeless but modern, pragmatic, and authentic also.

The present research article is intended to reverberate the sequestered solitude in the lap of nature as the poet extends her 'I' to 'we' by universalizing the personal sufferings with resilience to dilute, philosophise, and completely infused them by imagery, metaphors and symbolic interpretations of nature.

Literature is studied with the association of Environment, popularly known as the Eco-criticism, which was propounded by three major American writers of nineteenth century there are Ralph Waldo Emerson (1803–1882), Margaret Fuller (1810–1850), and Henry David Thoreau (1817–1862). Margaret Fuller's first book *Summer on the Lakes*, *During* 1843 (included in The Portable Margaret Fuller,

Viking/Penguin, 1994) as an encounter with American landscape at large, and she acclaimed herself to be the first woman student at Harvard at Niagara, she confirms:

> For here there is no escape from the weight of a perpetual creation, all other forms and motions come and go, the tide rises and recedes, the wind, at his mightiest, moves in gales and gusts, but here is really an incessant, an indefatigable motion. Awake or asleep, there is no escape, still this rushing round you and through you. It is in this way I have most felt the grandeur—somewhat eternal, if not infinite (*Beginning Theory* p. 241)

Review of Literature

The present research article has been critically analysed to identify thematic gaps, with the focal point being the peculiarities and specifications of the primary sources of textbooks. The research article, *Resilience, the Ingrained Inevitable Perspective in the poetry of Alice Virginia Orndorff (Lila Ray)* describes and emancipates her as a mainstream poet. Her underestimated status has been justifiably portrayed, and all her pivotal contributions have been acknowledged and reclaimed through appropriate analytical procedures. The comparative method of research has been adopted.

The standard parameters of great literature are well authenticated and appreciated by including thematic aspects of universality, timelessness, acceptability, humanism, realism, pragmatism and practical concern for all humanity.

This research article acknowledges the significant and remarkable contribution of her poetry in reframing the concept of nature as a self-driven force, resilience as an immutable virtue, and growth as a vital and violent transformation. Nature is presented as an undirected natural force. Furthermore, the paper paves the way for the sensitive authors and confirms their place in mainstream literature.

The research conducted in this paper draws upon the following primary resources:

- POSTCOLONIAL POETRY IN ENGLISH – Rajeev S. Patke
- RECASTING WOMEN: Essays in Colonial History – Edited by Kumkum Sangari, Sudesh Vaid
- BEGINNING THEORY – Peter Barry
- A Glossary of Literary Terms – M. H. Abrams, Geoffrey Galt Harpham (Eleventh Edition)
- *Philip Larkin: Poetry That Builds Bridges* — Sisir Kumar Chatterjee
- *Fifteen Poets (Textbook)* — Oxford University Press
- *Walden and Civil Disobedience* — Henry David Thoreau
- *One Hundred Poems of Kabir* — Translated by Rabindranath Tagore; assisted by Evelyn Underhill
- *ALIVE AND DYING* Lila Ray, United Writers Calcutta, 1976.

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[1] Barry, Peter. Beginning Theory "An Introduction to literary and Cultural Theory" Viva Publications with arrangement with Manchester University Press. Oxford UK 2010

[2] RECASTING WOMEN "Essays in Colonial History" Edited by Kumkum SANGARI SURESHVAID published by Kali for Women, New Delhi. 1989.

[3] Patke, S. Rajeev. POSTCOLONIAL POETRY in ENGLISH, Oxford University Press New Delhi 2006.

[4] ONE HUNDRED POEMS OF KABIR, Translated by Rabindranath Tagore Assisted by Evelyn Underhill Macmillan and Co. Limited 1915. New Delhi

[5] Thoreau, David Henry. Walden and Civil Disobedience. Viking Penguin Books 1983 USA

[6] Fifteen Poets Oxford University Press 1960 ISBN 0-19-560603-5

[7] Chatterjee, Kumar. Sisir. PHILIP LARKIN Poetry That Builds Bridges Atlantic publishers new Delhi 2006

[8] Ray, Lila. ALIVE AND DYING United Writers Calcutta 1976.