Chapter - V

Conclusion
Indian poetry in English had its origin about one and half centuries back. In the beginning it had an infantile innocence but with the stretch of time it matured. In course of time it became part and parcel of the modern age of time and space. Tradition and experiment, imitation and innovation are the very vital elements attached with the growth and development of this new tradition of poetry. Different critics speculate that Indians started writing English poetry as easily as 1839. In this way Indian poetry in English has its birth, which in course of time was enriched and made memorable by the works of several major and minor poets who emerged at Indian English Literary horizon during the period 1829 to 1850. Some of them established themselves into the hall of international fame owing to their poetic merit and dexterity in the use of images and poetic techniques whereas others are famous for their inquisitiveness and historicity. Indian poetry in English was derivative and imitative in the early state of its development. Romantic influences shaped and moulded the poetic sensibility and consequently no new trial was blazed. As S.C. Saha said, "They were neither bold nor independent in their ways of thinking to experiment or expound new theories about poetic techniques to suit the Indian temper and its various process of modulation. They were stereotyped, and excelled in faithful imitation of the moods and styles prevailing then in
English poetry. They harked back to older generations of poets rather than looked forward to future developments. They out their hands willingly into the chain of English tradition rather than break away from it."

In this context Prof. Gokak's view is worth quoting:

"It starts as romantic poetry simply because it was born under romantic influences. It becomes Victorian because English 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. English Poetry went modernist Indo-Anglian poetry had no alternative but to do the same."

Though Indian Poetry in English lacked a rich store of poetic themes and, therefore, could not sustain variety in the larger sense of them but in course of time it advanced rapidly. Adoption and assimilation poured in it. Indian English poetry attains maturity and non-derivativeness in the hands of Toru Dutt, Manmohan Ghose, Sarojini Naidu, Aurobindo Ghose and Harindranath Chattopadhyay. Laxmi Holmstrom says, "The striking thing about nineteenth century Indian poetry in English is that it is mostly about set themes, it is mainly narrative poetry using legends from the Indian stock of story telling. It is romantic in the narrow sense of using adventurous or chivalrous themes, remote from the scenes and incidents of ordinary life."
Satire is almost entirely absent and private voice is rarely heard.3 But one thing is evident that a time for experimentation and poetic revolt was fast approaching. Following the maturity and fruition of the tradition, an ear of revolt and experimentation was ushered in by the advent of the post-Independence Indian English poets who bestowed the prominent quality of modernity in their poetry.

Sri Aurbindo’s death in 1950 is a turning point in the Indian English poetry. The poets who came after 1950 sharply realized that if the tradition of Indian-English was to be enriched, it must undergo a complete overhaul in matters of themes, forms, techniques and attitudes. The fore, poetic tradition of Indian poetry in English continued but with deliberate revolt and innovation. As Shanker Mokashi-Punekar says, “the Indians no longer names Tagore and Sarojini Naidu to boost his morale. Not that he has any new idols to appeal to; but a vague collective leadership in which no single poet enjoys a commanding position, but all are united under the banner of a “break with the past seems to be main feature of the new situation.”4

Thus, the period of Modern Indian English poetry of contemporary Indian Poetry in English began after 1950 with a sudden change in poet’s attitude, outlook themes, imagery and the use of the English language. Davie McCutchion, a perceptive critic of our literature, says, “The poets of
The fifties are fresh, inventive and individual English is their natural medium of expression.... not an alien tongue, but the language in which their feelings find from most satisfyingly, the language in which they make love, as Mr. Lal would say.5

The poets who have short into prominence owing to their poetic creations are Dom Moraes, Nissim Ezekiel, P. Lal, Shiv K. Kumar, R. Parthasarathy, A.K. Ramanujan, K.N. Daruwalla, Kamala Das, Gauri Deshpande, Deb Kuamr Das, Keshav Malik and a number of other poets. These poets constitute of 'Work shop poets', 'Quest Poets' and 'Neo symbolists'. These poets have acquired historical importance by baldly rejecting romantic, philosophic and unrealistic traits of the older poets particularly Sarojini Naidu and Sri Aurobindo. Though a revolt set in against the neo-romantic tradition in Indian poetry in English in early fifties in the twentieth century it died not disappear completely.

The invisible thread that binds the new poets to older poets is their self-conscious awareness that English can still be a fruitful medium of self-expression in creative thinking. English is cherished by the pioneers of the New Poetry in the 'fifties and the early sixties'. The directions indicated in their poetry took roots and flowered in the late sixties'. The directions indicated in their poetry took roots and flowers in the late sixties and the
early sixties.' The directions indicated in their poetry took roots and flowered in the late sixties and the early seventies, and produced some outstanding poets such as R. Parthsarathy, Keki N. Daruwalla and Jayanta Mahapatra. As Pritish Nandy noted. "The sixties was a critical decade for Indian Poetry in English. The Dynamics of a new sensibility which were released during the late fifties gathered a force during these ten years, and were finally shaped into a definite movement. It was determined by a quest for roots." 6 The vitality in the works of the contemporary poets is to be found in their sense of contemporaneity, in their conscious effort to be true to their times. Their abhorrence of mysticism, metaphysics, legend and history which has, no doubt, resulted in an obvious diminution of their poetical range, has brought the colours of a self professed modernity in their art. But what is surprising and also deplorables is the fact that contemporary Indian poetry in English has failed to voice fully and forcefully the joys, the aspirations and the sorrows of the people of India. yet the picture is not gloomy. Nissim Ezekiel, A.K. Mehrotra, K.N. Daruwalla, Pritish Nandy and many others have tried to present telling pictures of India in the post-Independence era. Still. Most favoured by the contemporary poets are their personal themes, generally celebrated auto biographically which, inspite of their disgust of romanticism, makes them avowed romantics. Kamata Das's
subjects matter is predominantly and Nissim Ezekiel suffers from a romantic hangover. They can safely be called refined romantic and some others even share the traits of the decadents. Thus, it is the private voice that dominates the contemporary Indian poetry in English.

The new poetry began in an atmosphere of revolt and challenge, modernity and experimentation. In order to foster the movement of new poetry that was beginning to stir and which did come in late sixties and early seventies. P. Lal established the writers workshop in 1958. It was started with a new creative urge and awareness, a new faith and credo, and a pledge of sharp departure from the themes and techniques of the pre-independence poets among whom later on the neo-modernists admitted some as exceptional poets.”

At the moment there was a plausible break with tradition which resulted in new poetic Renaissance and creative opulence. The faith of the new poets is documented in the 1959 Kavita Manifesto which occurs forwards the end of the ‘Introduction’ to Modern Indo-Anglian poetry edited by P. Lal and K.R. Rao, in which P. Lal states the principles of language, method and intention of the new poets. This manifesto was a starting point for contemporary poetry which come to be marked by unprecedented freshness and vitality, modernity, revolt and experimentation,
new trends and poetic achievement. The Manifesto contains too many terms in it which are vague undefined and largely impressionistic. Though it suffers from many drawbacks, it had a tone that affected to the new generation of poets and in many cases liberated them from the crippling influence of the past. As S.C. Harrex observes, “This New poetry was new because it abhorred the old conventional jargon (sociological as well as literary) and rejected romantic or mythic generalizations that deflected attention from everyday realities, the discrepancy between the ideal and the real was perceived with a wastelandish irony; the sonorous, mellifluous measure was replaced by the speech of contemporary life and letters, this language being the objective correlative of life-experiences that were localized, ordinary, normal and ‘small-scale’; omniscience was out, intellectual vigour and emotional frankness were in”.

The modernist poets of fifties to eighties certainly added new dimensions to Indian Poetry in English and their serious preoccupation with new themes, diction, imagery and rhythm later on generated a serious interest in technique and a high sense of genuine concern for craft in the younger generation of poets. The spasms of experimental excitement that shook the literary landscape of India with the advent of experimentalists are now more frequent than before. A significant feature of the contemporary
Indian Poetry in English scene is the emergence of a host of women poets like Monika Verma, Kamala Das, Gauri Deshpande, Mamta Kalia, Dunice D’ Souza, Vimala Rao and Roshan Alkazi. Their distinction lies in their capacity for communicating a powerfully female sensibility in their poetry.

Women poets occupy an important place in the history in Indian poetry in English right from its beginning down to our own times. These women poets are known in academic and literary circles because their poetry has something to do with a pleasant feminine touch and technical merit. But the woman in the poetry of women poets is as important as the poetry if not more. So, the label of women poetry is otiose and uncalled for if their poetry is not a product of feminine outlook and sensibility and is also not different from that of their male counterparts. But not all the contemporary women poets communicate a powerfully female sensibility in wielding the female pen. K.P. Saradhaii says, “Among the contemporary Indo-Anglian women poets there are various figures whose achievement comes notice, but quite often they are good just because there is in them a pleasant feminine touch or a marked command over the medium. Some of them, however, stand apart as important writers possessing a broad vision of life. Amongst these can be counted Gauri Deshpande, Roshen Alkazi and
Kamala Das who not only bring to their poetry measure of awareness of the problems of life but are also rich in expression.”

Our Women poets offer a striking contrast to older poetesses. The Pre-Independence women poets represent the literary emancipation of Indian women hood. They wrote poetry which merits recognition on the basis of the technical merit and pre-occupation with building of an indigenous tradition of poery. No doubt, there are traces of feminine sensibility in the poems of Toru Dutt and Sarojini Naidu but what is lacking in them is a powerful feminine awareness and view-point. Credit must, however, be given to them, for their poetic success emboldened our generation – Perhaps, then, it is legitimate to call them poetesses rather women poets – a term fully justified by their post-Independence counterparts who in their poetry have ‘realised’ the creative release of feminine sensibility. They have made a definite contribution in their intuitive and poetic perception of being women. Thus, in the development of contemporary Indian English verse feminine sensibility has played a vital role which merits full recognition.

After having made a brief survey of contemporary Indian English women poets, Murli Das Melwani says, “It would be unwise to look for common features in the work of the women poets. But certain similarities
are self-evidence. Their themes are few in number. Thwarted desires, the frustrations of living in a male-dominated world, sex, and of course love are the commoner ones. Contemporary situations are findings more frequent mention in their poems. The viewpoint is peculiarly feminine; a distinctive tone setting off their work from the rest of Indo-Anglian poetry. Another distinguishing mark is the frequency with which imagery is used to suggest personal relation. A limiting factor is that technique and images are repeated. Poetry by Indo-Anglian women poets will attain maturity when they explore new themes and treat present themes in greater depth when they broaden imagination and imagery, when they become bolder in technique. 10 I think that except the feminine viewpoint, all the other features mentioned above are as much present in male poets as in women poets.

It is clear that love and sex dominate the poetry of women poets but what distinguishes them from their male counterparts is their feminine view of love and sex. Apart from the expression of a uniquely and powerfully realized feminine sensibility what distinguishes them from the contemporary male poets in their realistic attitude to love, sex and lust their frank, autobiographical, vivid, candid and bold expression of it.
Before Independence, our poets wrote lyrical poetry highlighting the
glory of ancient India. An unfree psyche needs its own defence mechanism.
Also, it was hidden encounter with the imperial voice. With the advent of
freedom, the social scene in India underwent a big change. In a few years
the soaring idealism of old titans faded and a wave of the so called
pragmatism took over the stage. It had its corrosive effect on all sections of
our society. As for its history in our times, we may safely begin with Nissim
Ezekiel, P. Lal, A.K. Ramanujan, Kamala Das and so on. The New poets are
more concerned with their local surroundings, personal experiences, the
social reality and technical subtlety. The modern Indian English poetry is
the result of a mental situation of the modern poets in which different
factors are acting upon them.

A sense of quest is the Chief motif of contemporary Indian poetry in
English. The significant reasons, perhaps, are an immense increase in
knowledge and the accelerated individual sensitivity. The higher voltage of
knowledge has short circuited for far from liberating man, it has cooped in a
cage, be it the racial consciousness, existential dilemma or the condition of
absurdity. Contours of human identity dissolve sooner than they are
affirmed. Man is tumbling for his true self, his real identity. There is no
definite image of man; he is groping on route. Hence quest is his condition.
Both psychology and metaphysics have helped man to discover himself. Poetry has shifted its focus from the outer space to the inner space. The transition from the social phenomena to individual character can obviously be seen in the Indian poetry in English. So the quest is at both ends of the spectrum, the mind immersed within and transcending beyond. Combined together, a compos picture emerges. Modern human predicament shows a crisis both at levels of beyond and within concurringly. The Indian poetry in English reflects this twin consciousness, the haunting traumas and the tireless quest.

Indian English poetry is of mixed hue, a blend of different cultural and religious sensibilities as English poet of India come from different religious backgrounds. It is characteristic feature of Indian English poetry that is multi-cultural, multi-lingual and multi-racial. Times, circumstances and regions colour her feelings, emotions, experiences, images and symbols. Conscious or unconsciously the process of Indianization of English poetry has been continuing. Indian idioms and Hindi-like coinage of compound words are obvious is Indian Poetry in English.

Contemporary poetry is dominated by the trend of personal theme. True, they are not the harbingers of social change but their poetry is no without what is called social awareness. The theme of poverty, social
injustice and exploitation has been taken up by many poets in random poems.

The contemporary Indian English poets write with a sense of analysis, interpretation and evaluation of the contemporary social, political and economic realities and present texts that reflect their responses to the flux of experiences. They unmask the contradictions and disruptions that afflict human kind and condemn those objectionable aspects of contemporary life that have resulted from a kind of psychosocial inanity or complacency. They articulate their artistic choices to debunk the myths in a various sections that perpetuate exploitation and moral duplicity; they use device and expressions that challenge common sense or social prosperity vis-à-vis the stark reality of economic poverty, insensitiviy, debasement, despair, desolaeness, loneliness and prejudiced sensual values and norms. They refuse to submit to discrimination, corruption and exploitation at any level and draw attention to the sorry plight of the larger population, socio-economic degeneration, political gimmicks, factionalization and diversionary measures of governmental pollution and ecological imbalances.

They are not retrogressive or negative but forward-looking and seek to burden evil tendencies or distortion of contemporary reality. They rebel against hyprocrisy, false values and notions, superstitions and prejudices
that they observe around them. They sound universal even in their particular settings or individualistic stances; they are defiant and uninhibited in speaking our against the forces of destruction just as their anger of helplessness turns some of them inward to continue to struggle at a spiritual level. Their human concerns and sense of disappointment are understandable and genuine; they all have a desire to see the things-around them improved; their suppressed rage turns out to be aesthetically authentic and competent.

D.H. Kabadi has an identity of his own and is completely different from other poets. He writes free floating verse, with a fine rhythmical flow embedded in that. He is on the whole optimistic, light-hearted, jolly-mooded and thought-ful. His poetry is a poetry of inner conscience and of a good contemplative order. That very Dawaraka who is jovial gay and funny everywhere looks somewhat existential and pessimistic. There is some sort of dark philosophy expressed in it. But it is a plus point in his favour that he is not full of despair and dark gloom. On seeing the void, he for some moments feels himself bewildered by its unresolving mystery, but remains content with that which is static from time immemorial. The poet has nothing to lament over or to be morose, sad, gloomy broken and forlorn. D. H. Kabadi is either a magician or a juggler juggling with words. His words
often remain charged with music and lucidity. He is a finer poet of love- not a romanticist, but a humanist one from the care of his heart. The love poems which he pens down turn his offerings at the altar of humanity. Humanism and heartily love lie intermingled everywhere in this poems. In spite for being aware of class consciousness and his sympathy for the have-nots, he does not have any grievance or discontentment to express. He delves deep into the unexplored regions of human psyche. He looks sad and somber; gloomy, forlorn and existential in A Tear on a Pancake. His is a poetry in which there lies the bluish vacuum, presented. Philosophically, staring into the distances lying stretched beyond and the horizons touching the earth. None has personified the loneliness of human life and living as he has done here. His poetry is mixed with love, human and cosmic. He is right in saying that the poets are not the soldiers, but in spite of it they can create wars in the minds of men. D.H. Kabadi experiments with the three lines stanza poems and succeeds in it too. He is first and foremost an existensialist than anything.

R.K. Singh is a poet of the fire and passion of love. Unfazed by critical humbug, fuss or variation made over, with regard to sex and love, it is clear that he is neither under Freud nor Rajnish nor Lawrence. He does not belong to any steam, but is the most confessional one, so much personal,
visionary artistic, impassioned, verduous, lovefull, affectionate, probing into or delving deep into man and woman relationship, two luscious lips ever merting, ever dreaming, with a novelty, marked in his thought-process, emotional jots, artistic presentation and expressional let-outs, and goes on dreaming, weaving a cob-web. R.K. Singh's is a poetry in which psyche, the lover and body the two burning for each other, saying through hot breaths and yearning within for the communion. So much sensuous he is in his narration, emotional line-up, speaking about love terrestrial and celestial. There is nothing as nude or obscene, but thinking makes it so his poetry moves round the purusha-Prakriti relationship. He derives his identity from the established Indian tradition and culture, on the one hand, and his universal preferences as a “Bahai Mind” on the other. He affirms his intellectual roots in the world of his being with an awareness of the society and environment. His poetry conforms to the native Indian philosophy of creation and seeks to harmonise the revealing radiance of spirit though the process of sex act. His social vision, encompasses the various facets of human passion including the sexual and gets an effective artistic expression through a complex process of recreation of facts of life in tune with an inner logic of his own. R.K. Singh is a poet of confessional slant, dealing with dark relationship.
So, as a result of our study, we find that myth and mysticism, romantic temperament, social consciousness, irony and modernism as the subjects worth doing dissertations. A school-wise study shows that romanticism, vedanto-Upanishadism, irony and modernism come up to our expectation. The poems written about childhood, old age, youth, beauty, love and nature generally appeal to all. It is quite natural that the trends in such a composite literature will be varied and wide-ranging in its expression. The Indian English poets, of course, strive hard for getting at the nuances and idiosyncrasies of the second language they are writing in, but not be like the natives. If seen from a developmental and constructive point of view, Indian English poetry okays, but the linguistic assessment is full of contours, weaknesses and foibles. Those who are writing metred, structured verses are also not free from the weakness. But there is no fault with the verse libre form, too, as because there are good practitioners of it. M.K. Naik comments, ‘Freed from the restraints of metre, rhyme and form they seem to disregard the inevitable compulsions of rhythm, intelligibility and sometimes ever grammar.’ But, some of the poets, have certainly come up, discerning the hurdles and oddities to give it an identity and foothold.
The poetic contributions of these poets are not to be undermined. In fact, they represent a trend in Indian English poetry. In their poetry language takes care of itself as it passes through creative consciousness. They have contributed to the body of Indian English Poetry by reviving the tradition of long poems and introducing short compositions like haikus, O.P. Bhatnagar maintains that these unrewarded, unnoted poets "emerge remote, from the westernized metropolis" and are "most unaffected by the British norms of excellence and propriety in values, sentiments and language." He goes on to say: "For them, their milieu, environment and experience comes first than English. That is where the Indianness of this new Indian poetry in English lies. The language takes care of itself as it passes through the sensibilities rooted in the land."

The new Indian poetry in English, thus, is not merely novel and varied but also intimately concerned with the milieu around. It is neither shut up in the assumed crisis of self and identity nor in the mockery of Indian character and behaviour from the western eyes. This new poetry has a variety of concern which speaks of the sensitivity of the new poetic consciousness opening new directions both, in its themes and treatment. Though it does not have the finish of the line like the earlier poetry, it is poetically natural and human. It has turned the use of English from its
British correctness to its natural adaptation and growth in the Indian milieu. This poetry may be less known for reasons of journalistic chauvinism but those who wish to know the real Indian poetry in English will do well to dust off the layers of publicized poetry and see what genuine poetry exists beneath it.

In his 'dialogues with a Third Voice', Daruwalla has three sections entitled 'Myth Talk', 'Poetry Talk' and 'Tragedy Talk', respectively. Taking one's use for this, one is tempted to characterize Daruwalla's most successful poems as "Drama Talk", for the voice heard in them is unmistakably the second of the "Three Voices of Poetry" noted by T.S. Eliot i.e., "The voice of the poet addressing an audience, whether large or small (situational poetry__, and not the first voice. Which is 'the voice of the poet talking to himself or to nobody' (lyrical poetry). In these poems, Daruwalla's poetic strategy is to present a character in a concrete situation, and intensive scrutiny reveals that he succeeds best when his presentation is marked by clear visualization, the presence of a substantial thematic core, an integrated approach and a well-ordered structure, and that consequently, the absence or the relative paucity of one or more of these elements spells varying degrees of a failure.
It would thus appear that Daruwalla’s poetry needs an encapsulation by ‘the membrane of fact’, and it is possible to suggest the connection between this and his calling as a police officer. Georges Simenon’s celebrated Inspector Maigret tells us, “We see...... all sorts of men and women in the most unbelievable situations at every social level. We see them, we take note, we try to understand”...... our job is to study men. We watch their behaviour. But of course, in Drauwalla’s case, it is not simply a question of studying men and watching their behaviour, but of responding to their situations in a number of ways and creatively too. Hence, he makes the evocative distinction between ‘easy’ and ‘difficult’ animals. The ‘easy’ animals are ‘all that move on legs/flew on wings/ crawled on the belly/inhaled through fins’, the one ‘difficult’ animal being Man (Easy and Difficult Animals”).

Though a common strategy seems to be at work in these poems dealing with the difficult animal, there is sample variety in the kinds of characters presented, the locales against which they are observed, the different attitudes brought to bear upon them by the poet, thus making for widely divergent moods and tones and the several narrative patterns adopted, ranging from omniscient recital to dramatic monologue.
At places, the protagonist in a Daruwalla’s poem “is drawn not from the human world but from the realm of the diving. Some poems centre round forces of Nature-, but this is something more than ‘descriptive’ poetry in the usual sense of the term, because descriptive poetry largely operates within an essentially human frame of reference, the basic point or view being the complex physical-mental human response to Nature in her diverse aspects. In Drauwalla’s poetry, on the other hand, forces of Nature often emerge as living entities with a personality of their own and those these poems do describe, the effect these forces have on the human situation, their main thrust is to project these forces as.

Like forces of Nature, the animal world also provides Daruwalla with some of his protagonists and in spite of the distinction made between ‘easy’ animal, which include birds and beast and difficults animals (i.e., human beings), the easy animals in Daruwalla’s poetry do possess a ‘difficult’ dimensions. Animal and Man impinge upon each other in different ways in these poems.

Nature, society, religion, politics, culture and literature – all these provides locales for Drauwalla’s poetry, thus, underscoring the need of a strong underpinning of actuality for his art. The poet’s changing responses to his experience range from non-committal, clinical detachment on the one
hand to cynical indifference on the other, with in between these two extremes there is an entire spectrum of varying attitudes. From empathy to sympathy is but a short step and in some of Daruwalla's shorter pieces the poetry is definitely in pity, as in "The Leper at the Taj". But it is entirely in keeping with the spirit of the modern age that irony and satire should time and again characterize the poet's response to men and matters.

1. These changing responses to experience are also matched by a variety of appropriate narrative modes.

2. In both "Monologue" in the "Chambal Valley" and "Apothecary", the poet presents a character talking to another, but the difference is that in the earlier monologue, the reactions of the listener are not recorded, while in "Apothecary" Daruwalla comes nearest to Browning's dramatic monologues in which the speaker, caught a responsive listener, whose reactions also contribute to the drama.

3. In the midst of all this wide variety, the one element that does not seem to change is Daruwalla's imagery and this is as it should be because, while it is rather limited in range, his imagery at its best is eminently, functional and its ethos is all of a piece with the "Drama Talk". The two chief types of images

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that recur in Daruwalla's poetry are those of violence and dirt-disease and the connections between each and the "Drama Talk" is obvious. The images of violence reinforce the drama of action in a poem in terms of visualized parallelism and symbol and the violence is seen to operate in three separate worlds- those of external Nature, the predatory animal kingdom and man.

4. His best poems possess a substantial thematic core, clear visualization of scene, compact and arresting presentation of incident, evocative imagery and an impressive unity of tone and effect.

5. .... in Daruwalla's best poems theme and tone, structure and imagery, interact in creating an absorbing human drama which has few parallels in Indian poetry in English.

6. Daruwalla's poetry also has an immediacy and anger. It contrasts the naturalness of violence, aggression and sexual desires with repression, hypocrisy and deceit. Usually, the speaker and sympathetic character appear alone, isolated, alienated from their society. there is anger at incompetence, passivity, official lies, romantic illusions and the repressiveness
of communal solidarity; but there is also a strong interest in Indian history and traditions.

7. A characteristic of Daruwalla's verse is of the often uneasy mixture of freedom and control.

8. Control represses desire but is necessary for survival that is dangerous and in which the individual's life is threatened by society and by nature.

9. Drauwalla is ironically aware of contradictions in his own attitudes.

10. An awareness of the need to celebrate death then is part of Daruwalla's aesthetics and follows from his concentration on memories, dream and the senses.

11. While Daruwalla's poems give expression to desire, memory and sense, they are grounded in concrete image, characters and situations.

12. Daruwalla's poetry seems private, personal, people, even lovers, are out there, to be observed, rather than part of shared experience fall at the finger-tipes.

13. The withholding of the self is part of his poetry's strength as it communicates an intelligence poised between anger and
reflection, a knowingness towards what is seen and experienced. He has a fascination for passionate commitment which involves dedication, violence, such as he finds, and would appear to identity within Muslim culture.

14. Daruwalla seldom appears at ease among the passivity, fatalism and rituals of Hindu culture. His attempt to merge his own concern with dying into a collective Indian psyche in "The Waterfront" sequence strikes me as unconvincing despite the high-competence of the verse.

15. What comes across mostly strongly in Daruwalla's poetry is rather the self-control and repressed anger of the alienated, as in "Routine" and "The Hawk".

16. The range, variety, themes, attitudes, aric voices of Indian English poetry have increased greatly in recent decades. Instead of India being ignored by the poet's imagination or reduced to stereotype sentiments, Indian has become a reality. It is seen, felt, experienced, the poet responds to its various details, events, happenings, politics, values, peoples, behaviour and legends. Rather than on the periphery of His
consciousness, it has become a focus of it, a place where the imagination works and creates.

17. Modern Indian poetry in English has been neglected by most critics, foreign readers and intellectuals, for it has no obvious direct relationship to the cultural movements which led to national independence.

18. Their poetry is part of the process of modernization, which includes urbanization, industrialisation, mobility, independence, social change, increased communication, national and international transportation networks, mass education and the resulting paradox that as an independent national culture emerges. It also participates in the international, modern, usually westernized world.

19. As the language of upward mobility and modern consumer tastes, its use is likely to spread further and as it does it will increasingly become Indianised, a process already noticeable in magazines and English-language poetry-in such features as the syntax, word order, lexis, idioms, pronunciation, intonation and stress patterns. This reflects a change in mentality.
20. The increased perception of details and of Indian social reality, found in the work of Ezekiel, Kamla Das, and the Ramanujan during the 60s, and taken up by Daruwalla, has now been internalized with recent poetry being richer in its sense of location and range of subject-matter.

21. The man-alone-in-a-hostile world's attitude with its sense of opposition, cynicism and the ironies of life, found in the poetry of Daruwalla, has its affinities in American literature, as does Daruwalla trust in the speaking voice. Although he continues to use traditional prosody and formal stanzaic shapes, the voice seems closer to the experience of the senses than in previous Indian poetry where there was often a distance between moral reflection and actuality. There is also an openness, especially noticeable in the middle portions of the poems, as if association were taking over from logic. Narrative becomes experience itself instead of an example in an argument.
REFERENCE

10. Murli Das Melwani Themes in Indo-Anglian Literature, p. 72