CHAPTER - I
INTRODUCTION
The word 'love' has its roots in old "lufu", in Indo-European language the word "leubh" stands for love. The word in Sanskrit for love is "lubh" which means desire. All these words standing for love point to one meaning: to have desire for the Beloved. Love as such can be defined as a state of strong and passionate feeling in which two people each of whom is that of a gender to which the other is attracted meet most often by accident, and realise that they are right for each other. (Shorter Oxford Dictionary) edited by E.T. Onions provides the following meanings:

1. The state of feeling with regard to a person which arises from recognition of attractive qualities from sympathy or from natural ties, and manifests itself in warm affection and attachment;

2. That feeling of attachment which is based upon difference of sex, the affection between lover and sweet-heart.

An English Reader's Dictionary edited by A.S.Hornby and E.C.Parnwell defines love differently. Love is a warm and tender feeling as between parents and children, husband and wife and close friends.

Definitions apart, Plato describes love as "the greatest of heaven's blessings." Stendhal also asserts "Love is the greatest happiness that can exist."
George Granville, on the other hand, has to say this about love:

Oh Love! Thou bane of the most generous souls! Thou doubtful pleasure, and thou certain pain. 3

Love has been defined in another way by a poet:

Love is a sickness full of woes
All remedies refusing;
A plant that with most cutting grows
Most barren with best using.
Why so?
More we enjoy it, more it does,
If not enjoy'd, it sighing cries.
Hey Ho. 4

Because of these contradictory opinions, 'love' acquires a mysterious, ever-mystical hue. Passing through the prism of the minds of different poets, it acquires multi-shades and that is why there are as many definitions as there are poets. And then there are thinkers, philosophers, scientists speaking like oracles about love basing their opinion on their personal or general experience of life, still the puzzle remains. Their statements are as varied as their finger-prints.

When writers and thinkers are so vague that they tend to contradict each other, disputing even the basic nature of love, the ordinary man's confusion about love can be well understood. Is it an emotion, an attitude, a
sentiment, a personality-type, a neurotic manifestation, a way of looking at the world, a means of emotional manipulation, a sublime passion, a peak experience, a religion, a desire, a mental state, a perversion of thought, a prepossession, a biological urge, a type of mystical experience, a weakness of the will, an obsession, an aesthetic reaction, a sacred state, a universal thirst or a glimpse of heaven? All are suggested.

Even the tools of science exhibit an incapability to define love. The illustrious and influential Sigmund Freud dismissed romantic love as merely sex-urge blocked. Pioneer sexologist Havelock Ellis provided his famous though rather incorrect mathematical formula calling it sex plus friendship. In books with the word "Love" in their title, one of the most widely read authors on mental and emotional life managed to virtually avoid the subject of romantic love: Erich Fromm, in the 'Art of Loving', dismisses "falling in love" as a clearly unsatisfactory as well as "explosive" way to overcome "separateness".

Love, on the other hand, can be, for some, an all-consuming experience based on attachment, commitment and mutual respect. The general view seems to be that romantic love is mysterious, mystical, even sacred, and
not capable, apparently, of being subjected to the cold gaze of scientific inquiry.

Shere Hite tries to define love by raising some questions:

"What is the meaning of love after all? Feeling a deep connection to another person, to friends or family, letting one's soul feel alive - or, when we are alone, those moments when everything seems real and our awareness of the beauty of life is heightened - or the memories we have of long-ago times we spent with those we loved and love still, aren't these moments the times we feel most ourselves? Is this "Love"?

Shere Hite points out, "there is no complete language for the emotions - very few of the nuances have been named" and goes on to stress that in place of one word in the English language, the Greeks in classical times debated the topic with the help of three (some say, four) words. Most other languages have more terms to describe and define the various emotions included under the title "love".

If we consider the above confusions and contradictions in view and perceptions about the definition and experience of love and its expression in the form of poetry, the only near-possible definition of a love-poem can be: "a poem about any aspect of one human beings' desire for the other."
It is pertinent to remember here that a poet is guided not merely by the vision of life he has, but also by the mood generated by a particular experience in a given point of time.

Love is a psychological need for human beings. Without love, a man’s heart lies arid; love provides a psychological shelter saving man from the vast desert of self-centredness.

It relates to an experience of reaching out to another human being. While there is no denying the fact that love feeds man’s psychological and emotional needs, it also brings about satisfaction of the bodily needs, the needs of flesh, in the human beings.

Besides these two significant dimensions of love, there is another, the social dimension. Human beings have been, to use a cliche, called social-animals. Love joins one human being to another and thus provides the basic unit in the vast network of the society. Hence the importance of love - being in love and being loved - cannot be underestimated.

Man, even before he learnt to make graphic symbols of his sounds, made love songs as he made his war songs and reaping songs. One can be very sure that even before man started making his love songs, he must have felt his heart throbbing for another man or woman and the powerful
emotion must have erupted from his heart in the shape of a sign or a song. Uncountable hearts till the point of writing this work have fallen in love and have tasted the bitter-sweet-sour fruits of love, each in their own way. That is why love can be compared to a country where anything can happen, and among the multitudes, who have crossed its shimmering frontiers since first Imperial Adam, naked in dew
Felt his brown flanks and found the rib was gone.

There have always been poets who made poems of what they found and experienced.

Poets all over the world have treated love as a very important theme in their creative endeavour. The pulsating poems about the beloved presenting varied moods—like declarations of love, persuasions, celebrations, aberrations, separations, desolations and reverberations have been dealt with seriously, jocularly, ironically and even philosophically. Love is a perennial theme whose fount never seems to dry. Desire for the beloved finds expression in intense outbursts of powerful emotion which may crystallise into poetry. "Given the high premium that artists set upon intensity, given the relationship between creative and sexual energy, the artist is likely to have
more intense moments and more emotions to recollect than most of his fellowmen."\textsuperscript{9}

An artist is a maker, a creator who shapes out new things from the materials already existing, gives them a shape and a name that did not exist before and which, if existed, existed in a manner hitherto unperceived. His experience, emotion and imagination synthesise into making a poem - a paradigm of love - which generates in him an intensity of awareness and an exaltation which is comparable only to those experienced in making love. In this sense, the world of experience and the world of creation become a substitute to each other.

The English language has had a rich heritage of love poetry. According to C.S.Lewis love poetry, particularly, the courtly love poetry appeared at the end of 11th century in Languedoc. It has lyrical form and is sophisticated, sometimes austere and some times possesses a deliberately enigmatic style. But love is always there - love characterised by qualities like Humility, Courtesy, Adultery and the Religion of Love.\textsuperscript{10}

Dr. Peter Dronkee also points to the presence of love poetry, predominantly male, in Ancient Egypt, Eight Century Islam, Mozarabic Spain, Twelfth Century Byzantium and Georgia as well as medieval France and Germany.\textsuperscript{11}
Indeed, "there is no suggestion of a single torch kindered in the dark backward absym of time being passed from one civilisation to another."\textsuperscript{12} Indeed, if one browses through the literatures belonging to the different ages and regions of the world, it becomes clear that the feelings of love are common to all the mankind and they have enkindled the hearts of the poets everywhere.

In India too, there has been a long tradition of love poetry as is reflected in the literatures of various Indian languages. The Sanskrit literature in particular, has had a tremendous impact on the subsequent literatures of the country. Indo-Anglian love poetry, in fact, is the result of the interaction of the rich and varied tradition of love poetry in a number of Indian languages. Besides this, Indo-Anglian love poetry is deeply influenced by the English model also, because the Indians writing in English, generally speaking, had an English educational background and were deeply affected by the tradition of English love poetry in matters of theme and poetic idiom. This is particularly true of the poets in the pre-independence era.

In English, we find Chaucer bringing about a happy marriage of vowel and sound in a quite manner. In the
first great poem of the English language he reproduced the authentic accents of the words spoken about love.

Criseyde, whan that she hire uncle herde, with dredful herte, and desirous to herethe cause of his comynge, thus answerd. 'Now, by youre fey, myn uncle,' quod she: dere, what manere wyndês gydeth yow now here? Tell us youre joly wo and youre penaunceHow ferforth be ye put in love's daunce 'By God,' quod he, "I hoppe alwey: byhynde." 13

For chaucer who took great delight in the human comedy, love, in all its aspects was to be celebrated as the main source of action. The poets who succeeded him and took their clue from the great master also found love as theme of their work highly fascinating.

In the Fifteenth Century, the tradition of love poetry is carried forward in the shape of ballads which constituted a considerable part of English folk-literature. Along with the ballads there was a great out-pouring of lyrical verse related to love wherein not only the spiritual aspect but also the strong and baser human passions form the major body of poetry written during this period.

The theme of love finds expression in the form of sonnets also where sonneteers from Wyatt and Surrey to
Shakespeare all deal with this most powerful human emotion in its different manifestations. The poets of the sixteenth century not only looked at the spiritual aspect of love but the physical aspect as well and gave a free rein to their imagination in the description of the body of the beloved and the experience of love which tormented their body and soul.

Shakespeare in his sonnets and plays, particularly in his comedies, deals with the themes of love in a light, sweet and lyrical manner. In Twelfth Night he sings of the fleetiness, tenderness and frail sweetness of love, as also in Much Ado about Nothing. Love is the motive force in these plays, the central light, the infallible intelligence, the chief source of life and happiness. In Shakespearean world—whether a poetry or drama—love sometimes rages like an epidemic. The watch-word seems to be: love, and nothing else, in this world is to be permitted. In As You Like It Phebe declares "whoever loved, that loved not at first sight." In fact in As You Like It, Shakespeare provides the reader many paradigms of love. With the help of characters like Orlando and Rosalind, Celia and Oliver, Silvius and Phebe, Touchstone and Audrey, Shakespeare tries to define the concept of love looking at it from different angles. Like other
Elizabethans, Shakespeare seemed to believe that to live was to love and to love was to love romantically. Yet for Shakespeare romantic love is "neither the shallow lust of the body, nor calf love, nor yet the short-lived, storing infatuation. It is the blending of the two essential beings of 'self-mate and mate', the affinity of the souls being spiritually comprehended." 15

Shakespeare's sonnets numbering 154 celebrate love in its various manifestations. These sonnets not only celebrate the idealised love of an idealised mistress but also the urgencies felt by an elderly man for a gilded and wayward youth. "At the same time we have to remember that love-sickness with all its reproaches, its plaints and its entreaties, was one of the literary conventions of the age. The poet of the time might take some incidents in his own career or in that of some contemporary, and concentrate his literary fancies upon that." 16

Spencer's 'Amoretti' (1595) is also a collection of 88 sonnets presenting his suspense, agony and his subsequent success in love. Autobiographical in nature and based on personal experience of the poet, sonnets 1 to 62 deal with the unrequited love of the poet, while sonnets 63 to 84 deal with the lover's rejoicings over the success of his amorous venture. In sonnet number 64 Spencer
records his first kiss and in 67 he describes himself as a hunter who after a lifetime of pursuit has succeeded in securing his quarry.

The love-torch is kept burning by the metaphysical school of poetry. Abraham Cowley, Henry Vaughan, Richard Crashaw, George Herbert, Andrew Marvell, Robert Herrick, and above all, John Danne experimented with the theme of love, all in their own way. Love to these poets did not appear as something sweet and sugary. It was a laboratory where they experimented, dissected, analysed and weighed love and the related emotions. They exhibited a tendency towards the psychological analysis of the emotions of love and in their fondness for the novel and the shocking they made use of the conceits and the extremes which sometimes resulted in obscurity. Yet they brought about a welcome change in the by-now stale imagery of the conventional Elizabethan love poetry. Donne wrote dramatically:

Busy old fool, Unruly Sun, Why dost thou thus, 
Through windows and through curtains call on us ?
Must to thy motions lovers' seasons' run ?

The shaft of love pierced the hearts of the romantics like Robert Burns who concentrates in his poetry the simple intensity of feeling and expresses the inmost heart of sex-romance. He brings out the passion of love by seizing upon "the scattered folk-poetry of Scotland
transmuting its core through the alembic of his own ardent imagination into the most precious gold, its alloy purged away, its treasure refined and beautified. ¹⁸

P.B. Shelley also finds himself charmed with the magic of love and in his poetry we repeatedly discern the power of love shaping human life. No poet perhaps felt more deeply the dynamic influence of love in moulding human destiny; none realised more utterly the insignificance of life devoid of love. Yet it is a paradox that a poet to whom human love is the vital inspiration of his art is so elusive in his love lyrics. In Shelley love is presented as an abstract ideal and hence as a love-poet he is curiously unsubstantial and ineffective. The singularly subtle intellect exercises a cooling and impersonal influence upon his imaginative life.

Keats too, like his romantic brothers is smitten by the fires of love and in "The Eve of St. Agnes" takes the simple, almost threadbare theme of the love of an adventurous youth for the daughter of a hostile house. It is a story wherein something of Romeo and Juliet is mixed with something of young Lochinvar. In 'Lamia' Keats once again takes upon himself to comment on the love theme by creating a complex love story of Hermes, Lamia and Lycius.
Keats' love poetry to the reader presents not only a pure love of sensuous beauty but also a subtle touch of pessimism.

Love is a supreme emotion for Robert Browning as well; it is not merely a present actuality, it is also an ideal. Whether personal or dramatic, Robert Browning's poems deal not only with the rapture or the impulsive passion of youth. In Browning's poetry the love between man and woman takes many shapes. The fierce animal passion of Ottima in 'Pippa Passes' is in striking contrast to the romantic love as rendered in the 'Last Ride Together'. Browning in his poem 'Two in Campagna' presents the deep longing for the old assurance in love. In 'Evelyn Hope' Browning suggests the optimistic side of passion - the hope that when Evelyn wakes up she will remember and understand.

Browning's treatment of love is bold, realistic and unconventional. Unlike the Victorians, Browning attached due importance to the claims of the body. He did not believe in the idealisation of a woman's physical charms. Yet he is able to bring in the element of mysticism in his love poetry. "Certain aspects of love have been more finely rendered by other poets; but in range of matter Browning has no superior --- his art as
a poet of love suffers limitations to that extent, but the underlying inspiration is the greater. For his outlook on love is the outlook of a man who puts it in front of any other thing in life as a force for sanctifying and strengthening the soul." There is no doubt that the dynamic splendour of love on life and character gave Browning the keen perception of what can be lost by debasing or trifling with love.

The Indo-Anglian poet's, particularly belonging to the pre-Independence era, fed on the notes struck on the throbbing chord of love, full of intensity sparked off by the romantic imagination of the Elizabethans, the impulsive splendour and the effervescent pessimism of the romantics, the studied reflective mood of the Victorians and the myriad vibrations in a cresendo set-off by the moderns. Thus a reference to the English tradition of love poetry is not out of place but is highly relevant from the point of view of continuity in terms of theme and style of the Indo-Anglian practitioners of poetry.

Even though exposed extensively to the ever-evolving tradition of love poetry in English, the Indian-English poets carried in their blood the indigenous corpus of literature in Sanskrit and other Indian languages strewn with the throbbing songs of love. Like
any other country, in India too the cascade of love poetry has flown uninterrupted. One look at the great mass of Indian literature, Sanskrit and other languages, confirms the view that in India too the poets' hearts have vibrated for the beloved. Here too, poetry has bubbled forth from the soul of the lover-turned-poet or poet-turned-lover.

A brief mention of love poetry in Sanskrit may be pertinent here, Sanskrit being taken to be the mother of all other native languages. In Sanskrit literature, love as a theme has been presented not only in shorter lyrical poems but in epics as well. In the Rigveda the 'rishis' have shown three kinds of love-relationships: love between the gods of Nature; Secondly, love relationships between the divine gods of Nature and human beings, and thirdly, the love relationships between human beings. But the simple artless lyricism of the Rig Veda depicting love is its myriad formulations was suppressed by the philosophical contents of the Upnishadas.

Rishi Balmiki's Ramayana which acts as a link between the Vedic literature and the later Sanskrit literature depicts love not only in its physical shade but in its spiritual, idealistic, platonic aspect. The drama of human beings torn apart with passion has been presented by Balmiki in all its grandeur.
Love as a theme has fascinated Ashavaghosh and Kalidas, Balmiki's successors. The physical aspect of love between man and woman has been brilliantly focussed at by these poets. A special mention may be made of Kalidasa here who, in *Ritu Sankara*, *Kumara Sambhava*, *Meghdoota* and *Abhigyan Shakuntalam*, has focussed his attention on different aspects of love. Not denying the powerful current of physical love, Kalidasa does not accept supremacy of the body over the soul and considers that ideal love belongs to the realm of freedom and sacrifice for the other partner.

In the post-Kalidasa period too, the theme of love does not lose its fascination for the Sanskrit poet. But he now seems more engrossed with the artificial gloss and seems to have lost touch with the natural feeling. The rot starts showing in the themes and design of the poetic corpus of the Sanskrit poet when he deliberately starts making use of the female form in order to give expression to his own libidinous desires in the shape of love themes, and even religious poetry. In the *Geetagovinda* of Jayadeva, the poet evokes the theme of love between Lord Krishna and Radha, yet under the devotional veil he seems to vallow in carnality:
My beautiful loins are a deep cavern to take the 
thrusts of love -
Cover them with jewelled girdles, cloths and 
ornaments, Krishna!
She told the joyful Yadu hero, playing to delight 
her heart.

The impact of Sanskrit literature on the other 
Indian languages and literatures cannot be underestimated; The themes, the mythology, the content and the form 
percolated into the very fibres of the native literatures 
and were absorbed fully in a comprehensive manner. These 
themes were further extended and shaped by the individual 
talents in their own respective manners. The Indian poets 
who started writing in English could not but benefit from 
the groomings of their psyche and soul fed on the Sanskrit 
lore and their own native literatures. Their acquisition 
of English education and absorption of the English models 
for the purpose of creative writing was blended with 
their native psyche creating a wonderous blending of the 
east and the west.

Love finds its pathway in the Indo-Anglian 
literature as well. Infact, there should be no denying 
the fact that Indo-Anglian literature, while covering new 
pastures for itself under the influence of the English 
romantic poetry also shows a continuity of tradition as
far as mythology, theme and landscape are concerned. K.R. Srinivasa Iyengar looks at Indian writing in English, "as a distinctive literature - a tree that has sprung up on hospitable soil from a seed that a random breeze has brought from afar." He also points out that "there is a continuous western critical tradition from Aristotle to T.S. Eliot, and more particularly, an English tradition from Sidney and Ben Jonson, and Dryden to the mentors of our own day, Eliot, Richards and Leavis. Likewise, there is an Indian critical tradition with the emphasis on 'rasa' and 'dhwani', the 'bhavas' and the 'alankaras' and in the line of law-givers like Bharata, Bhattanayaka, Mammata, Ananda Vardhana and Abhinavagupta have come modern thinkers like Tagore and Sri Aurobindo."

The critical tradition naturally affects the creativity of the artists as they make and mould things according to the precepts of excellence in art as professed by the critics. The study of English literature stimulated literary creation in Bengali, Marathi, Telugu, Tamil, Gujarati and the other languages and some of the greatest writers of the last hundred years have been men and women educated in English.

Indeed, the first Indo-Anglian writers of verse like Derozio, Kashiprosad Ghose had had English education
as the poets like Michael Madhusudan Dutt. In Derozio along with the love of nature and the love of India, romantic love is also clearly manifested. Derozio was highly influenced by the Romantics - notably Byron, Scott and Moore. But he knew his Shelley and Keats so well. In 'The Fakir of Jungheera' Derozio describes the star-crossed Brähmin widow Nuleeni. Derozio's romantic streak is quite visible when he presents Nuleeni being abducted by its former lover, now the chief of the outlaws. Nuleeni's absorption in her love is revealed in these lines:

And I would keep thee like thought
Which Memory in the temple keeps,
When every sorrow sinks to nought,
And all the past of misery sleeps,
O thus should thy bright image dear
Above my heart's warm altar sit.

Ghose, who was one of the first Indians to publish a regular volume of English verse, too deals with the theme of love as does Michael Madhusudan Dutt who under the influence of Romantics wrote a long narrative poem 'The Captive Lady' among others. These poets like the Romantics spoke of love in sugary, jingling words which were too sweet for the ear.
Toru Dutt (1856-77), puny and elf-like, with dishevelled tresses, presented to the literary world a collection *A Sheaf Gleaned in the French Fields* (1875). Of the 165 pieces, eight were contributed by her sister Aru. The romantic slant is apparent in Toru Dutt's poetry. In *A Sheaf Gleaned in the French Fields*, she had written about alien lands but now in 1876, she was keen to gather a sheaf from the Sanskrit fields. This came out in 1882 under the title *Ancient Indian Ballads and Legends* having around 200 pieces of poetry. Toru is attracted towards love and the theme of love can come in her poetry spontaneously. The story of Jada Bharat in *Vishnu Purana* attracts Toru Dutt: King Bharova gives up everything to live a life of ascetic austerity in the first. Love again wells up in his heart when he sees forlorn hind:

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the fount of love
Sprang out anew with his blighted heart --.24
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In the same way Savitri-Satyavan's love story interests her. She tries to delve deep into the definition of love:

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What was the meaning—was it love?
Love at first sight, as poets sing.
Is then no fiction? Heaven above
Is witness, that the heart its kin,
Finds often like a lightning flash --.25
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In a way in Toru Dutt's love poetry what we find is instinct for life:

The psychological expression of life-instinct is found in love, in constructive trends and cooperative behaviour, all of which essentially springs from the drive for union; the poetic phrase 'Eros as the force that finds' is often quoted in psycho-analytic literature.

In Manmohan Ghosh (1869) the shadow of the English education, the romantic poetry, The Keatsean influence is visible in *Primavera* which contained poems of Manmohan Ghosh and some of his English friends like Binyon and Arthur Cripps. The poetry is full of love for nature, and love of beauty in general. Yet the too musical words sometimes jar and irritate the reader.

In 1898, he brought out another collection *Love Songs and Elegies*. His elegiac poetry is the result of what Iyengar say "The impulse to love, the rebutt of fate—now the psychological action centred in his mother, now in his wife." According to Iyengar "Manmohan renders the whole area of love, life and death --- we live to love; but impediments are thrown up across the path of love; and death is the end." 

Nagesh Wishwanath Rai too has the Romantics as his models. *In The Angel of Misfortune* (1904) he sensually describes Indira as she moves from girlhood to adolescence:
And now the magic touch of Youth has brought
A miracle of beauty in her form
Making what was already lovely shine
With added loveliness.²⁹

The romantic love of the maiden towards the king Vikrama is presented thus:

She modest bends
Her lovely head to hide the tell-tale blush,
that might betray in love she would conceal.³⁰

Rabindra Nath Tagore’s (1861-1941) Gitanjali once again, shows the potential influence of Keats, Shelley, Wordsworth as well as Tennyson and Browning. Essentially, the Indo-Anglian poets of the pre-Independence period shied away from the sordid reality scattered around them and revelled in the realm of beauty, romance and mysticism. These moongazers and the star-gazers, tended to ignore the squalour, exploitation, hunger, inequality, disease and death around them. But as M.K. Naik points out, the poetry of Toru Dutta, Sri Aurobindo, Tagore and Sarojini Naidu could not but be romantic, because they essentially expressed the "ethos of their age".³¹

Most of the pre-Independence Indian poets seem to be deeply influenced by Georgianism with its trend of diluted romanticism. The poems published during
pre-Independence period illustrate the fact that not only the choice of subject is romantic, the poet's attitude in the treatment of his theme is in most cases imitative of the typically romantic attitude.

In spite of the fact that most of the Indo-Anglian poetry was derivative and imitative, there is no denying the fact that Aurobindo's vast work of verse shows great qualitative variation; that Tagore's Geetanjali takes its inspiration from the firmly-rooted ancient tradition of Indian saint poetry and yet presents a highly personal quest for the self and the Divine. Even Sarojini Naidu's poetry, though it suffers from sentimentality and vagueness, possesses an element of a sharp wit and fine cosmic sense.

India got its freedom in 1947 and the advent of freedom opened new literary and cultural windows on to a wider international horizon. Thus, the post-war poetic scene in the west characterised by an intense soul-searching and honesty to oneself rather than to any tradition-poetical or cultural-influenced the Indian poet in English. In this sense, as pointed out by Vilas Sarang "modernity was available to the Indian English poet ready made. He (or she) did not have to win it the hardway it was won in the early decades of the century in England."
From the argument given above the following conclusions can be drawn: first, in India there has been a long and shining tradition of love poetry in Sanskrit and in other languages. Secondly, the critical stances adopted by the critics of the ancient and medieval literatures in India have considerably influenced the creative endeavour of the nineteenth and early twentieth century poets of the pre-Independence period. A third inference that can be drawn is that the Indo-Anglian love poetry of the above period was deeply influenced by the western romantic models in theme and in form and, in this sense, was derivative and imitative. Thus the Indo-Anglian love poetry seems to be the product of two disparate influences, one the long standing tradition of Sanskrit and other native literatures which provided the poets with themes, the mythology and the landscape. The English model bestowed upon the Indo-Anglian love poetry new ideas, new lilt and a new set of spectacles to transmute the native ethos and experience into something absolutely new.

It is an established fact that poetry is the oldest form of Indo-Anglian literature; it can be traced back to almost the beginning of the nineteenth century, whereas Indo-Anglian fiction took proper shape only in the last decade of the nineteenth century.
For a long time the Indian reading public, the poets and the critics were tranquilised by the lyrical magic of Toru Dutt and Sarojini Naidu on the one hand, and Tagore's and Sri Aurobindo's mystical spiritualism on the other.

One reason why the new Indian poets in English revolted against the romanticism and Victorianism and accepted modernism is that their predecessors lacked the experience in an individual manner and depended upon generalisations. "The fact remains that the new Indian poetry in English of the post-Independence phase has been, by and large, a cultivated reaction against Indian romanticism and a striving to liberate itself from excessive and the philosophical in art." 33

While writing even about an intimate and soul-stirring experience like love, the poets of the nineteenth century and early twentieth century could never "hope to lay bare their soul to reach out beyond the dazzle of words to the regions of mind where the words are minted, moulded, made." 34

Thus a movement was started in the fifties by the Writer's Workshop (1958) and by the Publication of the *Anthology of Modern Indo-English Poetry* (1959) in whose introduction P. Lal propound the theory that much of the
kind of poetry written by Aurobindo was vague, pompous and disembodied and expresses anxiety over the fact that the already depleted poetry reading public might be destroyed by this 'high faultin mysticism.' P.Lal and Raghavendra Rao recommended to the poets to aim at more and more realistic poetry, reflecting poetically and pleasingly, the din and hubbub, the confusion and the indcision, flashes of beauty and goodness of the age. They also stressed that poetry must appeal to the personality of man which is indistinct, curious, unique and idealistic and not to the mass psychology. The post-independence Indo-Anglian poetry in this way has turned away from the transcendental romantic mystical stain of poetry represented by the pre-Independence poets and has attempted to wrestle with the concrete experiences of men living in the modern world.

In the post-Independence period there is quite a formidable list of the Indo-Anglian poets. The poetry of the most of the leading poets Nissim Ezekiel (1924), Dom Moraes (1939), P.Lal (1929), Adil Jussawala (1940), A.K. Ramanujan (1929), R.Parthasarathy (1934), Gieve Patel (1940), A.K.Mehrotra (1947), Pritish Nandy (1947), Keki N.Daruwala (1937), Shiv K. Kumar (1921), Jayant Mahapatra (1928), Arun Kolatkar (1950), Kamala Das (1934), Gauri Deshpande (1942), to name a few, lends itself to a study
as a movement or as a body of poetry for which the theme and treatment of love has been very essential because through it they have tried to explore the self both in its poetic and personal manifestations. Their work symbolises the great variety of mood, tone and technical strategy that characterises the Indian English poetry seen today.

Nissim Ezekiel, Pritish Nandy and Kamala Das are significant poets of the post-Independence phase of the Indo-Anglian poetry. They in their own individual way have contributed in giving shape and direction to the Indo-Anglian poetry which before Independence was highly imitative and derivative and thus failed to forge an independent identity and focus for itself in the world of letters and creative expression. They have sung about love in their own individual voices. They have felt the need to forge links with others; sometimes they have succeeded, on the others they have failed. Their poetry is an authentic record of all their physical simmerings and the traumas of their soul.

Their poetry has been regularly under the microscope of the critics, yet there has been no full length study of any of these three important poets from the point of view of their experience of love as reflected in their poetry.
Rajeev Taranath and Meena Bellipa in their book *The Poetry of Nissim Ezekiel* (1966), made an examen of Nissim Ezekiel as a poet but they did not pay much attention to the theme of love. Chetan Karnani in his book *Nissim Ezekiel* (1974), critically analyses Nissim Ezekiel as a poet, yet his focus on Nissim Ezekiel's love poetry is rather restricted. Anisur Rehman in his Book *Form And Value In the Poetry of Nissim Ezekiel* scrutinises Nissim Ezekiel's poetry from the point of view of form. He also does not analyse Nissim Ezekiel purely from the point of view of his love poetry.

There have been miscellaneous articles on Nissim Ezekiel's love poetry and critics have started taking interest in aspect of love in Nissim Ezekiel's poetry. Harish Raizada has devoted one full chapter titled 'And only Love In Every Kiss' in his book *Nissim Ezekiel; Poet of Human Balance* (1992). Bruce King in his book *Three Indian Poets* (1991) has endeavoured to look at Nissim Ezekiel as a love poet besides his pre-occupations with other facets of life.

However, a serious appraisal of the multi-faced nuances of the love-poetry of Nissim Ezekiel has not been attempted in these articles which take up the experience of love only from one perspective or the other.
There has been a greater body of critical work on Kamala Das as compared to Nissim Ezekiel and Pritish Nandy. Devendra Kohli in his book *Virgin Whiteness: The Poetry of Kamala Das* (1975) critically studies Kamala Das as a poet, but does not fully concentrate on the aspect of love at great length. A. N. Dwivedi in his book *Kamala Das And Her Poetry* (1983) also interests himself to various aspects of her poetry including love. Anisur Rehman in his book *Expressive Form In The Poetry of Kamala Das* (1981) discusses the form of Kamala Das's poetry and in the process conveniently takes the focus off from the theme of love.

In the case of Pritish Nandy the critical material is all the more meagre. Mulk Raj Anand in his book *The Poetry of Pritish Nandy* (1973) focussed on Pritish Nandy as a poet of social justice. Shubhoranjan Dasgupta in his book *Pritish Nandy* (1976) again turns his critical gaze towards the various aspects of Pritish Nandy's poetry. But once again it is discerned that Pritish Nandy's love poetry finds little space for critical assessment. There have been sundry articles on the aspect of love in Pritish nandy's poetry like Niranjan Mohanty's 'Magic of Mid-night Mist' in *Living Indian English Poets* (1989). Subhash Chandra Saha also analysed Pritish Nandy's stance on love in his article 'The Love Poetry of Pritish Nandy' in *Contemporary Indian English Verse: An Evaluation* (1980).
In the case of the love poetry of Pritish Nandy too, one is faced with the problem of scarcity of critical insight. Though there are critics scrutinising Pritish Nandy's poetry from various angles, it is to be noted that they hardly concentrate on the various manifestations of love.

Thus love which occupies a primary place in the sensibility of all the three poets under study does not get appropriate attention from the critics analysing their respective work. Moreover, there has not been a comparative study of the stances adopted by the sensibility of these poets in the context of this primary theme of love.

The present project 'Indo-Anglian Love Poetry-A Study Of Nissim Ezekiel, Kamala Das and Pritish Nandy' was undertaken because love is one experience which not only involves the body, not only the heart, not only the soul; it is an experience which is hard to define. The man in love undergoes a unique experience where some part of his own becomes a part of the other. The possession of the beloved is a means to an end, and not an end in itself. The end is the realisation of self. Love becomes an instrument, a tool, an agency with the help of which the poet concerned tries to locate his point of gravity. In reaching out to the beloved he endeavours to reach within
himself. The three poets Nissim Ezekiel, Kamala Das and Pritish Nandy represent love in its various hues and varieties. For them love acts as a catalyst to understand their true selves. They respond and react to various situations where love can be, and is, a matter of mere bodies; they can rise to the platonic heights where love relates not merely to the profane body but transcends to provide exhilarence of the soul. Love joins them with their lover and yet alienates them, leaving them gasping in utter isolation. Thus the poets exhibit varied manifestations of love; and through these varied experiences they try to be one with their consciousness.

The present study endeavours to make an examen of the poetry of these poets with a view to understand the nature of their poetry, in relation to the theme of love, to study whether they delve merely in the flesh or for them their love and love-poetry is an experience to make them understand their own reality.

An attempt would also be made to compare Kamala Das's love-poetry with her two male counterparts and to see how the concept of love of the two male poets is different from that of the female. It is, therefore, proposed that the poetry of these poets be individually taken up first and then they be subjected to a comparative
appraisal in a separate chapter so as to make a correct estimation of their poetry.

The following chapters endeavour to isolate significant facets of the love-poetry of these poets and then take up these aspects for a comparative thematic and stylistic analysis.
REFERENCES


4 Ibid., p.168.


6 Ibid.


12 Ibid., p.22.

19 Ibid., p.436.
22 Ibid., p.20.
24 Toru Dutt, "Vishnu Purana," quoted by K.R.S. Iyengar in *Indian Writing in English*, p.64.

28 Ibid., p.90.


30 Ibid., p.97.


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