PREFACE

Daruwalla is one among the poets who have moved Indian poetry in English into a new realm. He has written on various themes in his poetry such as communal disturbances, drought, famine, epidemics, black-marketing, growing water and environmental pollutions, rites and rituals and the growing danger of nuclear holocaust, etc. In short Daruwalla's poetry is very rich in subject matter and sense as well. He has also given vent to his quests and desires in his works but always objectively.

Daruwalla is known as a poet with an unusually broad range of technique and a substantial body of work. His poetry is both immediately Indian in reference and universal in its concern with love, death, domination, self-control, self betrayal and the corruptions that result from social and political accommodation. His works reveal his district Indian perception while sensitively looking at the changing face of India.

Daruwalla's modern Indian consciousness seems to be deeply imbued with rich and varied cultural past of the country. He seems to be a highly sensitive soul because the displacement caused by partition has left an indelible mark on his psyche. He has rendered his experiences into fine poetic forms by making use of
apt and startling imagery. In other words, his poetry abounds in imagery, especially the imagery of violence representing death, disease and suffering. Daruwalla has made use of apt and startling images in his poetry to make it expressive, lucid, forceful and impressive. Deft use of imagery helps him largely in achieving a realistic and ironical tone also. His images have a telling effect on the readers.

Daruwalla is no doubt an Indian poet by birth and majority of his images are Indian but he differs from his other contemporaries in one respect, in the use of his imagery. Images taken from the areas like sex, violence and crime predominate his poetic field. He uses irony and satire while dealing with social, political and religious themes in his poetry. His repressed anger and pervading scene of alienation come to surface when he uses irony and satire invisibly and impressively. Wit appears to be bubbling in his poetic work. The use of well chosen words and images helps the smooth flow of rhythm and sense. In short, Daruwalla is a powerful voice in the modern Indian English poetry. He has made his presence felt both home and abroad by his fine poetic creations.

In the present thesis, an humble attempt has been made to undertake an in-depth study of the pattern of imagery in
Daruwalla's poetry. The post-independence poetry in English is a poetry of revolt and experimentation, innovation and craftsmanship, of vigour and vitality and Daruwalla is no exception. He introduces a quality of neo-modernism by moving away from the diction, tone and theme. The Indian English verse, tentative and fragile, gradually adopts a stance, courage and occasional rashness.

The present thesis has been divided into five Chapters. Chapter I deals with discussing the post-independence poetic scenario and Daruwalla's contribution to Indo-Anglian poetry. The poets used both the traditional and modern forms in their works. Indian poetry in English serves the twin purposes of being aesthetics and functional. Chapter II: entitled as “A Brief Survey of Contemporary Indian English Poetry” highlights that Indian English vocabulary reflects the local socio-cultural realities and attitudes of the users. Certainly there is an echo of the mother tongue in their creative expressions. In Indian English creative writings, we notice, both a national identity and a linguistic distinctiveness.

Chapter III, entitled as “Major Concern and Occupation of the Poet” highlights that the poet's involvement in the job paved a new dimension to recognize the harsh realities of life in the making
of his vision as a poet. K.N. Daruwalla is undoubtedly a promising poet. The first collection of poems published in 1970 made him a major voice in the field and ranks with poets like Nissim Ezekiel in depth of feeling, economy of language and originality of insight. He has a mythopoeic imagination which can discover poetic stuff in rituals, festivals and religious ceremonies.

Daruwalla has capacity of conveying complex emotions at once varied and conflicting. His favourite images are those of violence, disease and ugliness. His use of imagery is an important component of his poetic technique. His concern is free floating generalized concern against the whole structure of society which is rotten to the core. His paranoid sensibility lacks trust in society and constantly apprehends attack through violence. Fear and anxiety pervade the poetic world of Daruwalla. He represents the angry mood of the seventies and eighties of this century.

Chapter IV, entitled as "Pattern of Imagery and its Aptness", establishes the fact that his use of imagery is an important component of his poetic technique. Poetry is a rhythmic experience of the human surroundings in relation to the phenomena of nature. A rhythmical experience is a musical apprehension of organic or inorganic substances. The poet’s vocation is to develop such images from his experience as would fulfill these requirements.
This chapter aims at exploring pattern of imagery and its aptness in the poetry of K.N. Daruwalla.

Chapter V, entitled as ‘Conclusion’ deals with the findings of this thesis. In this chapter, it is pointed out that Daruwalla’s poetry represents the composite, religious culture of secular India. He is gifted artist who has cultivated a modern idiom to capture the attention of the modern intellectual. He imparts a colloquial and ironical hue to his style when he exposes the social and political evils of modern existence. ‘By depth of feeling, economy of language and originality of insight, Daruwalla commands respect,’ praises Nissim Ezekiel. Certainly Daruwalla’s capability of suddenly changing over from the individual to the universal is that quality which adds to his greatness as a poet.