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Nature, Memory, and the Self: Reading the Inner Landscapes in B.S. Tyagi's *Autumn Colors*

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Abstract

The present research article deals with the interwoven themes of nature, memory and self in B.S. Tyagi's poetry collection *Autumn Colors* (2023), by asserting it as a meditative journey towards the poet's inner worlds and social consciousness. Tyagi represents nature not only as passive landscape but as reflection of emotional and spiritual conditions— indeed a belief in metaphysics that an external world corresponds to an internal experience. The poems in this collection confirm the ability to make suffering worthwhile and beauty real, and to articulate a vision of wholeness both within and beyond individual identity. The spirituality of poet has been extensively examined showing his yearning for union with Bramha which resonates such images and themes, leading to levels of spiritual fulfillment. Memory plays a crucial role throughout the collection. It remains a subject and poetic technique, showing how remembering themselves can provide healing from emotional pain and a source of creative transformation. Examining the intersection of ecological receptivity, autobiographism and philosophical depth in *Autumn Colors*, the article contends that it might be read as a work which embodies an intercultural poetics belonging to the Eastern metaphysics.

Keywords: Memory studies, Spiritual poetics, Inner landscapes, Soul and self, Transcendence Mysticism

Introduction

B. S. Tyagi, born in 1955, is one of the greatest exponents in South Asian literature. He is a bilingual poet, short story writer, novelist and translator. His *Autumn Colors* is a collection of poems that takes readers on an introspective journey through the "inner landscapes" of the human soul. Tyagi's poetry in this collection is a mix of brilliant description of the natural

world and touching personal memories, and deep thoughts on the longing of the soul for God. The result is a series of poems that are multilayered, at times lyrical and philosophical. The poems in the collection discuss how nature outside us mimics places within us, and how memory turns suffering into aesthetic vision, and longing of a spiritual kind leads to understanding in life. Tyagi straddles the dividing line between Eastern and Western literary and spiritual traditions in these poems. His respect for nature and emotional openness are akin to that of the English Romantic poets (Wordsworth, Shelley etc.), but his mystical outlook is substantially moulded by Vedantic and Upanishadic ideas in the Eastern tradition. Recent critical paradigms such as ecocriticism's attention to the role of nature in literature and memory and trauma theory's examination of recollection can help in gaining a deeper insight into Tyagi's poetic project. This article offers enigmatic and esoteric text of *Autumn Colors* marshal nature as a reflection to one's inner topography of soul, memory as a bridge between ephemeral life and its eternal source in truth, and soul's retentions as portal points to universal spiritual insight. By examining Tyagi's poetry (through close readings) with those of both the Romantic tradition as well as Eastern texts we can witness how this collection builds such a meditation, a healing poetic space where inner joy exhilarates the whole being, urging man to realize his latent divine spark.

Nature as a Mirror of the Soul

In *Autumn Colors*, the external landscape of nature is not only background scenery but an active, living presence that reflects the poet's inner life. Tyagi's nature poetry abounds with "grace, stateliness and grandeur" yet remains "simple in treatment but full of melody mingled with love" (Tyagi 6). The nature motifs — trees, flowers, seasons, skies — frequently stand for emotional and spiritual conditions. This echoes what ecocritics have found in other poetic traditions: external nature can be "landscapes of the soul," objectifying "what is deeply felt within" and supplying "eloquent expressions of inner turmoil and frustration" (Predmore 15). In Tyagi's poems, however, these landscapes are as much about solace and enlightenment as they are turmoil. Nature offers the poet spiritual calm and inspiration: "Nature has ever inspired the poet as he feels universal soul everywhere. The inner beauty of nature has captivated him more than [the] outer. He feels his spirit elevated in the proximity of nature" (Tyagi 6). This understanding of a sense "all-pervasive SOUL" that dwells in nature (Tyagi 122) frames Tyagi's text as being both pantheistic or Vedantic, and in echo with the Upanishadic sentiment that "All this is Brahman" (a notion which suggests some stake: God permeates all existence–Chandogya Upanishad 3.14.1).

Tyagi's allusions to natural imagery often pay heed to the English Romantic poets, who saw in nature a living presence that could mirror and cure the human soul. William Wordsworth, for instance, described how communion with the natural world kindled "elevated thoughts; a sense sublime / Of something far more deeply interfused, / Whose dwelling is the light of setting suns… / A motion and a spirit, that impels / All thinking things… and rolls through all things" (*Tintern Abbey*, lines 95–99). In *Autumn Colors*, Tyagi expresses a similar intuition when he urges himself (and the reader) to "be attuned to Nature's harmony / And be a part of

her all pervasive SOUL" (Tyagi 122). The poet stands in reverent awe of nature's spiritual essence, which he perceives as identical with the "universal soul" that fills the "inner vacuum" of human life (Tyagi 6). In one emblematic poem, Tyagi describes an evening by the sea: after the waves have been "lashing the shore all day long," they "wearily return home," leaving behind a "vermillion sea" that "looks calm" as "flocks of seagulls lazily walk to crevices" (Tyagi 7). The speaker ends with a tenderness: "Now I must rise and walk home," which returns as a refrain throughout the collection. The turmoil and calm of nature's daily rhythm provide an echo for the poet's personal struggle to find inner peace. External peace of dusk represents a successful inner-peace – this is "peace and piety" reigning in the scene, as it's said in the poem (Tyagi 22). These scenes from Tyagi's poetry demonstrate the Romantic notion that "landscape and mood [are] in harmony" and that the poet "arrives at mood through nature" (Predmore 23). The most frequent emotion in *Autumn Colors* is spiritual reflection or joy and the landscape it views possesses the portal to that state.

Tyagi's affinity with Romantic nature poets is further underscored by direct allusion. The collection's introductory pages quote Percy Bysshe Shelley's famous dictum: "Poetry is the record of the best and happiest moments of the happiest and best minds" (*A Defence of Poetry*). Shelley's notion—that poetry captures the intense moments of communion between the mind and something greater—finds a spiritual twist in Tyagi's work. Tyagi suggests that his most rapturous nature poems emerge from moments when the "Heart overflows with ecstasy" and "pure poetry flows out like a gurgling stream," guided by a "divine force" and "inner love" (Tyagi 5). In other words, for Tyagi, the natural world can provoke a blissful experience in which the individual soul feels its unity with the greater "universal soul" present in nature. It is something like what Shelley called "the interpretation of a diviner nature through our own" (*A Defence of Poetry*). By placing himself amidst nature's aesthetics, Tyagi draws forth what Shelley referred to as "evanescent visitations of thought and feeling… elevating and delightful beyond all expression" states emotion and thought, those spiritual intuitions that poetry alone can trace (A Defence of Poetry). Tyagi's poem "Gulmohar" provides a concrete example: he depicts a blooming tree where "The sunbeams bathe the twigs and boughs / The glossy leaves sparkle with pearly drops, / Ethereal beauty all over up and down flows," celebrating how each spring the tree brings "an upswing in the bountiful crops" (Tyagi 23). The outward images of light, water, and growth here convey an inner sensation of renewal and abundance. The "ethereal beauty" flowing through the gulmohar tree is implicitly the same "universal soul" that fills the inner vacuum—the spiritual life-force that rejuvenates the poet's own soul (Tyagi 6). In Romantic fashion, the external landscape becomes a direct gateway to the infinite: as Wordsworth wrote, "in nature and the language of the sense" one finds "the anchor of my purest thoughts, the nurse, the guide, the guardian of my heart, and soul of all my moral being" (*Lines Composed a Few Miles Above Tintern Abbey*, lines 109–113). Tyagi's nature poems echo this sentiment by grounding ethical and spiritual awakening in natural encounters. The simplicity of a dewdrop or the cycle of seasons can elicit humility, gratitude, and a consciousness of the divine in all things.

From an ecocritical perspective, Tyagi's *Autumn Colors* exemplifies how "nature… serves as a mirror to human experiences, a repository of memory, and a site of ethical inquiry" (Patel 42). Tyagi is "not blind to nature's outward beauty"—indeed, he delights in "each and every thing in nature" from flowers to winter's snow—but he consistently goes beyond surface description to find moral or spiritual resonance (Tyagi 6-7). For example, in the poem "Nature's Mystery," Tyagi observes the paradox of seasonal change: "In the autumn the leaves gladly fall / [while in] Spring [life] breaks into trees and plants all" (Tyagi 49). The leaves "fall" willfully and rejuvenate, in a reading of this allegory about acceptance and birth. This way of employing nature's symbols in a reflective spirit, conflates with what Scott Slovic speaks about as the "literature of hope" dealing with environmental issues and its favorite theme of renewal, continuity and man's possibility for moral and spiritual renaissance through nature (Slovic 13). Even in the face of life's winters and autumns—metaphors for decline or sorrow—Tyagi's poetic voice finds "splendor, bliss and bounty of nature, spread all around in [a] gorgeous way," urging that "gloom never wrap… life" nor disrupt nature's "rhythmic joyous ripples" (Tyagi 114). In this light, *Autumn Colors* uses nature as both guide and healer. Much as Wordsworth famously asserted that "Nature never did betray the heart that loved her," leading from "joy to joy" and filling the mind with "lofty thoughts" and "healing sympathy" (*Lines Composed a Few Miles Above Tintern Abbey*, lines 122–126), Tyagi portrays nature as a source of "freshness" that "envelops" the weary soul and brings it peace (Tyagi 5). The "inner landscape" of Tyagi's poem is a garden that harbours a rich array of natural symbols which reflect emotional and spiritual states, establishing an identity between the human self and the natural cosmos.

Memory, Trauma, and Creative Recollection

Memory is central to *Autumn Colors*, serving as the both the subject and means through which the poet contemplates his life. Tyagi's book is very much a memory-based collection: "*Autumn Colors* certainly contains the happiest moments but the saddest too the poet has experienced in life. Each moment has its own color that suffuses everything around and [lingers] in one's memory" (Tyagi 5). This statement in the book's foreword establishes that the poetry arises from a tapestry of memories—some joyful, some painful—that have left a lasting impression on the poet's consciousness. The notion that each life moment "has its own color" which "tingles" in memory suggests that Tyagi views remembrance as a sensory, almost synesthetic experience. Even painful memories are not inert; they "depress" on the surface, yet "in depth joy surges" through them, "inevitably [keeping] the creativity alive" (Tyagi 5). In other words, memory — whether of grief or of bliss — is the engine that drives poetic creativity and the will to live. This notion inevitably evokes William Wordsworth's poetical theory of Poetry as "emotion recollected in tranquility" (Wordsworth 264), whereby the art and process of writing transpires through a reflection upon powerful emotions, while in a state of calmness. Tyagi's own practice (as described in Autumn Colors) echoes this mode: the poet recalls all that was both "the happiest and… the saddest" through poetry – a kind of psychologically sound reimagining, or an act of alchemy, transforming unhewn emotion into

art. In fact, Tyagi's poems often sound like meditations looking back upon episodes of pleasure and pain, where the raw shock or intensity has been transformed into wisdom, acquiescence or spiritual illumination.

The process of memory in Tyagi's poetry can also be interpreted with respect to the discourse on contemporary trauma and memory studies. Trauma theorist Cathy Caruth notes that "traumatic memories are never fully known but nonetheless insist on being told… Literature tells us as much about what we don't know as about what we do, and it can… communicate what resists ordinary memory or understanding" (Caruth 4). Tyagi does not narrate individual traumatic events in *Autumn Colors*, certain recurring symbols of loss and longing and persistent pain. Their outputs are largely negative: "Parting Inevitable", for instance, is apparently a lament over the death or departure of a beloved, while "Death – My Companion" gives us an impression that by some close acquaintance with death. Rather than recounting such experiences in a straightforward autobiographical manner, Tyagi filters them through metaphor and allegory—what Caruth would call literature's "indirectness" that allows it to convey "what cannot be communicated in more straightforward ways" (Caruth 6). In "Unceasing Life," a poem that serves as a kind of refrain in the book, Tyagi writes: "Then life joyously bustles around / While on the stage some are missing / But no looking back; the world goes on / In a state of flux only a few stay in memory / [and] Mostly are buried under the layers of TIME" (Tyagi 122). These lines poignantly capture how memory works in the aftermath of loss: life continues its bustle even though certain beloved figures or moments are "missing" from the present; the poet acknowledges that one cannot perpetually look back, and yet he also admits that only a precious few experiences will remain vivid ("stay in memory") while most others sink beneath the "layers of time." The gentle resignation of "the world goes on" coexists with an undertone of grief for those absences. By repeating the mantra "Now I must rise and walk home" (Tyagi, 121) throughout this poem, Tyagi enacts the effort of moving forward in life despite the weight of memory. The refrain suggests a ritual of resilience: after each stanza's meditation on nature's cycles and the passage of time (with its attendant losses), the speaker gathers the strength to carry on with life's journey.

Tyagi's approach to memory aligns with therapeutic notions of expressing and organizing painful recollections through art. As one commentary on poetry and healing notes, "Poetry is a simple yet powerful way to work through difficult memories. It uses metaphor, rhythm, and imagery to express emotions, create distance, and turn pain into art" ("Poetry and Healing"). Tyagi does use metaphor and imagery indeed — natural cycles, seasonal hues, the language of light and dark — to encode those personal sorrows and triumphs within a universally resonant idiom. This poetic distance enables him (and, by extension, the reader) to bear sadness without being swallowed up by it. For example, instead of telling a traumatic memory outright, he might describe something specific like the dusting of autumn leaves falling or a snowed-out landscape and give that scene an elegiac feel. In the repositories of such symbols, raw feelings related to loss or nostalgia are remade into what is lovely and meaningful, gaining thereby a cathartic aspect ("Poetry and Healing"). At times, Tyagi's

recollections become explicitly spiritual meditations, as when he writes: "I have witnessed the course of things with detachment," noting how the "mysterious power of nature works in life" regardless of human hopes or fears (Tyagi 13). This perspective of detached observation is a hallmark of both meditative practice and the processing of trauma—acknowledging events without allowing oneself to be defined by them. The poems suggest that memory, for Tyagi, is not about clinging to the past but about learning from it and finding a larger context (cosmic or spiritual) for one's individual joys and pains. The play between memory and nature in *Autumn Colors*, too, resembles the Wordsworthian formula of recollecting an experience of nature for emotional nurture. In "Tintern Abbey," Wordsworth famously revisits a landscape after five years have passed and remarks that "the memory of [its] sublime natural beauty" had "succored him" in lonely moments, giving him "life and food / For future years" (*Lines Composed a Few Miles Above Tintern Abbey*, lines 63–65). Similarly, Tyagi often invokes scenes from his past—childhood wonder in nature, or moments of love and kinship—as sources of ongoing strength. He remarks that "the poems that have spiritual fragrance, peace of prayer and tranquility of mind" in the book "simply transport the readers to a different atmosphere… as if they are in meditation or prayer," leaving "a soothing impression etched on their soul" (Tyagi 5). This transportive effect suggests that the poet himself uses memory to re-enter sanctuaries of peace. Just as Wordsworth hoped that his sister's memory of their shared experience by the Wye would later become "a dwelling-place for all sweet sounds and harmonies"—a reservoir of "healing thoughts of tender joy" in times of solitude or fear (*Tintern Abbey*, lines 141–143)—Tyagi's recollections of "happiest moments" serve as spiritual resources in the present. Even the "saddest" memories, when processed through creativity, contain the potential for "ecstasy" and artistic "bliss," as Tyagi indicates in the poem "Celebrations": "A song sans words out of bliss issues / Thrilling the whole being / With ecstatic realization / Of Immortality latent within… Here begins the Celebrations!" (Tyagi 101). In this remarkable passage, the poet describes an experience where wordless song (pure emotion) wells up from remembered bliss, filling him with an "ecstatic realization" of something immortal within himself. Memory, in short, is directly associated with spiritual self-consciousness — the memory of those "divine moments" serves as an epiphany to the soul's "Immortality latent within". This joining of memory and mystical vision is characteristic of the distinctive way Tyagi treats memory as it is not mere recollection but revelation. The great power of his poetry is to be seen as a meditation on memory itself, and how by "contemplating" the past, with poetic imagination or the eye of the soul, we can transcend our ordinary limitations in time so that we enter into immediate contact with eternity ("Immortality latent within"). In this, Tyagi's *Autumn Colors* epitomizes what Shelley says about great poetry: "Poetry is the record of the best and happiest moments of the happiest and best minds" (A Defence of Poetry). Life's finest, most beautiful moments ("visitations of the divinity") may otherwise recede into the dusts of time, but under poetic memory Tyagi makes them "immortal," preserving their divine spark for himself and his readers.

Soul, Self, and Spiritual Quest

Deep spiritual searching is at the core of *Autumn Colors*. Tyagi's poems often jump between observations on nature or reminiscences of life events and inward-looking meditations about one's soul, God, and the last truth of the world. The inner landscape of the collection is, first and foremost, a spiritual landscape. Tyagi is unashamedly centered in a "love of soul" and without restraint longing for communion with the divine. A common theme running through the poetry is the story of the oneness and separation of the soul from its beloved, God. In a tone reminiscent of mystical and *bhakti* (devotional) poetry, Tyagi confesses that "He feels pangs of separation from his beloved – God, and longs to be with Him" (Tyagi 6). This longing is no fleeting sentiment; "it has been an inner passion with him since childhood," rooted in an awareness "of the separation of soul from the Absolute that pierces him and his heart aches for union" (Tyagi 6). Such lines strongly evoke the Vedantic and *Upanishadic* worldview in which the individual soul (*jiva* or *ātman*) is estranged from its source, the Absolute (*Brahman* or the divine), and yearns to return.

Tyagi's poetic voice often speaks as the soul itself addressing the divine. In the poem "Unrequited Love," he portrays an eternal love that outlives centuries: "'Soul' finds it / Still throbbing and sparking / Though centuries are gone / Nothing has touched it / It is so divine!" (Tyagi 127). By the choice of "Soul" in the third person and by italicizing its pristine, timeless purity ("so divine"), Tyagi seems to imagine the soul as an unblemished, ageless holy thing — a shard perhaps of that which exists beyond death dwelling within the mortal shell. Even after ages of worldly change ("centuries are gone"), the soul's love (for God) remains "throbbing" and "sparking." This aligns closely with the Vedantic tenet that the *ātman* (soul) is *nitya* (eternal) and *śuddha* (pure), untouched by physical transformations. The *Upanishads* declare, "This Self is Brahman"—the individual soul is one with the cosmic soul (*Chāndogya Upanishad* 6.8.7). Tyagi's lines beautifully capture that idea: nothing temporal "has touched" the core of the soul; beneath life's vicissitudes, it retains its divinity and its love for the Absolute.

Tyagi's spiritual poetry explicitly engages with Eastern philosophical frameworks. The poet himself (or the book's editor) notes that "Vedantic philosophy has a deep influence over the poet. He draws inspiration from the Upanishads and the Gita to write this kind of poetry" (Tyagi 7). Vedanta, especially in its Advaita (non-dual) form, teaches the unity of *ātman* and *Brahman*, and the illusory nature of the transient world. A key principle is the "absolute oneness of the embodied soul and Brahman," and the view of worldly experience as *māyā* (phenomenal and not ultimately real) (*Bhagavad Gita* 2.16; *Mundaka Upanishad* 2.2.5). We see Tyagi wrestling with these ideas in several philosophically rich poems. In "The World," for instance, he writes: "As the mind disappears / The world looks dull and dreary / Senses lose their taste / Jiva escapes the cycle of birth and death / And goes back to the fountain source – Brahman" (Tyagi 100). These lines read almost like a verse from a lost *Upanishad* or a commentary on Vedānta. Tyagi suggests that when the mind (with its attachments) is transcended, the material world loses its allure ("looks dull and dreary" to one who sees through

it). The senses too "lose their taste," implying that sensory pleasures and pains no longer bind the enlightened individual. In that state, the *jiva* (individual soul) is liberated from *saṁsāra*, the cycle of birth and death, and "goes back to the fountain source – *Brahman*" (Tyagi, 100). Here, Tyagi is in effect describing the *moksha* (liberation) state – where the soul unites with ultimate truth. The vocabulary (*jiva*, *Brahman*, dissolution of mind-senses) could be taken from a Hindu spiritual text. Tyagi thus sets the most personal of spiritual experiences, that which He was able to bring to life within his poem, in direct continuity with ancient philosophy.

In addition to Vedantic ideas, *Autumn Colors* often carries the fragrance of *bhakti* or devotional spirituality. The intense personal address to God as the beloved suggests influences from devotional poets who saw God as a lover or divine friend—for example, the poetry of Surdas, Mirabai, or even the Sufi mystic Jalaluddin Rumi. Tyagi writes in "Deliverance": "Thou hast fulfilled the promise / Made long ago / And blessed me with beatitude – / Is this the deliverance! / My LOVE!" (Tyagi 104). In these lines, the speaker exults that a promise by the divine has been kept and that he has been granted "beatitude" (bliss or salvation). The exclamation "My LOVE!" addressed to the divine crystallizes Tyagi's fusion of spiritual and romantic language—the same way a lover would cry out in joy at reunion, the soul cries out to God. The deliverance in question is both spiritual liberation and the end of the soul's aching separation. Tyagi's choice to capitalize "LOVE" hints at its transcendental magnitude—Love as the divine itself. This devotional current in Tyagi's work brings to mind the Romantic poet William Wordsworth's own intimations of a spiritual home. In his Ode, "Intimations of Immortality", Wordsworth indicates that the soul originates "from God, who is our home," and while dimmed by childhood's "dizzy rapture," recollections of that heavenly birth, there are particular times when "our souls have sight of that immortal sea" and they desire to return (Wordsworth 58 & 165). Tyagi's poetry always expresses just such a longing and come back to home. Such an arc— from a sense of longing to that of fulfilment— can be traced across the map in autumn colors. The earlier poems express the soul's longing and nostalgia for unity (the "pangs of separation"), while in later poems such as "Deliverance" or "Rewarding Wait" there is jubilation at spiritual enlightenment, achieved union. The titular poem of the collection exhibits symbolic notions— this is late summer (or early fall) and when life is past its infancy, fruitful and nearly ripe. Tyagi's "Autumn Colors" might symbolize a maturation of the soul's long search, a time when around enlightenment ("harvest"), insight is at its height and its "colors" brightest as the year (or life) heads to winter. Notably, Tyagi ends "Deliverance" with a question—"Is this the deliverance!"—suggesting awe at the experience of grace, as if hardly believing that the promised union has come to pass (Tyagi 104).

Tyagi's integration of Eastern spirituality does not mean his work is devoid of ethical or social reflection. On the contrary, realizing the "universal soul everywhere" leads him to a gentle humanism. One poem advises: "Let's be a part of this great spiritual celebration / Strive to get rid of the rotten earthly bitterness, / To make the earth if not paradise a nice habitation" (Tyagi 79). The implication is that spiritual enlightenment should translate into compassion and the betterment of our world. This holistic vision resonates with Romantic transcendentalist

ideals—Ralph Waldo Emerson's concept of the Over-Soul, which unites all beings—as well as Gandhian and Vedantic teachings about seeing the divine in all and acting with love. In *Autumn Colors*, nature, memory, and soul are ultimately facets of one interconnected reality. The poet's introspections yield the recognition that the same "cosmic current" runs through everything, as he notes when "the Spirit of the universe [is] still at work / Enriching life endlessly / And infusing the cosmic current into all" (Tyagi 122). Such lines reinforce a core message: the inner landscape of one soul has echoes in the outer landscape of nature and in the collective landscape of existence. By reading these inner landscapes—the seasons of the heart, the memories that shape us, the intuitions of the soul—Tyagi's *Autumn Colors* finds a path to universal truths.

Conclusion

Thus, nature, memory and the self are not only strands but deeply interwoven threads of a singular poetic journey—an exfoliation towards harmony. Through weighty images that celebrate nature, Tyagi objectifies the inner emotions and becomes one with tradition that held a person's heart and mind had their counterpart in the outer world. In his meditations on memory, he demonstrates the way in which recollection itself can transform private mourning into aesthetic and philosophical insight— echoing William Wordsworth's insistence that poetry is written during "emotion recollected in tranquility" (Preface to Lyrical Ballads). Through ruminating over soul, Tyagi is able to ground his work in a language of spirituality at the same time that it balances East metaphysical traditions and West poetic voice. With the great vision of Tagore, Tyagi's poetry shared much less in the religion which always finds expression for Indian spirituality in cosmopolitan terms and sees God as an absolute enshrined from all eternity. Truly, in reading *Autumn Colors* one becomes; as Tyagi claims: transported "to a different atmosphere… [with] a soothing impression etched on the soul" (Tyagi 5). The scholarly interest of Tyagi's work lies in what it shows about rich cross-cultural fertilization. Tyagi's "sense sublime" finds its echo in the Upanishadic Brahman and spiritual insight. At the same time, it makes a significant contribution to particular current ecospiritual and trauma-laden literature by proposing that reconnecting with nature and revisiting past experiences can be ways to healing and transcendence. His progress is in the development of an organic unity of soul—with nature, with self and with Divinity. As he enjoins in one poem, "Let's be attuned to Nature's harmony / And be a part of her all pervasive SOUL" (Tyagi 122). This call invites us all into participation with the greater harmony of existence. Thus, Tyagi's *Autumn Colors* stands as a luminous testament to the creative and redemptive powers of poetry. In capturing the colors of his inner life and the world around him, he has composed a work that, much like the autumn woods themselves, glows with a soft, enduring light—reflective, soulful, and deeply human.

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