Chapter - I

Introduction

It is notable that the Indian English Poetry or Indo–Anglian Poetry has its distinctive feature. Indo-Anglian Poets have first imitated the pattern of English Poetry but there is Indianness in their poetry. Here we have to consider the progress and growth of English Poetry. In this connection, we take the support of Prof. M. K. Naik’s *A History of Indian English Literature*: "The Indian English poet of note, Henry Louis Vivian Derozio (1809-31) was the son of an Indo–Portuguese father and an English mother.” He further adds: "A noteworthy feature of Derozio’s poetry is its burning nationalistic zeal, somewhat surprising in a Eurasian at a time when the average representative of his class was prone to repudiate his Indian blood and identify himself with the white man, for eminently practical reasons. Poems like *To India–My Native Land, The Harp of India* and *To the Pubils of Hidnu College* have an unmistakable authenticity of patriotic utterance which stamps Derozio as an Indian English poet who is truly a son of the soil."¹

In the above-mentioned lines, we see the Indianness in the beginning of Indo–Anglian Poetry. It is the vital point of Indo – Anglian Poetry. Indian English literature is not an extension of English literature. It is essentially Indian because it reflects our culture and linguistic unity. It is an offshoot of Indian literature, which has been written in various Indian languages. In Indo-Anglian poetry there is flow of 'Indian spirit'. This 'Indian spirit' is Indian culture. In other words it is called Indianness.

It bears in the indelible stamp of Indianness which implies “life attitudes”, "modes of perceptions", “life patterns”, “behaviour of the people" and traditions that have emerged over the years in India."²
After the brief illustration of Indo–Anglian Poetry, it is imperative to consider the history of Indian-English Literature. The history of ‘Indo –Anglian Poetry’ is a part of “The History of Indian English Literature” therefore the History of Indian English literature deserves worth noting. A history of Indian-English literature is not merely an account of the books written in the English language by Indian writers, but also of the men who wrote them. All good literature reflect the personality of the author, so the men behind books also form an integral place in a history of Indian English literature, we must take into account the personalities of the men by whom this literature has been made. Personal element has been the cardinal impulse in all great literature. How can we appreciate the beauties and subtleties of the poetry of Sarojini Naidu, Tagore and Sri Aurobindo. The novels of R. K. Narayan, Anand, Bhabani Bhattacharya etc; of the powerful writing of Vivekanand, Ramtirtha, Har Dayal, M. K. Gandhi, Jawaharlal Nehru and Dr. S. Radhakrishnan without a comprehensive knowledge of the numerous vicissitudes which influenced their thoughts and actions. A writer does not live and write in sheer isolation. Literature is a continuous process of growth and development. A writer is closely related with those who went before and with those who came after him.

A great writer leaves his stamp on his age, and many writers who came after him follow him or imitate him in respect of thought and style. Therefore, “schools” and “movements” come up in literature. With the emergence of a new genius in the literary horizon old “schools” and "movements" change yielding place to new. Fashions change in literature, as they do in life. A history of Indian English literature, then, is an account of the relationship between writer and writer and group and group. It traces the rise, growth and decline of literary “groups” and movements.

A writer lives in society environment, social and economic tensions, first influence his life and thoughts, and then, pass into the literature he produces.
Therefore, a history of Indian English literature also reflects the Time-Spirit or the Spirit of the Age.

Various influences, both national and international, shape the literature. Indian English literature was an offshoot of the literary Renaissance, caused by the introduction of English education in India.

K.R.S. Iyangar writes, “A renaissance of Indian literature and culture was the result and creative Indian writing in English was but one of the many forms that this renaissance took”.3 Early Indian English writers were imitative of English writers. As Indian writing in English grew into maturity, they abandoned the imitative English vein and cultivated their own mode of writing. They began to suffuse their writing with Indianness and even nativized English in order to make it an apt and vehement instrument for the expression of Indian thought and milieu. All these things form the subject matter of a history of Indian English literature.

History of Indian English literature is invariably related with the history of India. Thus, the spectrum of literature emerges on the cloud of historical horizon. History traces the emotion and feelings of perspective Nation.

Every writer belongs to his race and age and the spirit of his age and race finds expression through him. Commenting on the close relation between the literary history of England and the history of England W. H. Hudson said, “Ordinary English history is our nation’s biography; its literature is autobiography; in the one we read the story of its actions and practical achievements; in the other the story of its intellectual and moral development.”4 W.H.Hudson’s comment is applicable in totality to the history of Indian English literature.

Indian English literature began as an interesting by – product of an eventful encounter in the late eighteenth century between a vigorous and
enterprising Britain and a stagnant and chaotic India. As the result of this encounter as F.W. Bain puts it, ‘India, a withered trunk...suddenly shot out with foreign foliage’

In this connection, the revolt of 1857 is very important to know. It changed the attitude of Indian people. With the end of the great revolt and the proclamation of peace on 8 July 1858 came the end of the East India Company rule also, though the Company itself lingered on for a few years more, until its formal dissolution on 1 January 1874. The Queen’s proclamation of 1 November 1858 heralded the birth of a new age.

If the British attitude to the Indian thus underwent a radical transformation, the Indian too was changing, and changing very fast.

This spirit soon began to express itself through movements of religious, social and political reform. Raja Ram Mohan Roy founded the Brahma Samaj in 1828. After his death, Dwariknath Tagore strengthened the movement. A similar movement was Arya Samaj, established in 1857 by Swami Dayanand Saraswati (1824-83). This was an attempt to revive Hinduism in the pristine purity of the Vedic age. While all these movements aiming at religious reform saint and mystic now showed how the ancient Hindu tradition, far from being fossilized, was still vigorous enough to produce new living manifestations. The disciple of Swami Ramkrishna, Swami Vivekanand formed a holy brotherhood, which finally took shape as the well-known Ramkrishna Mission. The general climate of resurgence in the country did not fail to affect the Muslim community also. Syed Ahmed Khan (1817-98) became to the Muslims what Raja Rammohan Roy was to the Hindus earlier.5

The new reformist zeal was inevitably accompanied by a political awakening as well. B. G. Tilak and Sri Aurobindo led to the eclipse of the moderates and the Congress increasingly became a more militant body. The increasing self-confidence generated by the re-discovery of the Indian identity
received a further boost with Japan’s epoch – making victory over Russia in 1905, which pricked the bubble of Western superiority. The revolutionary movements in China and Turkey in the first decade of the twentieth century and the Persian liberal movement' all suggested that the path of progress consisted in using Western techniques and ideas to regenerate ancient societies and then to use western weapons against western supremacy.  

This conviction was strengthened by the impact of World War I and its aftermath. Percival Spear points out: "As Europe was seen to be no longer invincible, Britain was realized to be less powerful in the European system than had previously been thought. This new evaluation of Britain and the West encouraged the organizers of anti-government movements." Prof. M.K.Naik maintains: "Thus, during this period from 1857 to 1920, the Indian ethos gradually underwent a sea-change from the shock of defeat and frustration and the trauma of inferiority feeling to a new-found, self-awareness and self-confidence. It is against this background that the work of the prominent writers of this period must be viewed; and it now becomes clear why the different psittacism of Gashi prasad Ghose should now make room for the confident authenticity of Toru Dutt, Sri Aurobindo and Rabindranath Tagore; and also why, while we have only a solitary Rammohan Roy- a genius well ahead of his times – before 1857, the next sixty years produced a Ranade and a Gokhale, a Tilak and a Vivekananda.  

It is obvious; the political and social circumstances have deeply influenced the creative genius of mankind. The different types of expression are the evident of it. Prof. M. K. Naik observes, "Indian English literature really came of age after 1857, when India’s re-discovery of her identity became a vigorous, all absorbing quest and when she had learnt enough from the West to progress from imitation and assimilation to creation."
As it has been mentioned before about the identification of Indian authors. After 1920, we see the great change in the climate of creative genius. The wind of change blowing steadily across the Indian sub-continent during more than a half century after the Great Revolt of 1857 had left tell-tale marks on the political and social geography of the country. The end of the First World War—a watershed in European history—proved to be an equally significant period in Indian life, when the Gandhian whirlwind began to sweep over the length and the breath of the land, upsetting all established political strategies and ushering in refreshingly new ideas and methods which shook Indian life in several spheres to the core.\textsuperscript{10}

The political tempo took momentum after 1914. It was the period when B.G. Tilak released from prison, rejoined the Congress and founded \textit{The Home Rule League} in 1916. Meanwhile, Ghandhi returned to India from South Africa. The weapon of non-violence gave great success to Gandhi in South Africa. He tested successfully his new weapon of non-violence in the Champaran campaign against the exploitation of the tenants of the Indigo–planters in 1917. By this time Gandhi’s leadership had already assumed an all-India character; and it was almost symbolic of the fact that an age had ended and another begun, when on the day B.G. Tilak died in Bombay (i.e., 1 August, 1920) Ghandhi launched the first country-wide “Non-Co–operation Movement”. This movement converted nationalism. It was a middle class movement.\textsuperscript{11} Ten years later, Gandhi launched \textit{The Civil Disobedience Movement} in 1930, which differed substantially from the earlier Non–Co–operation movement, though the goal remained the same. The first was passively, the second was actively, revolutionary. The first hoped to bring government to a standstill by withdrawing from the administration; the second sought to paralyse the government by mass performance of specific illegal acts.\textsuperscript{12} Among these acts,
the one that captured the imagination of the people most was the illegal making of salt. The Journey of this campaign electrified the entire civilized world.

Another ten years later came the third and last Satyagaraha campaign of 1940 which, after the historic ‘Quit India’ resolution of 1 August, 1942 while Gandhi and his lieutenants languished in jail. Soon after the end of the World War II, the political and economic imperatives of the day compelled Britain to concede independence to India on 15 August 1947.

In the words of Prof. M.K. Naik: “The entire period near of three decades of the Gandhian age was one of far-reaching changes not only in the political scene but in practically all areas of Indian life also. In the political sphere, while great mass-awakening generated an all-pervading national consciousness which vacillated the assumption of a distinctive force was the continuing growth of Muslim separatism culminating in the creation of Pakistan.”

In the social sphere, the Gandhian movement led, among other things, to an unprecedented awakening among women, who responded whole-heartedly to Gandhi’s call. This was unique in the entire history of India, the spectacle of hundreds of women taking part in political mass movement, picketing of liquor shops, marching in demonstrations, courting jails, facing lathi charges and bullets.

They faced perils and privations with a happy light in their eyes and a spring in their limbs. Almost overnight their narrow domestic walls had given away to open a new wide world in which they had a high place.

The vital exponent of this period was Youth Movement. Gandhian upsurge stirred the entire social structure of the country. The congress under Gandhi made the uplift of the untouchables an important part of its programme. "The All India Harijan Sewak Sang” was founded by Gandhi in 1923. In the
leadership of B. R. Ambedkar the scheduled castes found a doughty champion form among their own ranks.

In the economic sphere, the period of the First World War saw a rapid development of Indian industries, and soon, after the Russian revolution, Marxist ideas reached India. The industrialization played almost a revolutionary role in the life of the Indian people.

The next phase of literary background is the attainment of Independence on 15 August 1947. It began a new era of challenges and changes in Indian life. During the first twenty-five years of its independence, the nation underwent experiences, which would have all but shattered a country with less inner strength and latent resilience. In this period India was unable to register not a little progress in many areas of national life.

In the political sphere, the first traumatic experience at the birth of the new nation was that of Partition. The lack of adequate preparation and safeguards when the country was hastily partitioned into India and Pakistan led to a communal carnage of unprecedented proportions, resulting in 6,00,000 deaths and 8.5 million refugees.

The political map of the country was further re-drawn with the creation of linguistic states in 1956. Not less than three brief but eventful wars were fought during this period: the encounter with China in 1962 and the wars with Pakistan in 1965 and 1971, the latter resulting in the dismemberment of Pakistan and the creation of Bangla Desh.

In the economic sphere, the most significant developments were the implementation of a number of Five Year Plans; the inception of large industrial projects in the public sector.

The sweeping changes in the political and economic spheres were matched by virtual transformation in the social scene. Traditional social
inequalities were sought to be removed by progressive measures such as the Untouchability Offences Act of 1955 and numerous schemes for the uplift of the Scheduled and Backward Castes and Tribes. The Hindi Code Bill, which superseded revolutionary measure, which sought to improve the position of women. In education, there were notable quantitative gains at all levels, the percentage of literacy rising by 75% between 1951 and 1971, though continuously falling standards and growing student indiscipline proved to be a chronic malaise, worsened by the lack of a purposive educational policy.16

After the brief introduction of social and political development, we have to examine the manifestation of Indo-Anglian Poetry. Indian English literature divided into following period:

I. Indian Renaissance 1820-1900.
II. Towards the Dawn 1901-1947.
III. Independence and After 1947-to present day.17

It is the division of Anglo – Indian Poetry M. K. Naik also divides it as :

I. Early Poetry.
IV The Ashoka Pillar: Independence and After.

It is the worth noting that Indo-Anglian Poetry or Indian English Poetry finds its crucial developments after post-Independence. It is in poetry that the post-Independence period witnessed the most crucial developments. In the fifties arose a school of poets who tried to turn their backs on the romantic tradition and write a verse more in tune with the age, its general temper and its literary ethos. They tried, with varying degrees of success, to naturalize in the Indian soil the modernistic elements derived from the poetic revolution affected
by T.S. Eliot and others in the twentieth century British and American poetry. The Indian English romantic tradition is not however completely extinct and in fact, paradoxically enough, its finest product was to appear immediately after Independence: Sri Aurobindo’s *Savitri* was published in its final form in 1950-51, apart from his *Last Poems* (1952), *More Poems* (1953) and the epic *Ilion* (1957), all of which appeared posthumously during this period.

The school of Sri Aurobindo is also seen to be active as in the earlier period, rather pantingly trying to follow in the giant footsteps of the master. The chief poets of the school include Dilip Kumar Roy (*Eyes of Light*, 1948), Themis (*Poems*, 1952), Romen (*The Golden Apocalypse*, 1953), Prithivi Singh Nahar (*The Winds of Silence* 1954), Prithvindra N. Mukherjee (*A Rose Bud’s Song*, 1959).

By the fifties, the ‘new poetry’ had already made its appearance. In 1958, P. Lal and his associates founded the Writers Workshop in Calcutta, which soon became an effective forum for modernist poetry. The first modernist anthology was *Modern Indo–Anglian Poetry* (1958) edited by P. Lal and K. Raghavendra Rao. In a somewhat brash Introduction the editors condemned ‘greasy, weak – spined and purple-adjectived “spiritual poetry” and ‘the blurred and rubbery sentiments of...Sri Aurobindo’ and declared that ‘the phase of Indo–Anglian romanticism ended with Sarojini Naidu’. They affirmed their faith in ‘a vital language' which 'must not be a total travesty of the current pattern of speech'.

The first of the ‘new’ poets to publish a collection was Nissim Ezekiel (1924–), easily one of the most notable post-Independence Indian English writers of verse. His *A Time to Change* appeared in 1952, to be followed by *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965) and *Hymns in Darkness* (1976).

The most outstanding poet of the sixties is easily A. K. Ramanujan (1929–) another exile who, unlike Jussawalla, has not chosen to return, and continues

R. Parthasarathy (1934-) is remarkable poet of the age. He is a fellow of A. K. Ramanujan in spirit. He is poet of Tamil mind. His *Rough Passage* published in (1977). *Rough Passage* is a poem in three parts dealing with the theme of identify exposed to two cultures. These different kinds of poets of the age whose multidimensional attitude and art are worth noting.

The nineteen seventies witnessed the arrival of K. N. Daruwalla, Shiv K. Kumar, Jayanta Mahapatra and Arun Kolatkar. Keki N. Daruwalla (1937-), one of the most substantial of modern Indian English poets, has so far published *Under Orion* (1970), *Apparition in April* (1971) and *Crossing of Rivers* (1976).

The poetry before Independence was the beginning stage of Indo – Anglian poetry. But one should know the importance of nineteenth century poetry as a background of original poetry i.e. the Indianness.

Indian English poetry of the nineteenth century showed signs of originality in both the themes and treatments. K. R. S. Iyengar rightly points out that the roots of Indian English poetry are- “the same roots that sustain Assamese, Bengali, Tamil, or Telgu literature, and are sustained by the rivers of India, and the circumambient atmosphere with its air waves and way-ward impulses”. He adds that early poets “were imitative derivative- they imitated the forms and rhythms of English poetry, and they derived their themes from Indian history, myths and legends- but they also tried to forge something distinctive and new. Earlier poets like Sri Aurobindo and Rabindranath Tagore consolidated the reputation of Indo – Anglian poetry.
In this connection it is notable that the above mentioned features are the part of social and political background. Hence, to explore sensibility needs the systematic growth and development of Indo-Anglian poetry. We try to put the systematic growth and development of Indo–Anglian poetry next pages. Here the characters of developments with arts are given orderly.

Indo–Anglian Poetry is now nearly a hundred and fifty years old. British Indian Poetry – i.e., poetry written by the British serving in India and on Indian themes–started on its career during the eighties of the 18th century and is active up–to–date. The history of Indo – Anglian poetry began with Derozio, who was half-Indian, half Portuguese. As a teacher of English in the Hindu College, Calcutta from 1826 onwards, he inspired a number of young Indians with a love of English language and English literature. The first quarter of the 19th century was the period of incubation for Indo – Anglian poetry and Derozio was the moving spirit then. He died prematurely in 1831. The publication of Indo – Anglian poems by Indian poets like Kashiprasad Ghose, Gooroo Churn Dutt, Michael Madhusudan Dutt and Shoshee Chunder Dutt assumed prominence during the second quarter of the century. The famous Minute of Macaulay on Indian education further helped to promote these 'hours of Idleness' in the field of Indo – Anglian poetr

Poets who came later, during the third quarter of the 19th century caught the deeper tone and accents of Romanticism. Govind Dutt, the father of Toru Dutt, was the first to introduce the introspective vein in poems like Romance and Wordworth.20

The process of assimilating Romanticism in all its aspects continued well on into the century and even later. P.B. Shelley, for example, found his earliest
and best disciple in R.N. Tagore, during the last quarter of the 19th century. At the same time, the impact of Victorian poetry was being felt on the Indo–Anglian scene. The Dutt Family Album was published in 1870. Ram Sharma published his Willow Drops in 1873-74. His was a long literary career. His best works belongs to the early part of the twentieth century. The longer poetical romance continued to be cultivated. But there were also ballads in the manner of Macaulay on historical themes. This became the favourite word, later, with Toru Dutt and R. C. Dutt. It is remarkable that a Victorian trait, appealed to the imagination of these poets.

V. K. Gokak's observation touches the ambit of Indian English Literature. It gives the idea and development of Indian English Literature. He compares it with that of English Literature and makes it comprehensive for example; P.B. Shelley and R. N. Tagore have been compared in love and mysticism.

Genuine lyric poetry and lyrical narrative poetry, both of the Romantic and Victorian type, came fully into their own in the last quarter of the 19th century with the generation of Toru Dutt. A Sheaf Gleaned in French Field, by Aru and Toru Dutt, was published in 1875. Toru Dutt’s Ancient Ballads came out in 1882. R. C. Dutt’s Lays of Ancient India and his renderings of the Ramayana and the Mahabharata were published in 1894 and 1898-99. Manmohan Ghoss’s Love Songs and Elegies was published in 1898, and Sri Aurobindo’s Songs to Myrtilla in 1895.

Sarojini Naidu’s The Golden Threshold was published in 1905. But she had returned to India from England in 1898 and was busy writing towards the closing years of the century. Rabindranath Tagore and Swami Vivekananda were also active during this period. Other poets active during this period were Malabari, J. M. Tagore, A. M. Kunte, Brajendranath Seal and D. L. Roy. While the other poets of this quarter continued the Romantic or Victorian manner of Gray and Goldsmith, even the satirical tradition Dryden and Pope, Manmohan
Ghose, Sri Aurobindo and Sarojini Naidu reveal the influence of 'Decadent' trend in their early poems.

The first quarter of the 20th century produced a number of poets who continued to write in the Romantic and Vitorian manner of the Indo–Anglian poets Meherjee, A. F. Khabardar, N. V. Thadani, Nizamat Jung, Harindranath Chattopadhyaya and Anand Acharya exploited India or Oriental thought and legend and wrote in the typical manner. N. W. Pai produced a romance in blank verse, *The Angeal of Misfortune* in 1905. Anand Acharya followed the manner of Tagore in his prose – poems. Besides these poets there were other Indo–Anglian poets Georgianism. These poets are: Robi Dutt, Joseph Furtado, J. Vakil, G. K. Chettur, S. K. Chettur, Kabraji etc. In their poetry we find a Georgian love of colloquial idiom and of a simple and forthright handling of poetical themes.

The second quarter of the 20th century may be said to yield a richer harvest. V. N. Bhushan, S.R. Dongerkery, T.P.Kailasam, M. Krishnamurti and A. Menezes continue the humanistic trend. Nolini Kanta Gupta, Dilip Kumar Roy, E.L. Vaswani, J. Krishnamurthi, Nirodbaran, K. D. Sethna, Nishikanto and Themis carry forward the tradition of mystical poetry.

A third group, consisting of poets like Manjeri Iswaran and P. R. Kaikini, who used to write in the Romantic tradition, have now changed over to modernistic techniques and others like Nilima Devi, B. Rajan, R. R. Shreshta and B. Dhingra, who show a love of compact expression and new techniques from the very beginning, reveal new developments in this field.

The ‘progressive’ manner of the thirties is seen in some of the poems Saklatvala, Appal Swamy and Humayun Kabir. Nirodbaran has produced a few surrealist lyrics.
The third quarter of the 20th century has seen the further strengthening of modernist as well as neo-symbolist trends. Poets like B. B. Paymaster and Adi K. Sett continue to write in the well-established Indo–Anglian tradition. But the Calcutta Writers Workshop has published the work of P. Lal, Kamala Das, V.D. Trivedi, Mary Erulkar, A. K. Ramanujan and others which reveal significant developments on modernist lines in Indo–Anglian poetry. Nissim Ezekiel and S. Mokashi Punekar also belong here. The trend towards neo-symbolism is seen in the work of poets like Nahar, Themis and Prithvindra.

In the light of above-mentioned development of foresaid poetry, we are curious to examine the seminal importance of Indo–Anglian poetry. Stephen Spender thinks differently about Indo–Anglian poetry. He remarks ‘revolution’ without a ‘transformation’. He maintains, it starts as romantic poetry simply because it was born under Romantic influences. It becomes Victorian because English Romantic Poetry became Victorian. It decided to go through a period of ‘Decadence’ because the nineties were a period of ‘Decadence’ in English poetry. After Decadence came Georgianism and Indo–Anglian poetry, loyal as always, suddenly became Georgian. When English poetry went modernist, Indo–Anglian poetry had no alternative but to do the same.

But to hold such a view amounts to a gross misunderstanding of the literary situation. It is true that all movements that affected the character of English poetry from time to time were also registered in Indo–Anglian poetry some years later, after they had made their impact on English poetry. It would only be natural to expect this especially when one is dealing with poetry written in a second language. In fact, a similar impact of English literary movements is noticeable on the early literary history of America, Canada and Australia though English is the first language in these countries or becomes one after the first generation of immigrants settles down.
With India, moreover, there was the additional fact of tremendous significance—the meeting of East and West. The advent of the English language in India took place at a time when India was still in semi-feudal state of social development. English came to India as representative of bourgeois culture, art and democracy. It introduced modern literary forms to the Indian people. This impact brought about a veritable renaissance in India and her men of letters were busy assimilating the new consciousness and the new literary forms for nearly a century. This was also why the English literary movements made their impact on Indo–Anglian writing from time to time.

Compared with the impact of English on the literatures in the modern Indian languages, it would appear as though Indo–Anglian writing was more imitative than necessary in its early stages. But this excess in emulation seems to have stemmed from the fact that English was, after all, a second language to Indo–Anglian writers. They had to go by the best models that they could lay their hands on in that language. Modern Indian poetry was born in the very genre in which Indo–Anglian poetry was born, for Michael Madhusudan Dutt, who wrote *The Captive Ladie* a poetical romance in the manner of Scott and Byron, also wrote *Meghnad Badh*, an epic narrative in Bengali blank verse. A great revolution had been accomplished in this translation from the comparatively mechanical octosyllabics of *The Captive Ladie* to the vibrant blank verse of *Meghnad Badh*. A great stride had been taken from barren imitation to authentic and inspiring writing.

But this does not mean that Indo–Anglian poetry never got out of its swaddling clothes. It is no mere satellite moving around the sun of English poetry.21

No, doubt, it took over the idea of a poetical romance or legendary or historical material. But what the poets did was to explore Indian or oriental themes. Kashiprasad’s *Shair* is a wooden figure; a doll moved this way and that.
Nothing happens to him till he throws himself down a cliff and nothing can happen to him after that. But Derozio’s *Fakeer* deals with practice of *suttee*. *The Captive Ladie* takes up the story of Samyukta and Prithviraj. Osmyn narrates an Arabic tale and Pai’s *The Angel of Misfortune* deals with the story of King Vikram and his persecution by Shani, the angel of misfortune. The Romantic feeling for Nature in its Indian setting is seen in a Hindu Student’s *Early Buds* (1867-74) and in J. M. Tagore’s *An Indian Wreath* in his *Flights of Fancy* (1881). The championing of the Indian widow starts with Derozio and Kashiprasad. Derozio also sets the love for a tone of India and the Album poets and their successors take up lamentation over her fallen state and this theme in a number of poems and sonnets.

In this connection K.R.S.Iyengar’s view about Derozio and Kashiprasad deserves mentioning: “Apart from his shorter lyrics and sonnets which one often sensuous and finely articulate, his most ambitious work was The Fakir of Junghura, describing the Brahmin widow Nuleeni and Strange vicissitudes of her star – crossed life” 22

Kashiprasad Ghose’s *The Shair and Other Poems* (1830) must find a place in literary history for much the same reason that Garboduc or Ferrex and Porrex find a place in the history of English drama.

It is curious to note that even in beginning of Indo–Anglian poetry we find Indian spirit in the works of Indo–Anglian poets.

When the forms of the song, the lyric, the sonnet, the elegy and the ode were assimilated along with those of ballad and romance, it was possible for poets to unburden their most intimate joys and sorrows in verse. This glory was reserved for Toru Dutt and for the last quarter of the 19th century. Indianness of theme, utter authenticity and consummate self-revelation reach their high water mark of excellence in Toru Dutt’s *The Casurina Tree*. Swami Vivekanand introduced metaphysical longing and depth into Indo–Anglian poetry in poems
like. *The Cup and Kali*. Tagore and Sri Aurobindo, who belonged to this generation, represent the topmost achievement in Indian poetry, the one in Bengali and the other in Indo–Anglian.

By the time that *Gitanjali* was awarded the Nobel Prize (1913), the ‘character’ of the Indo–Anglian poet had been fully evolved. Sri Aurobindo and Tagore and to a certain extent, Toru Dutt and Sarojini Naidu helped to build the image of the Indo–Anglian poet. Christian, Hindu or Muslim; the Indo–Anglian had a love of India, his motherland. He believed in spirituality as the dominant note of Indian life, whether he gave only occasional expression to it like Sarojini Naidu or was steeped in it like Sri Aurobindo. He yearned for the liberation of India and believed that India had a glorious future waiting for her. He drew upon Indian myth, legend and history liberally for his plays, narrative poems or lyrics. He believed that on integral philosophy, a philosophy based upon the finest perceptions of East and West, would be philosophy of the modern world.

A second image of the Indo–Anglian poet was also projected during the last quarter of the 19th century. It was the image of Indo–Anglian humanism, religion or spirituality being kept in the background.

Humanism was at times accompanied by laughter at crudeness and superstition. The Indo – Anglian poet who was converted to Christianity sometimes adopted this attitude. Shoshi Chunder Dutt reveals it in his *A Vision of Sumeru* (1878). A few poets have written in this tradition and it gains in volume only in our own times. But fearless thinking and social criticism are a motive in all Indian writing and they are a direct legacy of the Indian Renaissance.

The circumstances have also pushed up the Indo – Anglian poetry up to the mark. In this context, political movement is noteworthy.
There were major political changes in the Indian scene during the first decade of the 20th century. The Indian National Congress had already been founded and it was promoting a growing political awareness among the Indian people. The partition of Bengal resulted in a nation–wide upsurge and in the launching of the Swadeshi movement by Sri Aurobindo. A wave of terrorism was sweeping over the country.

Indians extended unreserved support to the Allies in their war against Germany. But they were disillusioned because the British Government was in no mood to concede political freedom to India. It was at this moment that Mahatma Gandhi appeared on the scene and further developed the movement begun by B. G. Tilak, Sri Aurobindo and other leaders. The year 1921 saw the declaration of what might virtually be called a non–violent war on the British Government in India. Titanic energies had been let loose and the modern Indian languages seemed to be the tongues destined to express them.

But the Indo–Anglian medium was also a ready instrument and it continued to be exploited by a number of gifted men and women. We have to remember that, by this time, the poetic talent in each language was getting diverted to the regional medium of expression. The Renaissance had even reached Kashmir, the remotest of Indian provinces, via the Punjab, by 1920. Province after province had woke up from the early years of 19th century or onwards and been busy with producing a new literature. Nevertheless, there were in each province, a few who found it congenial to cultivate the Indo–Anglian medium. They had been denied, through their public school education, the possibility of expression in the mother tongue and had acquired on that account, an unusual facility in English. On the other hand, they had spent their most impressionable years in Great Britain or in the United States and found, like Manmohan Ghose and Sri Aurobindo, English coming naturally to them. They had at least read and cultivated English with loving care though they had
received their education in rural and district schools. Most of these writers realized that they could reach all India, and even a world audience, through English.

The diversion of energy did not mean any diminution of poetical output in the Indo – Anglian field. Vast slumbering energies had been aroused by the spread of education and the publication of Indo – Anglian poetry was as popular as ever, if not more. English was pressed into service against British rulers in a number of poetical and political satires. Patriotism became a passion with the Indo–Anglian too. He went through the same fire of baptism as his brethren.

Indo–Anglian poetry, like the rest of modern Indian poetry, is Indian first and everything else afterwards. It has voiced the aspirations, the joys and sorrows of the Indian people.23

It has been sensitive to the changes in the national climate and striven increasingly to express the soul of India, the personality which distinguishes her from other nations.

Indo–Anglian poetry may divide into two groups of poets. Perspective poets may be divided as below:

*Neo–symbolists and Neo–modernist. These two groups of writers employ modernist poetic techniques for conveying their own vision of life. The outlook of the neo modernists is coloured by humanism and irony. That of the neo-symbolists is imbued with mysticism and sublimity. Needless to say, the poets who have felt the impact of Sri Ramkrishna, Sri Aurobindo, Sri Ramana Maharshi, Theosophy or Vedanta write neo-symbolist poetry. The two groups occasionally seem to come together in the realms of Beauty. This also seems to be the situation today in modern Indian literature generally. The neo-symbolists of Indo–Anglian poetry differ from that a British Poetry. The neo-symbolist in India is more*
active because they have living heritage which feeds their cultural sensibility.

It is curious to know, the English poetry was only source to stimulate the Indo – Anglian. In the course of time Indo – Anglian poetry developed its sensibility and followed the social and political impact of the time in its cultural fervour.

V. K. Gokak rightly remarks; “The impact of English poetry was needed to stimulate the Indian poetic mind which had fallen into a groove or had been at replied for some centuries.”

Indo–Anglian and Indian poetry were transformed by the English impact. M. Madhusudan Dutt represents both these phases in his own poetic career.

The English impact continued to be effective for a hundred years and more because British English was the main channel, through which the Western influence reached India. But with the dawn of Independence, other horizons have opened up. India has established cultural contacts with other Commonwealth countries like Canada and Australia. The American impact has increased considerably and American literature is being studied as an integral part of the course in English language and literature in most of our universities.

One may observes the effect of this impact on Indian English and Indian creative writing. Our embassies have established intimate cultural relations with Russia, West Germany, France and other European and Asian countries. These developments are bound to leave their own impress on Indian creative writing. A give and take of this kind is the sign of a living literature. The Indian and the Indo–Anglian writer have subtly begun to feel this change and are responding to it.

In this regard, V.K. Gokak observes; “English is bound to continue as a second language in our schools and universities, and many of our writers, who
wish to write originally in a foreign language, will continue to write in English. But the linguistic talent in the country is bound to be diverted in some measure at least, into channels other than English—Russian, French, Spanish or Chinese, for example.”

It is a curious fact to note that all these mentioned languages will be cultivated for translating creative and other languages than for direct creative self-expression.

But English will, no doubt; continue to be the most popular foreign medium for translation as well as creative writing. The reasons are not far to seek. English is the leading world-language today. The fact that the study of English on an all – India scale has a history going back to a century and half will give it a place nearer than any other foreign language.

There is another intimate tie between English and the Indian writer. This may be true of other foreign language too. But it has a special significance for English, because it has been inextricably bound up with recent Indian literary history. Indo – Anglian poetry was emancipated in its content from the very beginning and it is increasingly becoming independent in its form and technique since 1947. English is first language in U.K. or U.S.A. in one of its standard forms. In this connection one must know India is consumer country as for as English language is concerned but for a microscopic minority as its mother tongue.

Besides, above views of Indo – Anglian poetry there is great importance of its intrinsic value. Indian English poetry is superb by any standards. It would be a gross injustice to regard it as nothing more than on historical phenomenon meriting the attention only of literary historians.

Apart from the fact that the poetry reflects faithfully the different stages of the Indian Renaissance, it has produced exquisite lyrics and narrative poems,
which can be the delight of the general reader. In the epics and some of the 
lyrics and longer philosophic poems of Sri Aurobindo, it has produced work 
which is distinctively Indian and which is a dynamic contribution to world 
literature. What is the vision of Indo—Anglian poet? We shall be able to 
understand if we examine his creative perceptions with regard to the major 
themes of poetry—Nature, Love, Man and the Hesitage of Man consisting of 
myth, legend, history and the fine arts.

Besides above-mentioned themes one may observes metaphysical 
longing, devotion, mystical contemplation and spiritual illumination. Reflective 
and introspective poetry act as a bridge between these two worlds. Some of the 
most significant poetry that Indo–Anglians have produced deals with the second 
set of themes. But it is the chief glory of the Indian Renaissance that it has 
revolted against the one sidedness of medieval spirituality. Indo – Anglian 
poetry has also several vital things to say about the destiny of man and his 
heritage. The Indo – Anglian poetry of Nature reveals both the unique 
loveliness of the Indian scene and the freshness of vision with which it is 
perceived. Toru Dutt’s *Our Casuarina Tree*, M.S. Iswaran’s *The Neem is a 
Lady*, R. R. Shreshta’s *Coconut-palms, Juhu Beach* and Manmohan Ghose’s 
*Poplar Beech* and *Weeping Willow*; G. K. Chettur’s *Chochee*; Greece C. Dutt’s 
*Kachun Junga* and *The Terai* and G. K. Chettur’s *Mysore*; B. Dhingra’s *Day 
and Night* and *Nilima Devi’s The Lady of the Night*, H. Chattopadhyaya’s *Noon 
and Night* and Nizamat Jung’s *Spirit of Light*; R. Del L-Furtado’s *Buffalos*; 
Tagore’s *Breezy April*, Sarojini’s *Summer Woods*, Leo–Fredrick’s *The Rain 
and the Rainbow* and Sri Aurobindo’s description of the various seasons in 
*Savitri*, Book IV; and Thadani’s *Peace*, G. K. Chettur’s *The Temple Tank*; and 
H. Chattopadhyya’s *Ecstasy* and B. Seal’s *The Quest of the Ages* : all these reveal 
the various sights, sounds and other aspects of Nature that Indo – Anglian poets 
have loved to write about and also the philosophic or mythical attitude with
which they have responded to Nature. The Indo–Anglian poetry of love can be studied with the help of these illustrated poems: lyrics of happiness like Manmohan Ghose’s *The Garden Passion*.

Sarojini’s *If You Call Me* Nizamat Jung’s Prologue, G.K Chattur’s *Beloved* and P Lal’s *Because Her Speech Is Excellent* : lyrics of disenchantment like L.Bantleman's poem on Joan and her buck tooth, Pardip Sen’s *My love* and Kamala Das’s *In love* narrative romance and idylls like M.M.Dutt’s *The Captive Ladies* and T.R.Pillai’s *Tales of Ind* : poems dealing with married life like A.K.Ramanujan’s *Another view of Grace* : poems dealing with broken or fulfilled marriages like E.De L. Furtado’s *The Moment*, Nissim Ezekiel’s *Marriage* and Sarojini Naidu’s, *The Queen's Rival* : and poems of bereavement like Manmohan Ghose’s, *The Lonely Road* and *Can It Be?* and J.Furtodo’s *Long Time Ago*. Some of Sri Aurobindo’s lyrics in *Songs to Myrtilla* have the preciosity of ‘Decadent’ poetry in them. But his grand manner asserts itself in *Love* and *Death* and his *The Book of Love* (the fifth Book of Savitri) combines the freshness and lyric bloom of *Romeo and Juliet* with idealism and Platonism of P.B.Shelly and fuses them with a philosophical and mystical profundity all his own.

The Indo–Anglian poetry of Man has a greater variety. There are lyrics expressing a fervent love of the motherland like Derozio’s *To the Pupils of the Hindu College* and *Harp of My Country*, Shoshee Chunder Dutt’s sonnet on *Land of my fathers*, Hurchunder Dutt’s sonnet *O Yes! I love thee with boundless love*.

Sarojini Naidu’s *Awake*, Ananda Acharya’s *A Tear* Annagi’s Congress Ditties the songs in Bharati’s *The Well of The People* and V.N. Bhushan’s *August 1942* Another group of poems introduces a truly international note as in Ananda Acharya’s *Hail, Norway!* Deb Kumar Das’s, *Voices* is full of the excitement of space exploration. The persons and personalities of Indian scene
and the Indian scene itself are portrayed by Ram Sharma in *The Last Day*, by P. Sheshadri in his sonnet on *Rakshabandhan*, by J. Furtado in his poem on Goa, by Sarojini Naidu in her *Village Song* and P. K. Saha in *Picnic*.

The tone becomes satirical or ironic in Ira De’s *The Hunt*, J. Furtado's, *The old Irani*, Nissim Ezekiel’s *Night of the Scorpion* and *Enterprise*, Karan Singh’s *The Seminar* and Sri Aurobindo’s *A Dream of Surreal Science*. It becomes even better when the poets deal with poverty and social injustice as in P. R. Kaikini’s *This Civilization*, Many Erulkar’s *For A Child In Time of Famine* and *Street Song* and Leela Dharmaraj’s *Slum Silhouette*.

In this connection we cannot leave Sri Aurobindo’s contribution to the poetry of Man is of vital importance. He was a prophet of Life and no mere escapist into a world of Nirvana. He believed in the inevitable transformation of humanity into a race of higher beings and worked for it. The outburst of the Goddess of Pity in *Savitri* VII, It contains more socialist of Joy and Peace in the same canto is also significant. Aswapathy’s penance and vision of the Divine Mother and the boon vouchsafed him by her constitute the central situation in the first part of *Savitri* and the boon contains the divine assurance regarding the fulfillment of the most cherished aspirations of the human race.

Indo – Anglian poets have employed myth and legend. T. P. Kailasam, Sarojini Naidu. Toru Dutt’s poems may be examined in this regard. T. P. Kailasam’s poem on Krishna, Sarojini Naidu’s *Song of Radha and Kanhaya*. Toru Dutt’s ballads on Lakshman, Prahlad, Dhruva are example of it. R. G. Dutt is remarkable poet in this regard. He has written two great epics. We find ethical note in his writing. He treats his themes more in the manner of Tennyson’s *Idylls of the King* than his *Sir Galahad* or *Lady of Shallott*. B. Rajan has some charming vignettes on Damayanti, Dharma and other legendary heroes and heroines.
It is also noteworthy that Western myth and legend have also not been neglected. Shoshee Chunder Dutt has written several poems based on Western myth and legend and M.M. Dutt has a poem on Satan. Sri Aurobindo’s *Ilion* is an epic in quantitative hexameter on an episode in the Tarjan War- the death of Penthisilea at the hands of Achilles. In Sri Aurobindo’s view, the culture of Troy was ancient perishing culture, for it had grown poor in its base and had forgotten the earth. It had to be hurled back to its roots to recover the sap. The Greek heroes who were sent to destroy it became the founders of Europe. They were merciless men and their civilization was ‘perfectly little’ though lucid and tender.

This is the Indianess of Aurobindo that turns the colour of his imagination.

An idea of the Indo – Anglian poetry on Beauty and the fine arts can be formed by reading Govin Chunder Dutt’s poem on Wordsworth, Greece C. Dutt’s poem on ‘an old romaunt’, Sri Aurobindo’s lyrics on Goethe, M.M. Dutt and Bankim and Robi Datta’s sonnets on *Paradise Lost*, Sri Aurobindo’s *Ahana, Mother of Dreams* and *Muso Spiritus*; P. Lal’s *A Song for Beauty* and G. k. Chettur’s *Gumataraya* and Kamala Das’s *The Dance of the Eunuchs*.

In Indo – Anglian poetry, we find the study of Nature, Love, Man, and Human Achievement. Besides this poets have also studied the heart, the cerebral cortex and the world of their imaginations.

Reflective poetry is born on the threshold between these two worlds the external and the internal. If the poet reflects on the world around him and registers his reactions to it in a wistful or thoughtful manner, he writes reflective poetry. When poet turns his face towards the internal world of his memories and dreams and he weighs the significance and insignificance of his own life, he writes introspective poetry. Introspective poetry differs from Reflective poetry.
Thought, substance, passion, vision and power of spiritual illumination are the stuff of it.

Introspective or reflective poetry is, no doubt, akin to metaphysical, or the poetry of the thought-substance of the external or internal world. But they differ from each other in that introspective poetry only implies a philosophy of life whereas metaphysical poetry sets it forth in detail.

A poet is ordinarily a denizen of both these worlds. Nature, Love, Man and the Human Heritage are his four fields of exploration in one direction. In another he is on the way to metaphysical thought, passion, visionary power and spiritual illumination. He writes as a reflective poet when he stands on the threshold of the outer world and as an introspective poet when on the threshold of the inner world. Sarojini Naidu’s *Parda Nashin*, Ananda Acharya’s *The Youthful Prophet*, Armando Menezes *Aspiration*, Deb Kumar Das’s *Travellers*, Govind Chunder Dutt’s *A Farewell to Romance*, Sarojini Naidu’s *To My Fairy Fancies* and *The Bird Sanctuary*, V. N. Bhushan’s *The New Year*, Karan Singh’s *The Adventurer* and Kamala Das’s *An Introduction* are introspective poems.

Indo–Anglian poetry is particularly rich in the poetry of metaphysical reflection. R.N.Tagore’s *The Child*, a poem written originally in English, Swami Vivekananda’s *The Cup*, Sarojini Naidu’s *The Soul’s Prayer*, H. Chattopadhyaya’s *The Earthen Goblet*, J. Krishnamurthy’s *The Immortal Friend*, Nolini Kanta Gupta’s *There Is No Darkness*, Sri Aurobindo’s *Rishi*, *Who* and *Parabrahman* are early metaphysical lyrics.

The best example of metaphysical poetry may be seen in *Savitri* – the debate between *Death* and *Savitri*.

As for the poetry of ecstatic devotion and exultation, we have fascinating examples of it in Swami Vivekananda’s *Kali, the Mother* and Sri Aurobindo’s
Rose of God. There are a number of lyrical passages in Savitri, which are steeped in great and deep emotion. The poetry of spiritual illumination is rare. Swami Vivekananda’s Peace, Nolini Kanta. Gupta’s The Burning Truth, Sri Aurobindo’s Trance of Waiting and Transformation could be named in this connection.

The mystical poetry is also the part of Indo – Anglian Poetry. Nirod baran’s, Resurrection and Primal Source, K. D. Sethna’s Pool of Loneliness and Tree of Time, Nahar’s The Winds of Silence, Nishikanta’s Threefold flower, Themis’s, Renewal and Prithwendra’s, The Eternal Child are fine examples of it. Modern Indian mysticism is besides, mysticism of the positive kind which believes in the unity of spirit and matter and the inter dependence of the individual and the collectivity. A correct understanding and interpretation of this aspect of Indo – Anglian poetry is of great importance. It may help to stimulate in parts of the world a right cultivation of certain parts of the human personality, which have generally lain dormant for centuries.

Indo–Anglian Poetry has its own style. It comprises colloquial and conversational both the styles. In the poetry of Saklatvala we find satirical or ironic vein. But there is the adequate narrative style of R. C. Dutt, the simple and transparent style of Toru Dutt, the 'decadent' style of Manmohan Ghose, the jewelled and sophisticated style of Sarojini Naidu, the picturesque, if uneven, style of H. Chattopadhyaya, the impassioned if somewhat archaic style of Meherjee, the easy style, bordering on the colloquial, of G. K. Chettur, the paradoxical style of T.P. Kailasam and the compact and condensed style of neo–modernists and neo–symbolists.

The recent movement towards a compact style shorn of superfluous ornaments has, on the whole, been healthy. It has elicited more exacting loyalty of words to idea, image and impulse. In its excess of enthusiasm, it eliminated all romantic expression from poetry. A particular mode of expressing romantic
sensibility may have ended with Sarojini Naidu and her generation. But it does not mean the end of romantic expression. Fireflies and din are the post human life thus poet is bound to respond to the din as well as the fireflies. The neo symbolists have evolved their own characteristic idiom for expressing ‘romantic’ sensibility.

A study of Sri Aurobindo’s poetry from this point of view is highly rewarding. Like Browning, he presses into service vocabulary of many diverse kinds. He does not confine himself to ‘poetic’ words like Swinburne and the Decadent poets. For example, there are passages in which he uses mathematical terms, words connected with the printing trade, psycho – analysis and military science.

It would be fascinating to study the evolution of the poetic style of some of the major Indo – Anglians. Here is a study of some aspects of one of them –

Sri Aurobindo: Professor Norman Jeffers has called Sri Aurobindo the greatest Commonwealth poet of the 19th century. This is a handsome tribute. The best work of Sri Aurobindo, however, belongs to the 20th century. In fact, Song of Myrtilla is his only book of poems written and published before 1900 and it is manifestly imitative of the ‘Decadent’ poets of the nineties of the last century. Sri Aurobindo developed many kinds of style before 1950 and the best of them are all illustrated in Savitri. The style in this epic is flexible and varies according to its context and theme. It can be ‘neo-classical’ or ‘romantic’, symbolic or modernistic. There is his narrative or dramatic style employed when he has to present a character or situation, an encounter or a debate. His reflective style is of three kinds- the balanced and antithetical style employed when the matter is familiar to the reader, the paradoxical style where he writes at a more intense level or where the thought is subtly metaphysical, and the learned style where he is out to capture in precise words the contours of a theme which is likely to be difficult or unfamiliar to the reader. Then there is the
expository or analytical style employed while presenting rare perceptions and levels, introducing the structuring and ordering of the intellect into the mystical consciousness.

There is also the lyric style rising to a great height of intensity and passion. Lastly, there is the allusive style. As T. S. Eliot uses literary quotation to enrich his own meaning, Sri Aurobindo uses literary allusions to throw a bridge of understanding before the reader and to communicate to him effectively the thrill and ecstasy which he himself has experienced at a higher level of consciousness.

Sri Aurobindo has mentioned four levels of style or 'seeing speech': the adequate, the dynamically effective or rhetorical poetic manner, the metaphorical or illuminative style, and the more purely intuitive or revelatory utterance. These levels can be detected in many of the kinds of style mentioned above.

Indo–Anglian poets have also made a significant contribution to the development of poetic form in English. Like the other Indo–poets, they assimilated the forms that they found in English poetry – the dramatic lyric, the lyric and the ballad. They mastered blanks verse, the heroic couplet, the octosyllabic couplet and the various stanza forms including the Spenserian stanza and the Ottava Rima. Younger writer like P. R. Kaikini, Nissim Ezekiel, Mary Erulkar, Kamala Das and others move easily in the modern idiom and rhythm.

Indo–Anglians have found both an Indian and a British parentage for epigram. The vogue of the epigram in Indo–Anglian poetry began with the publication of Rabindranath’s Stray Birds in 1917. Ananda Acharya followed the manner in Saki.
Tagore’s Gitanjali, like his *Stray Birds*, popularised another form in Indo–Anglian poetry – the prose poem. A prose – poem is not merely a purple patch of poetic prose. It has its own pattern of repetitive devices, parallelisms and contrasts. Though the prose – poem was purely the produce of an historical accident – the translation of Bengali devotional lyrics into ‘prose–poems’, since Tagore did not apparently think that he could give effective metrical renderings – it has come to stay in Indo–Anglian writing and has been widely cultivated.

J. C. Squire parodied Tagore’s poems and called them ‘blank’ prose. But a number of talented writers have used the form ably and for a poetic substance different from Tagore’s in some ways – Ananda Acharya in *Cakra Sakha* and *Snow Birds*, Puran Singh in a lyric like *The Gardener’s Daughter*, P. R. Kaikini in *Songs of a Wanderer* and Mrs. Budhey in *Chant and Incense* (1959). The form has also been used in *Flames of Passion* (1944) by Subho Tagore, *On the Sand – Dune* (1923) by K. S. Venkataramani and *Music of Life* (1950) by L.S.C. Ramsamuj. The form can, of course, be easily abused by minor writers. Meherjee gave a modified form of it in his ‘Poems in Prose’.

Another innovation may be observed in the Poetry of Sri Aurobindo regarding his theory of quantitative metres and his use of them in lyrics and long poems and in *The Ilion*. These are bold experiments in a field in which many attempts were doomed to fail in the past.26

Professor M. K. Naik observes: “Sri Aurobindo had a constant fascination for the quantitative metre.”27

As for the free creation of quantitative English verse, Sri Aurobindo suggests that stress lengths and intrinsic lengths should be equally accepted in it, for true quantity occurs only incidentally in English whereas stress is a main feature of English rhythm. Sri Aurobindo’s metrical view may be summed up as bellow.28
(1) All stressed syllables are metrically long as are also all long – vowel syllables even without stress.

(2) The English language has many sounds which are doubtful or variable in quantity; these may be sometimes used as short and sometimes as long, with the ear as judge.

(3) Quantity within the syllable itself is not so rigidly fixed in English as in the ancient languages. Often, position or other circumstances may alter the value of a syllable. Here again the ear must be the judge.

(4) The movement of the English language is pliant and flexible and averse to rigidity and monotone. English poetry has a fixed normality of the feet constituting a line and it relieves the fixity by the use of modulations, substituting other feet for the normal ones. This rule of variation, very occasionally admitted in the classical tongues, is natural in English poetry and must be permitted in quantitative meteres also. Otherwise, in poems of some length, their rhythms may become stereotyped in a too rigid sameness and fatigue the ear.

In the light of above illustrations we may observe the metrical sensibility of Sri Aurobindo. Really it is the sensibility of style of Indo – Anglian Poetry.

After the brief introduction of growth and development of Indo – Anglian poetry it would be pertinent to define the term “Sensibility”.

The term was coined in 18th century. M. H. Abrams observes: “When a modern critic talks of poet’s sensibility, the reference is to a characteristic way of responding, in perception thought, and feeling, to experience, when T. S. Eliot claimed that dissociation of sensibility in with the poetry of John Milton and John Dryden, he signified that there occurred at that time a divion between poet’s sensuous intellectual and emotional moods of experience.”
This types of literature was fostered by the moral philosophy that had developed a reaction against seventeenth century stoicism. The novel of sensibility or sentimental novel, of the later part of the eighteenth century similarly emphasized the tearful distress of the virtuous, either at their own sorrows or at those of heir friends; some of them represented in addition sensitivity to beauty or sublimity in natural phenomena which also expressed it in tears.

Jone Austen’s gently satiric treatment of a young woman of sensibility in Sense and Sensibility marks the decline of the fashion; but the exploitation of the literary sensibility survives in latter novelists works (Charles Dicken's old Curiosity Shop).

In this connection J. A. Cuddon’s view is worth-noting. In the nineteenth century the term was more or less replaced by ‘sensitivity’ but the later never established as a literary term. In fact sensibility received renewed and vigorous life in the critical essays of T. S. Eliot, for whom it represented the creative faculty the quality of temperament in a poet.

In this connection we would like to quote Prof. M. K. Naik’s view: These writers of verse may conveniently be considered in two groups – practitioners of religious, mystical, philosophical, reflective verse, including the disciples of Sri Aurobindo, and poets mainly in the Romantic-Victorian tradition, who have a wider range of themes and who occasionally also try, rather half heartedly, to experiment with modernism. The two groups are obviously not mutually exclusive, since the romantic banner flutters equally prominently over the heads of the poets of the first group also. Here the poetry between 1920 to 1947 is taken.

In these lines we may explore the physical ambit of Indo – Anglian poetry of the mentioned period. On the basis of this note, sensibility can not be
examined but attitude and inclination may be underlined. V. K. Gokak suggests pertinently: What is the vision of the Indo – Anglian poet? We shall be able to understand it if we examine his creative perceptions with regard to the major themes of poetry-Nature, Love, Man and the Heritage of Man consisting of myth, legend, history and the fine arts. We have balancing these, another world of themes-metaphysical longing, devotion, mystical contemplation and spiritual illumination.32

In the introduction of “The Golden Treasury Of Indo – Anglian Poetry" V. K. Gokak presents the outline of sensibility of Indo – Anglian Poetry. He observes: The fact that we have two groups of Indo – Anglian poets, the neo-modernist and the neo-symbolists, writing today should by itself clarify how the literary situation in India is somewhat different from that in Great Britain. These two groups of writers employ modernist poetic techniques for conveying their own vision of life. The outlook of the neo-modernists is coloured by humanism and irony. That of the neo – symbolists is imbued with mysticism and sublimity.

Here one may point out the sensibility of Indo – Anglian poetry. Humanism, irony mysticism, sublimity are factors of sensibility. The writer again says : But the neo-symbolists in India are more active because they have a living heritage which feeds their cultural sensibility.33

In the light of above cited examples of themes and specifications the sensibility of Indian English poetry. It may be established the facts.

In the Renaissance of Indo – Anglian poetry we find the following components of sensibility.

As we see in the Western poetry of Renaissance it takes inspiration from Greek culture likewise Indo – Anglian poetry takes inspiration from Vedas, Upnishad’s Ramayan, and Mahabharat etc. In Indo-Anglian poetry, spirit of
poetry carries mysticism. There is fervour of Indian culture in other words, there is flow of Indianness. Themes have been taken from Indian Classics. It is also notable that there is a description of Nature. We see the quality of lyricism in the poetry of these poets. Its most striking point is the poetry of the period to devote the soul to patriotism. This point may be especially marked in Sri Aurobindo’s poetry.

It is also noticeable that all these components are not found equally in the poetry of all the poets of the period. As far as living sensibility is concerned these poets have not touched the tangent of the running period. But it is a mark of glory that these poets have emplied their style from the perspective language of the province. Indian English poetry of nineteenth century showed sings of originality both in themes and treatment. This point is certified by K. R. S. Iyangar: 'the same roots that sustain Assamese, Bengali, Tamil or Telgu literature and are sustained by the rivers of India, and the circumambient atmosphere with its air waves and wayward impulses'.

Henry Louis Vivian Derozio, Michael Madhusudan Dutt, Shoshee Chunder Dutt, Ram Sharma, R. C. Dutt and B. M. Malabari are the pioneers of Indian English poetry in nineteenth century. But most outstanding poets are Rabindranath Tagore, Sri Aurobindo and Sarojini Naidu. Here it is notable that the sensibility of different period minutely differs from one another. As we know new social awakening markes the emerging factors.

The sensibility of the poetry of these poets may be recognized as the sensibility of the period. It is also notable that the best poems of these poets find expression after Independence. But they begin their career in the Renaissance.

INDIANNNESS:-

Indianness is the soul of Indo-Anglian poetry. It comprises culture, arts and contemporary impact of social environment. The most remarkable
characteristics of sensibility of Indo – Anglian Poetry is Indianness. Indianness comprises the themes from Indian classics. It comprises Ancient Legends and Ballads of Hindustan. These characteristics may be observed in the poems of followings poets.

It is expressed in her poems on Savitri, Lakshman, and Prahlad etc. She glorifies the ideal of Indian womanhood in Savitri. Savitri’s devotion to satyavan and her ultimate triumph over Yama, the God of Death are beautifully expressed.

Vivekanand’s poetry enunciates the message of Practical Vedanta, The path of action (Karmyoga), which is the central message of the Gita, has been expressed poetically in his poetry.

The sonnets of Henry – Louis Vivian Derozio, The Harp of India and To India – My Native Land, there is a seed of Nationalism and patriotism.

Dr. Satish Kumar throws light on Indianness of Indo–Anglian Poetry the phenomena of Indianness are varied and multitudinous. It comprises religion, mysticism and spirituality, nature, man heritage of man, love myth, legend, history and the fine arts. Later on in Gandhian age it develops nationalism and patriotism deeply. R. N.Tagore’s Gitanjali, Sri Aurobindo’s Savitri and numerous lyrics and Yogananda's prose poems in The Whisper from Eternity have a mystical and spiritual appeal and are imbued with the spirit of humanism and patriotism.34

In the above mentioned matter Dr. Satish Kumar profounds wide range of Indianness. Here Indian culture is eminent factor of Indo–Anglian poetry. We have to see it mostly in the poems of R. N. Tagore, Sri Aurobindo and Sarojini Naidu. They are the poets of Indian Renaissance and modern time as well R. N. Tagore is not only a poet of India or Asia, he is a world poet. R. N. Tagore’s vast poetic out put is characterized by variety of themes and originality. No
other Indian English poet either before or after him showed so much freshness and fecundity of imagination in glorifying the common objects of nature, world human life, and in this respect he stands in the front-rank in Indian English romantic poetry. *Gitanjali*, is mainly a collection of lyrics of devotion in the great Indian tradition and its motto is I am here to sing the songs.\(^{35}\)

According to R. N. Tagore enjoyment is the essence of art and poetry. Poetry aims at something beyond joy. It can be best expressed by barrowing a term from the *Upanishadas*, namely *ananda*. It is difficult to define this *ananda*. He borrows the word from the Upnishadas. It is neither pleasure nor joy. It is a state of bliss which flows from the creation of beautific vision, a profound feeling of peace and well being. It is a feeling of “intense exhilaration and overflowing love.” In the light of these words we can experience the character of R. N. Tagore’s Poetry. R. N. Tagore once said: “I am a poet and nothing else.”\(^{36}\)

R. N. Tagore’s poetry has been accorded international recognition but some critics refuse to give a place to Tagore in Indian English poetry because he primarily composed his poems in his native language Bengali and translated them into English. Here we mark the originality of R. N. Tagor’s poetry. Indian culture reflects in his poetry, through theme, imagination and cultural fervor. His poetry is imbued with Indianness Romanticism is the cardinal factor of this poetry.

Sri Aurobindo was philosopher and poet. We see the Vedic and Upnishadic concept in his writing. Aurobindo writes *Savitri* where we see spiritualism with the flow of divine thought. About the *Savitri* Professor Raymond Frank Piper writes: “*Savitri* is perhaps the most powerful artistic work in the world for the expanding man’s mind towards the Absolute.”\(^{37}\)
K. R. S. Iyenger accepts: There are many who see in him the promise of the Superman, the propounder of Integral Yoga, the prophet of the Life Divine.  

Romanticism is imbued with mysticism in the Poetry of Sri Aurobindo. The glory of *Savitri* lies in holy soul of Indian lady.

The impact of Indian tradition sustains the heritage of great Indian saints. It seems the divine world mingles with nature. All the same he reveals Indian soul before the world.

Sarojini Naidu occupies a unique position in Indian English poetry. Her early poetry is reminiscent of English colours and flowers, of nightingales and skylarks and of English scenery, and is imitative of the English poets – Shelly, Keats, Tennyson and the Pre-Raphaelites. Sarojini Naidu began to write about the colourful and variegated life of India. In the introduction of *The Bird of Times* Sir Gosse wrote that it comes from the pen of “an Indian of extreme sensibility, who had mastered not merely the language but the prosody of the West, that we wished to receive was not a rechauffe of Anglo – Saxon sentiment in an Anglo – Saxon setting but some revelation of the heart of India, some sincere penetrating analysis of native passion, of the principles of antique religion as of such mysterious intimations as stirred the soul of the East long before the West had begun to dream that it had soul. In real sense, she has more than a profusion of beautiful things.”

*The Flute – Player of Brindaban* is a jewel of a lyric, comparable only to “To a Buddha Seated on a Lotus.” She is the singer of beauty K. R. S. Iyengar aptly remarks about her sensibility of beauty: “While she usually preferred the calm of mind to the storm, the music of the flute to the tumult of the soul, she has sung of these too-the whirling eddies, the raging fevers-in several of her poems, notably in *The Broken Wing*. She was, above all, sensitive
to beauty, the beauty of living things the beauty of holiness, the beauty of the Buddha’s compassion, the beauty of Brindavan’s Lord.”

As we see the Indianness in the poetry of Renaissance other components of sensibility are Mysticism and Romanticism, Love and depiction of Nature.

**Mysticism and Romanticism:**

As we have given the example of R.N.Tagore, Sri Aurobindo, and Sarojini Naidu. It would be consistent to list above mentioned components in the poetry of these eminent poets.

Rabindranath Tagore was primarily a mystic-romantic poet who, like Wordsworth, added from his imagination a new light to what he saw and heard. Although he reminds us of Blake and Wordsworth as a romanticist, yet his romanticism has typical Indian flavour S. B. Mukherji says; "For the romantic elements in his poetry his true inspiration stemmed not from any of the great Romantics of the West but from the multiform stream of Upnishadic and Vaishnavic thought of his own country. His early poetry is characterised by indeterminate dreams and yearnings, morbidity and sentimental effusions which are the main features of Romantic poetry."

*Gitanjali*, R. N. Tagore’s masterpiece, is a superb blend of mysticism and romanticism. It finds expression in the wishful longing for the infinite in highly lyrical and passionate utterances.

*The market day is over and all work is all done for the busy. Those who come to call me in vain have gone back in anger. I am only waiting for lone to give myself at last into his hands.*

R. N. Tagore’s romanticism is a manifestation of his temperamental mysticism. The mighty world of “eye and ear” delights the poet with mystic hue and he endeavours to search the presence which lies behind the visible objects
of nature and human life. To him God is no remote Absolute He embodies Sat, Chit and Anand and the entire universes are a joyous expression of this play.

Sri Aurobindo: It has been early indicated about the mysticism of Aurobindo. Here we study mysticism in the light of sensibility. The crux of mysticism is revealed in the Gita: “True knowledge consists in this: to see one undivided chargeless life in all lives, to see the one Inseparable in the Separate.” This idea of unity leads to see the belief that all things in the visible world are but forms and manifestations of the one Divine life, and that these phenomena are changeless and temporary, while the soul that informs them is eternal.

K. D. Sethna writes "with anything like a royal freedom these ranges of spiritual and mystical being, hidden from the deepest plunges and highest leap of intuition known to the masters."

Sri Aurobindo had visions of the One Divine who is omnipresent and omniscient:

One is there, Self of Self, Soul of space, Fount of time,

Heart of heart, Mind of minds, He alone sits sublime.

Mysticism reveals in Savitri:

It is curious to note that the spiritual drama unfolded in Savitri is thus really played in theatre of the human soul, for Asuric power can be countered, mastered and transformed only by spiritual power; and so the poem ends with the defeat of a partial and temporary darkness of the soul and Nature.

Mysticism finds expression in the veil of symbolism. K. D. Sethna points out that in his mystical poems Sri Aurobindo: "brings out living symbols from the mystical planes – a concrete contact with the Divine’s presence. Even when realities that are not openly divine are viewed, the style is of a direct knowledge, direct feeling, and direct rhythm from one inner or upper poise. The
The sensibility of mysticism in the poetry of Sri Aurobindo takes inspiration from Indian literature. It has its different fragrance and vitality. It is remarkable to note that Sri Aurobindo is unparallel in his field of mysticism which is imbued with Indian philosophy.

In *Savitri* we find the fervent example of mystical poetry with the finest sweep of imagination Manoj Das observes: “a complete vision of a golden tomorrow” Through images and symbols the poet expresses that the divine splendour of the mystic vision would stream down into human life. *Savitri* is the symbol of transformed humanity that has attained the very heights of cosmic consciousness: Savitri is the incarnation of Dawn and Divine Bless:

\[
\textit{Amid the work of darker Powers she is here,} \\
\textit{To heal the evils and mistake of Space,} \\
\textit{And change the tragedy of the ignorant world.}\]

With the belief interpretation of R. N. Tagore and Sri Aurobindo’s mysticism, it is imperative to throw light on the poetry of Sarojini Naidu.

K.R.S. Iyengar observes: "Like Tagore and Aurobindo, Sarojini Naidu too was more than a poet. She was one of the Mother India’s most gifted children, readily sharing her burden of pain, fiercely articulating her agonies and hopes and gallantly striving to redeem the Mother and redeem the time.

Sarojini Naidu, "a dreamer, born in a dreamless age” and “an ardent versatile and dynamic genius” it unsurpassable for her sweet and melodious songs, which are unsurpassed in the range of Indian English poetry as a magnificent and colorful album of Indian life. It seems her poetry is a mountain
river that flows in the song. Sarojini Naidu’s poetry is “a tapestry of romantic colouring with quivering threads of gold.”

Endowed with keen imagination and sharp poetic sensibility she shed “the light that never was heaven and earth” on the scenes and sights of variegated Indian life. She remained unaffected by the unromantic, dismal and dreary aspects of modern materialistic and industrial life.

Being romantic poet she enters in mystic world. The most notable of her early poems was *To a Buddha Seated on a Lotus*, in which the fever of regret and the fervour of longing fused at last into marble strength and mystic rapture.

*For us the travail and the heat,*

*The broken secrets of our pride,*

*The strenuous lessons of defeat,*

*The flower deferred, the fruit denied;*

*But not the peace, supremely won,*

*Lord Buddha, of thy Lotus-throne.*

In her two songs we observe the sweep of imagination. These songs are entitled respectively *Love and Death* and *Death and life*, and the Lord’s only assurance is -

*Life is a prim’s of My light,*

*And Death the shadow of My face.*

One may imagine about her metaphor that forms the imagery. It is to say that Sarojini Naidu differs from Tagore and Aurobindo in the filed of mysticism. There is rainbow of ‘Romanticism’ where one may witness the high mysticism. The poetess looks this world with the eyes of imagination.
As for as symbolism is concerned she employs it masterly. Her symbols are the picture of her motive.

**Love and love of Nature:**

Among other parts of sensibility ‘Love and Love of Nature’ is worth mentioning. In the dimension of Love we find Tagore’s poetry is rich. He is devotee of God. Tagore’s best songs may be observed in *Gitanjali*. M. K. Naik maintains: the central theme of *Gitanjali*, Tagore’s finest achievement in English verse, is devotion and its motto is, I am here to sing the songs (Poem No XV). These songs, firmly rooted in the ancient, yet reveal a highly personal quest for the Divine, characterised by a great variety of moods and approaches. In his heart, the poet has ‘cut a path where fall Thy feet’. Ravindra Nath Tagore sees God as ‘unbroken perfection’, as the giver of ‘simple great gifts’, ‘infinite gifts', which ‘come to me only on these very small hands of mine'. Ages pass and still thou pourest and still there is room to fill.50

Thus in *Gitanjali* we find love of God in various forms. It is also notable that R. N. Tagore was a celebrated poet of nature. His attitude towards nature is romantic. He passionately loves various objects of and sensuously and picturesquely describes them.

The sight of flowers, trees, honey bees, thorns, clouds, dark night, the songs of birds, the filling of the pither at the fountain, the fading flowers, the sounds and the scents of nature fascinate and intoxicate him with boundless joy. R. N. Tagore like Wordsworth thinks that Nature is alive and is animated by a soul which subsists in all things. Besides these fields of love, he interprets love in all its multiform expressions—the love of mother, of son, of husband, wife, lover, beloved and friend. In a nutshell ‘Love’ flows from his heart, mind and soul in continuous stream assuming all different forms in its windings from the gross to the spiritual, from the known to the unknown, from the finite to the infinite.
Love is a major theme in Sri Aurobindo’s poetry. In his early poems – *Songs to Myrtilla*, *Night By the Sea*, *A thing Seen*, *the Lover’s Complaint*, *Love in Sorrow* and *Since I have Seen Your Face*, love is a “passion, power and pulse”. It is a romantic youth’s love which is suffused with music, memory and romance. The poet remembers his lovely beloved, an object of beauty and delight and separation from her fills the young poet with grief, loneliness and dejection. These lyrics have a sensuous appeal.

*Urvasie* and *Love and Death*, though sensuous and passionate, assume a spiritual significance. To Sri Aurobindo “love is not love if it acquiesces in evil, great and true love is a power, and it can break open the doors of captivity, it can change dross to gold, it can defy death – or it is not love.’ Love is Life. Love is Eternal Light. Love is creation. In Urvasie Pururavus makes a passage to India’s kingdom and attains immortality to be for ever united with Urvasie. Sri Aurobindo describes with great intensity and sublimity, rich evocative power and remarkable resilience, deft and delicate artistry the union of Puru and Urvasie:

*They Like flowers in a gust scattered and blown*

*Fled every way; but he upon that beauty*

*Magical sprang and seized and lifted up,*

*As a storm lifts a lily, and arrow like*

*up toward the snow - bound heights in rising cloud*

*Rushed with the goddess to the trembling East.*

In above mentioned lines we see the description of nature. It is the merit of Sri Aurobindo to deleanate nature in great poems. Love conquers mortality and Love conquers Death. Pure and Priyumvada love each other intensely and passionately.
K. R. S. Iyengar observes: “Lovers have somehow failed, and have, after all, preferred the lesser realization of personal felicity to the greater realization of world redemption and total transformation of our earth-nature.52

Thus we see the description of nature in the context of ‘Love – Poems’. It is worth noting that Sri Aurobindo’s nature depiction is not independent it fail to his love poetry. His nature depiction is filled with symbol and imagery. There is fervours of Indianness in his dealination.

In this connection Sarojini Naidu is worth noting. She is a romantic poet. She is called the 'Nightingle' of India. Her romantic poems are filled with love. She was a beloved and romantic are suffused with love.

K.R.S.Iyengar writes: The Vision of Love that had come so early to her in all its aching magnificence was not to be blotted out; other Visions - the Vision of Faith, the Vision of the Mother, the Vision of Patriotism, the Vision of India the Mother-might come later in their turn at the appropriate time; but, for the time being, Love filled the horizon of her consciousness.53

In the light of a foresaid lines we can firmly say love is the gamists of all her poetry. She exhales her love and that becomes the poetry. Nature is the platform for her poetry. She looks the nature with her curious eyes. A burning example is cited below:

*Sweet is the shade of the coconut glade, and the sent of the mango grove,*

*And sweet are the sands at the full o’ the moon with the sound of the voices we love.*

*But sweeter, O brothers, the kiss of the spray and the dance of the wild foam’s glee:*

*Row, brothers, row to the blue of the verge, where the low sky mates with the sea.*54
Her poetry of nature has many facets of expressions. Nature too attracted Sarojini Naidu and she sang in praise of Henna -

*But, for lily – like fingers and feet,*

*The red, the red of the henna-tree.*\(^5^5\)

With this it is also to say she is master of language and metre. Sri Aurobindo said in 1935 “Her work has a real beauty”.\(^5^6\) She takes inspiration from society and nature gives it depth and immortal beauty.

As we have surveyed the Indian English poetry before ‘Independence’ we commonly see the sensibility in theme and feeling. In this regard it is also notable; we see the great flow of patriotism in the poems of R.N.Tagore, Sri Aurobindo and Sarojin Naidu but are not found in the poetry of early Renaissance poets. Sensibility implies the Indianess. Thus it is Indianess that is common factor of all the poets.

Sensibility may be divided into two facts:

Sensibility of themes and sensibility of art.

Now we examine the sensibility of art of the respective poets of the age.

In the beginning of Renaissance Indian literature was rich and carried traditions, came under the influence of English literature and quickened to new life and energy. Love for language increased. People were bilingual and even trilingual. Raja Ram Mohan Roy, Michail Madhusudan Dutt, R. C. Dutt and Bankim Chandra wrote in Bengali and English. Toru Dutt and her sister wrote in English and French.

K. R. S. Iyengar says Derozio is the first poet of Renaissance. As far as his poetic art is concerned he is narrative poet. He has followed the English poetry but there is Indianess. He was pioneer for his contemporary poets.\(^5^7\) Romesh Chandra Dutt translated *Ramayana* and *Mahabharata* into English.
There is beauty of language in his translation. K. R. S. Iyengar observes: "the easy assurance and self-confidence of Romesh Chunder are admirable qualities: they have given his renderings an almost metallic clarity, an immediate effectiveness." 58

Among the other poets of respective age Manmohan Ghose is eminent whose lyricism is notable. He is a lyric poet par excellence. *Songs of Love and Death* is his monumental contribution to lyric poetry. Manmohan’s early lyrics reveal his sheer joy of singing in response to love and natural beauty. His later lyrics are distinguished by maturity, depth melancholy and meditative note. His lyric poet is noticeable for the flawless perfection of form, spontaneity of expression, sincerity of emotions, depth of thoughts melody and beauty of imagery. 59

Sri Aurobindo observes: He was conscientious artist of word and rhyme almost painfully careful about technique.

Swami Vivekananda is also remarkable poet of the age. He was so much soaked in the philosophy of Vedanta and the *Gita* that he caught not only its spirit but also the subtleties of its style and diction. He ransacked the treasure of nature for apt symbols, images, similes and metaphors. Flash, light, sun, taper etc. are used for the radiant light of knowledge which dispells the darkness of ignorance. 60

In the line of Vivekanand we can not miss the name of Swami Ramtritha. He is a saint poet his poems are composed in simple and graceful language. He is a lyric poet *par excellence*. His melodious lyrics are full of beautiful similes and metaphors "suffused with Vedantic thoughts and feelings."

The artistic sensibility also may be observed in the poetry of Toru Dutt. There is a genuine lyric in the poetry Toru Dutt. V. K. Gokak says: Genuine lyric poetry and lyrical narrative poetry, both of Romantic Victorian type, came
fully into their own in the last quarter of nineteenth century with the generation of Toru Dutt. Her narrative poetry is characterized by simplicity, charm and delicacy. Her nine ballads are a fine example of her narrative skill. Her technique is faultless.

Her poetry is finely knit, vigorous and of a pleasing variety. K. R. S. Iyengar observes: In the organization of the poem as a whole and in the finish of the individual stanzas, in its mastery of phrase and rhythm, in the music of sound and idea, 'Our Casuarina Tree' is superb piece of writing and give us a taste what Toru might have done had not the race of her life been so quickly run.

Mr. H. A. L. Fisher maintains: “This child of the green valley of the Ganges has by sheer force of native genius or earned for herself the right to be enrolled in the great fellowship of English poets”.

After the brief noting of artistic sensibility of some Renaissance Poets’ it is imperative to examine the great poets of the period. Among these poets R. N. Tagore, Sri Aurobindo and Sarojini Naidu are worthnoting.

R. N. Tagore deserves the real epithet Kabi. In India the Sanskrit word Kabi is generally accepted as denoting poet, but the word, correctly interpreted, does not mean a person who, having been endowed with high powers of imagination and expression, is purely and simply a writer in verse; it means a seer, an enlightened and wise person. And Rabindranath was much more than a versifier having high powers of imagination and expression; he was a Kabi in the strictest sense of the term. As for as his artistic sensibility is concerned he prefer the expression of truth. He asserts that the aim of the artist is to bring to light the ultimate reality. Poetry reveals truth but poetic truth not the mass of materials, but their universal relatedness. Man has a fund of emotional energy which is not all occupied with his self-preservation. This surplus seeks its outlet in the creation of art, for man's civilization is built upon his surplus.61
R. N. Tagore gives importance to imagination. He says it plays a cardinal and significant role in exhibiting truth and reality. It seems he agrees with Caleridge. He thinks poetry reveals feelings which can find expression in sublime words. Imagery, symbolism and lyricism are the chief factors of his poetic art. His imagery concretises his emotions and increases the poetic beauty of his lyrics which are already emotionally powerful and touching.

Examples may be examined in *Gitanjali, The Gardener* and *The Crescent Moon* etc. It is also noteworthy that poetic similes and romantic metaphors with suggestive picturesque symbols have beautified his picture. He believes in rhythm.

He is a great metrical artist. He skillfully and successfully experimented in verse forms and the use of prose-poems in *Gitanjali*, his master piece, *The Crescent Moon, The Gardener* etc. In this Tagore expresses his view: *I can say this much that I have written a number of prose poems, the subject matter of which could not be expressed in any other way than in that form.*

Sensibility regarding diction deserves mentioning. R. N. Tagore used words which are easy, simple and highly suggestive. He employed apt and simple vocabulary to communicate deep spiritual feelings. Felicity and melodiousness of expression are the chief characteristics of his poetic style. Words like 'flute', 'lotus', 'cowherd boy', 'earthen lamp', 'vina', 'banyan', 'shrine', 'heart' etc. abound in Tagore’s poetry. Words evoking pictures of orchards and landscapes, birds and animals, seasons and the great elemental powers, like the sun, the moon, the stars, the sky, the cloud, the water, the sea etc. occur again and again in his poems. Tagore employs a highly colourful and picturesque vocabulary to express effectively abstract spiritual concepts and musings.

In R. N. Tagore’s poem the image of children playing on the beach with “empty shells” and “whithered leaves” expands into a comprehensive vision of life.
From artistic points of R. N. Tagore is distinguished from other Indo–Anglian poets. There are lyrics in his poetry that invites to readers and critics. Use of simple words inbued with Indianness fascinates his poetry. His translation of Bengali poems is filled with the fragrance of Indian culture. His imagery with symbols and romantic metaphors presents the panorama of mysticism on earth. His themes of poetry are followed by his style. Ezra Pound imbibed R. N. Tagore’s influence both in respect of theme and imagery.

His sensibility has many facets. He was the poet of beauty, the poet of man, the poet of nature, the poet of grand passion, the poet of grand myths following unique style and lyrics.

After R. N. Tagore we came to Sri Aurobindo. It has been indicated that Aurobindo’s themes of his poetry originate from Vedic and Upnishadic literature. Mysticism flows in his poetry. He has employed symbols and images befitting the mysticism. His poetry is mystery for ordinary reader. His ‘overhead’ poetry can be properly understood and appreciated in close correlation to his poetic art and craftsmanship. In other words his artistic sensibility follows his theme sensibility.

As a poetic craftsman Sri Aurobindo deftly employed various poetic forms lyric, sonnet, epic and narrative form. His early poetry which shows the influence of English romantic poets, especially that Keats, is characterised by imagination, play of fancy, sensuousness, spontaneity, vivid and eloquent diction, for example:

*Not from the mighty sea*

*Love visited me,*

*I found as in a jewelled box*

*Love, rose–red, sleeping with imprisoned locks,*

*And I have ever known him wild*
And merry as a child,

As roses red, as roses sweet,

The west wind in his feet

Tulip girdled, kind and bold,

With heart ease in his curles of gold.\textsuperscript{63}

\textit{[Songs of Myrtilla]}

Seriousness, mysticism and spirituality distinguish his later lyrical poetry. Symbols and images assume mystical and lyrical significance.

\textit{Urvasie} and \textit{Love and Death} are Sri Aurobindo’s matchless narrative poems in Indian English poetry. Sri Aurobindo composed the largest number of sonnets in Indian English poetry. He wrote one hundred three sonnets in which he followed the Shakespearean pattern. His early sonnets express various moods and whims. \textit{To The Cuckoo} and \textit{Rose I Have Loved} are sonnets on nature and \textit{O Face That I Have Loved} Commemorates the young beloved’s radiant beauty which carries a nameless grace.

Most of his sonnets like \textit{The Yogi} on the Whirlpool, \textit{The Kingdom Within}, \textit{The Godhead}, \textit{The Unseen Infinite} etc. are composed on spiritual and mystical themes.

Sri Aurobindo’s poetic genius found its culmination in epic. His \textit{Savitri} stands next only to Milton’s \textit{Paradise Lost} as an epic. It is a spiritual epic which deals with the large canvas of human history. It comprises the origin of the universe, of the world before the gods were awake, of the birth of gods, of man, of his godward evolution and his ultimate destiny.

Sri Aurobindo employed blank verse with vigour and beauty, delicate artistry and sheer music. No other Indian English poet had shown flawless excellence in the use of blank verse before Sri Aurobindo, Early it has been
depicted about the meters therefore it needless to say about his metric organization. Here we mention the idea of K. R. S. Iyengar on the iambic blank verse of Savitri:

The iambic blank verse of Savitri dispenses with the complicated structure of the Miltonic blank verse paragraph, and rather builds each line itself as a sparkling and almost self sufficient unity, like a series of bricks piled one above the other to rear gigantic bulding…….. in total impact.

In real sense he is Valmiki of Indo – Anglian poetry. His command over English is immaculate and flawless. In his early poetry we find unic diction. In this regard some examples are cited: “melodious leaves”, “flowery murmur”, “pollened pleasure”, “a fading glory”, “wind swept uplands”. His word pictures are flawless.64

It is worthnoting that Sri Aurobindo is a poet of Indian Philosophy. He is master of metres. There is spirit of Indianness in his artistic sensibility.

Sarojini Naidu’s artistic sensibility may be examined in the light of lyricism. It is as a lyricist that Sarojini occupies a superb place in Indian English poetry. Arthur Symons praised her for the “bird–like quality of song”. This quality is present in her entire poetic output. Emotional intensity is one of the main features of her poetry. The joys of spring, the rapture of love, the sufferings of lovers in separation, colourful spectacles of Indian life, the mystic peace enjoyed by Buddha and numerous other emotions thrill her and in the heat of emotions she begins to sing.

Sarojini Naidu composed lyrics on a wide variety of themes-nature, spring, love, life and death and Indian life. Most of her lyrics have an abiding autobiographical interest. Padmini Sen Gupta writes: “Like the twenty four poems in The Temple Sarojini’s was life of sadness and gladness, of pain and pleasure.”65
It is the matter of mark that her lyricism has rare transparency of symbolism, concentration of thought and excellence form that distinguishes it from that of others.

Prof. M. K. Naik observes: “Sarojini Naidu’s finest lyrics have a perfect structur and an exquisite finish, and she handles various metres and stanza forms with consummate ease… of all Indian English poets of her generation she has perhaps the finest ear and her mastery of word music is indebatable.”66

Sarojini Naidu had perfect command and mastery over English versification and she artistically practised various English metrical measures—dactylic, trochaic, iambic and their permissible combinations.

About her sensibility K. R. S. Iyengar maintains: “(All types of poems) Sarojini Naidu essayed them all; and with her unfailing verball felicity and rhythmical dexterity, she generally succeeded as well.”67

Thus we see artistic sensibility of three great poets of Indian Renaissance R. N. Tagore, Aurobindo and Sarojini Naidu. Now we examine the ‘Poets After Independence’.

It is in poetry that the post–Independence period witnessed the most crusical developments. In the fifties arose a school of poets who tried to turn their backs on the romantic tradition and write a verse more in tune with the age, its general temper and its literary ethos. They tried, with varying degrees of success, to naturalize in the Indian soil the modernistic elements derived from the poetic revolution affected by T. S. Eliot and others in the twentieth century British and American poetry. The Indian English romantic tradition is not however yet completely extinct and in fact, paradoxically enough its finest product was to appear immediately after Independence: Sri Aurobindo’s Savitri was published in its final form in 1950-51, apart from his Last Poems (1952),
More Poems (1953) and the epic Ilion (1957), all of which appeared posthumously during this period.

The school of Aurobindo is also seen to be active as in the earlier period, rather pantingly trying to follow in the giant footsteps of the master.68

When we talk of the sensibility of the respective poets of mentioned period we must pay attention the following lines of B. K. Das:

The incipient romanticism and rapid narcissicism of the early Indian poetry in English are now discarded in favour of poetry as ‘a criticism of life’. Recent Indian poetry in English tries hard to set its roots and develop its own artistic credo.69 It has successfully risen above, ‘decadent romanticism’, and in the hands of such brilliant poets as Nissim Ezekiel, R. Parthasarthy, Mahapatra and A. K. Romanujan, it is acquiring new dimension. Modern hypocrisy has been satirized in their poems. Shiv K. Kumar in his poem, Epitaph on an Indian politician has given as a very daring portrayal of the Indian politician:

Vasectomized of all genital urges

for love and beauty

he often crossed floors

as his wife leaped across beds.70

In An Introduction, Kamala Das concerns herself with the question of human dignity and identity. “Fit in” they said to all circumstance. Mrs. Das resents this. She is also critical of the society, which demanded of her to put on sarees as an Indian girl and be a wife, so that she was married before she could understand love and sex. In the poetry of S. K. Kumar’s Karma, Renunciation and Nissim Ezekiel’s Night of the Scorpion are cases in point. Ezekiel also concerns himself with the dichotomy of man and his mind. In his poem On Meeting a Pedant, he says:
Words, looks, gestures, everything betrays

The unquiet mind, the emptiness within.\textsuperscript{71}

It is this ‘amptiness within’ of the hollowmen, inhabiting the Waste Land that catches the attention of not only Ezekiel but also of all contemporary Indian English poets. They are aware of the failures, the shallowness, and the double-think of the urban man.

No longer do these poets sing the glory of nature, but they now fathom its darkness. A very different kind of treatment is given to the river in A. K. Ramanujan’s \textit{A River}. Instead of a traditional song of praise for the full river, Romanujan gives us what he sees as the villager’s real experience.

The river is beautiful when quiet in the summer, but when it floods, it causes suffering that is not at all poetic. His visitor to the village reports what really happens, in extremely simple language as the villagers would use. The poem ends with details about the twins which the woman would have born, bringing the experience down to its simple and painful humanity.

It is a curious sensibility that touches the tangent of modern thinking. It is the difference of old and new poets.

Similarly rituals invoke severe criticism from these poets. In his poems \textit{Jewish Wedding in Bombay} (JIWE Vol.7 No.1) Nissim Ezekiel digs at such kind of weddings. The ritual is performed mechanically.

Ezekiel asks, “Who knows how much belief we had?” and the answer is implicit. His much published poem, \textit{Night of the Scorpion}, evokes superstitious practices we haven’t still outgrown. As R. Parthasarathy has rightly suggested that “It enacts an impressive ritual in which the mother’s reaction, towards the end, to her own suffering ironically cancels out earlier responses, both primitive and sophisticated. The interrelationship between the domestic tragedy and the surrounding community is unobtrusively established.”\textsuperscript{72}
The awareness of the contemporary situation is a key-note of modern poetry. In other words Modern poet’s sensibility towards contemporary situation is outstanding characteristics of his writing. It is remarkable that mostly look the country with their analytical view. They don’t follow their emotionality blindly.

Prof. S. K. Kumar’s Cambridge Revisited, takes stock of the situation at the present time, and describes the new generation there not as ‘hollowmen’, but preoccupied with their external looks and dresses rather than with creative or critical concerns.

Love is one of the three permanent themes (the other two being life and death) of poetry, and for that matter, of literature. Love, occupies a central position in the realms of Indian English poetry of recent times. What is important is the daring portrayal of Love and Sex in their proper perspective. With frankness and openness unusual in the Indian context, Kamala Das expresses her need for love. There is hot blooded sincerity of feeling in her poems which reveal on a closer study, a greater complexity of moods, a wider dramatic range than the first impression suggests. What is overpowering about them is their sense of urgency. In Substitute, she tells cynically what her experience of love turned out to be

\[ \text{After that love became a swivell door,} \]

\[ \text{When one went out, another came in.} \]

The despair is infectious. Nissim Ezekiel’s Passion Poems high lights his views on love and sex. He refers to Sanskrit poets and mythology and holds them as his models. The words like ‘Caressing’, ‘breasts’ ‘buttocks’, ‘hips’ evoke a sense of sensibility. But Kumar uses sex as a possibility for transcending the limitations of existence as D. H. Lawrence does in fiction and Tennessee
Williams and Edward Albee do in drama. In fact, his sex attitudes lead him to the cosmic attitude as in *A Dark Mood*.

*How can we exchange nudities to night*

*When the shells on the Ocean’s bed are, wailing for the dead?*

*The corpse this morning Slumped at the cross road Crying after a speeding Car and the wook peckers hammering away at the phantasms.*

Jayanta Mahapatra explores the intricacies of human relationships, especially those of lovers, with a robust tenderness. Love offers a sort of relief from the uncertainties one has come to expect of life, probed rigorously, for instance in his poems like, *Lost* and *The logic*. Ezekiel’s *Nudes* speaks of the physical and the spiritual being at bottom one and the same. Thus he says:

*At first the difference, did not interest me at all:
Was she naked, was she nude? Unembarrassed? Shameless? Hardly.*

This new realisation makes him to deal with sex as a subject matter for poetry emphatically. We know that in order to accept art we have to affirm sensuality and at a higher plane the physical and spiritual merge and mingle. Soul and body are inseparable. Without the body, the soul cannot operate. So Ezekiel says:

*Your body is the same, though,*
Surviving all the loss,

This most unreal flesh

Obstinately fills the soul.74

For an artist nudity is an invitation for sex, but an art for its own sake. So what we find in modern poetry is the daring portrayal of both love and sex in all its facets.

Indian landscape gets described in the modern Indian English Poetry. In Keki N. Daruwalla’s poetry, the landscape of Northern India hills, plains and rivers is evoked in many poems, notably in The Ghaghra in Spate, where the “terror of the villagers at night as they fought the river" is recorded with compassion and understanding. Kumar’s specifically Indian poems—Indian Woman, An Indian Mango Vendor, Kovalam Beach, Transcendental Meditation and A Hindu to his Cow, are some of the popular poems which describe the Indian landscape.

In above description we may examine the depiction of Indian Landscape as part of Indian poet’s sensibility. At the same time us melancholy in the writing of modern Indian English poets.

Modern Indian English poets share a kind of melancholy though not without varying degrees. With some it is clamer and with others it is more nervy and pronounced. Disappointment is the key note of this melancholy, whether with the edgy complication of love, or with the insoluble problems of poetic composition. As Prof. William Walsh has rightly pointed out, 'Parthasarathy accepts disappointment with an irritable but unprotesting glumness, a slightly morose recognition of the way things are’. Frustration in love strikes a note melancholy in Kamala Das’s poetry. She remembers an affair with a man who took her love but could not give his:

......Not knowing what
Else to do, I kiss your eyes, dear one,

Your lips,

like.

Petals drying at the edges, the burnt cheeks and

The dry grass of your hair, and in stillness, I sense

The tug of time, I see you go away from me

And feel the loss of love I never once received. 75

In the present lines we see the melancholy in the poetry of Kamala Das that centers in sex. Here it is also noteworthy that poetry before Independence, rarely touching the consciousness of melancholy oriented to sex. There is frustration in love and mostly found in modern poetry.

The existential agony of the modern man remains S. K. Kumar’s major concern although, where he finds his true voice and the right timbre and style of an apocalyptic imagination. The tone of some of his poems is melancholic, as we find in Midnight Musings.

The moment of despair

has no age

discretion

At fifty two I see eucalyptus

things waiting to be busiled

by mere sunset.

But the ‘moment of despair’ is transitory and Shiv K. Kumar soon over comes it.

The quest for cultural moorings is a preoccupation which the Indian poet in English writing today shares with Madhusudan Dutt. In fact the pervasive
presence of this conscious ‘Indianness’, without any trace of romantic nostalgia or exotic quintness sets contemporary Indo – English poetry apart from the imitative mediocrity of much this poetry in the nineteenth century.

This types of examples may be observed in the poetry of A. K. Ramanujan Nissim Ezekiel, K. N. Daruwalla and Kamala Das.

I must seek and will find
my particular hell only in my hindu mind :
must translate and turn
till I blister and roast

for certain lives to come, ‘Eye-deep’,
in those Boiling crates of Oil, Weep
iron tears for winning what I should have lots.

[ Ramanujan's 'Conventions of Despair'.]

I have made my commiments now.

This is one : to stay where I am.

[ Nissim Ezekiel's 'Background Casually]

Then why should I tread the Kafka beast
or the Waste Land

When Mother you are near at hand
one vast, sprawling defeat?

[K. N. Dharuwalla's 'College II : Mother']

I am Indian, very brown, born in
Malabar, I speak three languages write in
Two, dream in one.
This assertion, imbues Indian poetry in English with authenticity. These poets do not seem to find their bilingual context odd. But it is important to note that R. Parthasarathy’s *Rough Passage*, is a departure. In a different way, it does embody the basic quest for roots, for as Parthasarathy puts it unequivocally:

*How long can foreign poets
Provide the staple of your lines?*

*Turn inward. Scrape the bottom of your past.*

The reflection is, however, that the alternative of choosing one’s own language for poetic creation is a course fraught with its own disenchantment.

The search for ‘Self’ is a major concern for sensibility of modern Indo–Anglian Poetry. Ramanujan’s *Self–Portrait* not only illustrates a concern with self but also provides the matrix within which a discussion of the self in Ramanujan’s poetry becomes relevant. The poem dramatises a self whose essential passivity allows it to resemble others over an indeterminate stretch of time.

*I resemble everyone
but myself and sometimes see
in shop windows,
despite the well–known laws
of optics,
the portrait of a stranger,
date unknown,
Often signed in a corner*
by my father.

The manifestation of such a conception of the self makes it imperative that we acknowledge the significance of plurality of identity in Ramanujan’s poetry. Being phenomenal the self assumes a number of identities in time. Not only Ramanujan, but also quite a few talented poets like R. Parthasarathy and Nissim Ezekil in their own way seek the 'self'. R. Parthasarathy's *Rough Passage* is in a way search for the ‘self’. Similarly, using his poems as experiments, Nissim Ezekiel seeks to dive deep into the psyche, into his own psyche:

*I have seen the mask

And the secret behind the mask*

In above mentioned lines we find the search of soul in the lines of Parthasarathy’s poetry.

After the interpretation and illustration of Indo–Anglian poetry we come to following conclusions.

We may study the sensibility of Indo–Anglian Poetry at two levels: Poetry before Independence and Poetry after Independence.

Before Independence we see the Indianness of the poets. Among these poets R. N. Tagore, Sri Aurobindo and Sarojini Naidu are particularly mentionable. Though Sri Aurobindo and R. N. Tagore have established their remarkable importance after Independence. The contribution of R. N. Tagore in the field of imagery and imagination is most outstanding part of Indo–Anglian Poetry.

Sri Aurobindo is the great master of metres. It is notable that these poets have manifested all these qualities in the background of Indian culture. In the beginning Derozio and others have imitated the English poetry but we find Indianness in their poetry. The remarkable development of Indo – Anglian Poetry with the sensibility of love, sex and search for soul looks after
Independence. It is also worth-noting that the poetry of A. K. Ramanujan and Nissim Ezekiel is the example of modern sensibility.

There is a new turn in Indo–Anglian Poetry. Kamala Das is a bold poetess of sex. In modern poetry we hear the murmuring of social disparity. Individual pain represents the social pain. Modern poetry explores the human problem. Indian poetry is parallel to English Poetry on the ground of the movement but it differs in respective circumstances. Sex and love are the salient feature of poetic sensibility but one can not ignore the social spectrum of Indian atmosphere.

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