CHAPTER - I

INTRODUCTION

1.1. Background of Indian English Poetry

Literature in the Indian languages appears to possess a substantial body of significant poetic writing—significant at least in relation to their own tradition—produced from the time they came under British influence to the attainment of Independence. But in the case of Indian English poetry, pre-Independence achievement remains severely limited. Poets in Indian languages, even when they imitated English models, were doing so in their own languages, and thus performing the momentous task of altering their literary tradition; Indian English poets, when they imitated English models, contributed little to any literary tradition. They coined models and new methods of writing Indian literature. Vilas Sarang says that “Pre-independence Indian English poets achieved little not because they were Romantic, but because they remained too derivative. They created their own mythology and philosophy also coined Englishness and Indianness.”

Indian English writing is a vast arena today, with new trends emerging, new talents making their mark, new creative and critical branches sprouting in various directions, as well as with the thematic varieties, technical experiments, and linguistic innovations it is now ‘God’s plenty’. The extraordinary richness and variety of Indian writing today, indeed, poses a challenging task for any critic or anthologist in the area, since it has become next to impossible to give any comprehensive view or idea of this fast-growing literature in its totality within the compass of a single volume. Indian English poets accepted the challenging task of writing.

Still it remains the critic’s responsibility as well as pleasure to ‘find’ the new authors and next side by side with the older and already canonized one. As Robert Kroetsch, the Canadian author, says, “We want the critic to find us out.”

Our Indian authors today also should legitimately expect the perceptive responsive critic to ‘find’ them out. It is especially needed in the present case since the Indian writers in English are still engaged in the process of writing from outside the mainstream, and, therefore, are in serious need of the right critical attention and
understanding. India has long and healthy traditions fictionalized narrative-Puranas being supreme in terms of historical narration of the gods and goddesses, exhibiting the best of the admixtures of illusion and reality with multiple layers of both. They write on gods, goddess and Puranas.

Even after independence, Indian English literary culture remains deficient in several ways in comparison with other Indian literatures, or literatures of other countries. First of all, the sociological dimension: native Indian languages are used by all strata of the respective linguistic communities, including the lowest in terms of wealth, education and social status. Indian English poetry can come only out of a limited stratum of society. Even in Indian languages, a phenomenon like Dalit writing in Marathi emerged only as recently as the mid–seventies; one cannot imagine the Dalit writing in English at the present time. Dalit writing is also another stream of poets.

Everything would be for the best in the best of all capitalist worlds. History has proved them incredibly wrong. If we take the Post-independence Indian English Poetry in account, we will find that Marxist idiom has played a crucial role in moulding the literature of Indian in a peculiar way. Saleem Kumar says that “Indian English Literature and especially Indian poetry in English has witnessed multiple social struggles on various levels that motivated a number of poets big and small equally to scribble their pen dipped in the ink of Marxist philosophy of protest.”

There is desultory air about the Indian English poetry scene in India, most Indian languages possessing homogeneous, geographically compact literary cultures; English in Indian doesn’t. Poets are scattered here and there, a few bunched in Bombay and Calcutta, some living abroad. In most literary cultures, there is at least one or two pivotal journals in which established and new poets publish regularly; one can observe a poet grow or change, figure out what he is about. In English there have been magazines like ‘Quest’ (now ‘New Quest’),‘opinion’ and ‘Chandrabhaga’ that attempted to satisfy this need; but they have had very limited success. It is pathetic to see established poets sometimes publishing their poems in Sunday supplements. Many refuse to do this, and hardly publish at all.
Indian English poets make their appearance like comets. A collection is published, and then the poet is scarcely visible for years, until his next collection surface. The advantages of publishing regularly native literary journals—the sense of belonging, the feedback from discerning readers and fellow poets—are largely denied to Indian English poets. Perhaps for this very reason, their appearances in book form tend to be few. A number of established Indian English poets have failed to go beyond a volume or two. They have limited area. Among the leading poets, Ezekiel, Mahapatra, Daruwalla and Arun Kolatkar are few who have published volumes at regular intervals, and produced a sizable oeuvre.

Publishers have not helped brighten the Indian English poetry scene. Poets everywhere and in all languages fare poorly with publishers, but the Indian English poet has had worst. Indian English poets got publication to publish poetry but there was not surety to get publication. They published their poetry through: ‘Samkaleen Prakashan’, New Delhi; ‘Clearing House’, Bombay; ‘The Green field Review Press’, ‘Oxford University Press’, New Delhi; ‘Nirala Publication’, Jaipur; Three Continents Press’, Washington. D.C, ‘Dialogue Publications’, Calcutta; ‘Writers Workshop’, Calcutta; ‘The University of Georgia Press; United Writers’, Calcutta; ‘Prash Prakashan’. Not two volumes from the same publisher; A major poet runs here and there to get his books published; one hopes that situation will improve in the next ten or fifteen years.

So, Indian English literature followed English models; American and British literature. British literature is the base of English literature. It is the format of English literature. It looks various branches and variation to write poetry. Indian English literature also took turn and made vast areas. There are some branches of Indian English literature; male, female, nature, romantic, philosophic, psychologic and tradition. Male voices and female voices are another trend of writing. Male writers write about their own identity and particular theme. Whereas female writers also write about their own recognition, they give their own styles which are female oriented themes. Poets take their own background to write poetry. They follow Puranas, god and goddess to write poetry. Modern poets were influenced by T.S Eliot, W.B, Yeats, Philip Larkin and Robert Kroetsch.

1.2. Modernity of Indian English Poetry
Modernity is the special quality of Indian English poetry and literature. Modernity was available to the Indian English poet ready-made. He (or she) did not have to win it the hard way it was won in the early decades of the century in England. Considering that pound’s ‘Mauberly’ was published in 1920, ‘The Waste Land’ of T.S Eliot in 1922, and several of Auden’s volumes in the thirties, it is also surprising that modernity came to Indian English poetry as late as the fifties. As a matter of fact, it appears to have invaded the poetry of some Indian languages much earlier than it did Indian English poetry. In Marathi for instance, B.S Mardhekare had begun to publish strong and striking modernist poetry in the forties. B.S Mardhekar was known as modernist poet in Marathi literature, he used modern evidence in his poetry. So, Indian English poets borrowed standardness from him. Even in Ezekiel’s volumes of the fifties– A Time to Change (1952), Sixty Poems (1953) and The Third (1959). There is not much concrete imagery of modern, urban life. It is in the mid–Sixties that mature, modern poetry emerged in Indian English, with Ezekiel’s The unfinished man (1960) and The Exact Name (1965), Kamala Das’s ‘Summer in Calcutta’ (1965), Give Patel’s ‘Poems’ (1966) and A.K. Ramanujan’s ‘The Striders’ (1966). The cautious, muted and modest tone of Ezekiel, Patel and Ramanjan in the sixties is surprised in the seventies by a more confident, ambitious approach: the change is apparent in Adil Jussawall’s long poem ‘Missing Person’ (1976) and Arun Kolatkar’s Jejuri (1976). In these, as also in Gieve Patel’s second volume ‘How Do you withstand, Body’ (1976) one finds a much more complex, modern sensibility, and richer, detailed Imagery of modern life, than one does in the poetry of the sixties. There is also more confident experimentation, as in Mehrotra’s ‘Nine Enclosures’ (1976), and greater sophistication in imagery and technique, as in R Parthasarathy’s Rough Passage (1976) and Jayant Mahapatra’s ‘A Rain of Rites’ (1976).

Nissim Ezekiel is modern poet also influenced by other modernist poets from English literature. Actually every writer is typical product of his and the literary movements prevailing at the time substantially affect his works. The well–known Indian poet in English Nissim Ezekiel has been obviously influenced by his contemporary poets like T.S. Eliot, W.B. Yeats, Ezra pound and Philip Larkin. These influences shaped his creative odyssey that stretches well over five decades. In fact, the huge bulk of his
writing, creative as well as critical, evidences a receptive personality prone to assimilate various impacts. To Suresh Kohli’s query as to who were his influences, Ezekiel replied:

“Some of my early poetry was influenced by Rilke. I did not succeed in assimilating this and eventually discarded it. I have imitated Eliot, Pound, Yeats and others, but never very well. My own voice has often been muffled or confused by random and temporary influences. That is the main weakness of my verse ....A clear influence is no proof of a poem’s merit. Quite the contrary, I was not influenced by Yeats after “the unfinished man” nor by Eliot and Pound after “sixty poems”. I don’t feel I make the grade to talk of influences at all. This talk of influences may be of some value only when I write good poetry during the next ten years or so, which I certainly hope to do.”

Ezekiel was the first poet of Stature to emerge from the new wave in Indian English literature. He published various volumes of poems. Ezekiel’s first two volumes A Time to Change and Sixty Poems bear a strong imprint on Rilke’s mind. His poems like ‘Speech and Silence’ and ‘Prayer I’ appear to be written under Rilke’s influence. The following lines bear testimony to this view;

If I could pray, the gist of my
Demanding would be simply this;
Quietude. The ordered mind.
Erasure of the inner lies.
And only love in every kiss. (Prayer I, CP – p -54)

Chetan Karnani has very aptly noted this fact, “his early prayer was for quietude. He wanted to seek the life of solitude and meditation. This ideal of Rilke is strongly expressed in these poems.”

For the Indian English poets, the mid-seventies saw a great outburst of poetic energy. In fact, the year 1976 can be called the annus mirabilis of Indian English poetry. For, apart from the six–volumes published that year, the year also witnessed the appearance of K. N. Druwalla’s ‘Crossing of River’, Ezekiel’s Hymns in Darkness, Shiv K. Kumar’s ‘Subtle Refuges’ and Mahapatra’s ‘A father’s Hours’.
The question of modernist becomes complex if one looks at the ‘modern’ as the opposite of the Romantic. For, in some ways, Modernism has been a continuation, or mutation, of Romanticism, if one regards a concern with the depths of the self, inwardness, as the hallmark of the Romantic-symbolist-modernist tradition; it has indeed been very strongly present in modern Indian English poetry. Ezekiel’s poetry is essentially introspective, but in an intellectual, rational almost neo-classical manner. The inwardness of Dom Moraes, R. Parthasarathy and Kamala Das is closer to the nineteenth century Romantic tradition, with its expression of intense, conscious feeling; Kolatkar, Mehrotra and Mahapatra bear the heritage of French symbolism and surrealism, with an inwardness that focuses sharply upon the unconscious. According to D. Ramkrishna, “modern writers have a tendency to justify the complexity of their writing on the ground that modern life is complex. However, the complexity can be presented in deceptively simple form, as sometimes the profoundest philosophical truths are presented.”

If one considers the ironic modes the true modernist quality, then too, Indian English poetry is modernist through and through. Indeed, the modern Indian English poet seems to lean too heavily upon Irony. Ezekiel, Shiv Kumar, Ramanjan, Kolatkar, Daruwalla, Patel, Sharat Chandra to mention, only the most obvious names, write poetry with irony; it is as though the Ironic mode was the supreme poetic path. It is limiting poetics, influenced too heavily but the predilection of the American New critics. One has to remember that ‘The Waste Land’ is distinguished by much more than it’s Irony. A Jagged fragmentariness, inchoate expressiveness has been prominent features come of the best modernist poetry in the west; Indian English poets appear too neat, too tidy in their expression.

So, Indian English poetry has historical background and influence from British and American literature. Nissim Ezekiel is one of the best Indian English poets who is known as father of modernist. Mallikarjuin Patil says that, “P. Lal and Dom Moraes have admitted the fact that Nissim Ezekiel was their poetic father …..”

The other poets of the younger generation think that Ezekiel is perhaps the first Indian poet consistently to show Indian readers that craftsmanship is as important to a poem as its subject matter … what Thomas Hardy was to England in the early twentieth
century, Ezekiel is to Indian in the post-independence era. In fact, he is Great Spirit to Indian poets in English for several decades. He won first rank in Indian English literature.

1.3. Indianness of Indian English Poetry

Indianness or Indian sensibility is neither as issue to be debated with reference to the writing in various vernaculars in India nor with various literatures of the world such as American, Australian, Canadian, British, etc. When we study W.B Yeats and T.S Eliot, at that time we talk about the Irish sensibility or Irishness in Yeats or American influence in T.S. Eliot and so on and so forth. However the moment we speak about the reflection of Indian sensibility or experience, we start analysing it in terms of Indianness. Indianness means India oriented language, theme and technique. Most of the literary critics and scholars are aware that when Columbus wrote his famous letter (1439) to King Ferdinand only to report on his progress of his voyage the American literary historian (s) noted it down as the beginning of the literary tradition. It is the example of citizenship. The matter lies here that there is a need of particular tradition for the writers writing in English, particularly in India, which is obvious to belong. To the simple truth about the expression of a collective sensibility in literature or an Art form of a nation is that it is present there as an integral part of a writer's or artist's inner equipment and total personality. So, we are concerned here with the problem of an independent identity of our (English) writing in India. Indianness is the soul of Indian writing whether in English or in any other language. Presence of India, even in its absence, can be felt in Indian writings. The writers and poets often deal with Indian cultures, myths, events, experiences and relationships in their literary work of art.

M.K Naik argues in this context that about Indianness:

“….unless art is rooted in the soil,
It is bound to be condemned to both
Superficilality and artificiality …
This Indianness may take several forms
And shapes, and may appear in a work
Of art in diverse ways, obvious and
Subtle –but it is quality which is
Unmistakably present in the finest
Work of all Indian writers, whether
They write in their tongue or
In English. Modern India is synthesis
Of many cultural cross currents and
Modern India, in Mulk Raj Anand’s words,
Is conscious of ‘the double burden on
My shoulders’, the Alps of the European
Tradition and the Himalaya of my
Indian Past.”

Indianness may remain, in the ultimate sense, an elusive, obfuscator glow, or an essential contested concept. The question of Indianness is not merely a question of the material of poetry, or even of sensibility; it is tried up with the factor called the audience. Indian English poets write for an Indian audience, but they also write, quite inevitably, for a non-Indian, western audience. Thus, consciously or unconsciously, they can not help using their Indianness, at least some of the time, in some way, to a greater or lesser extent. That is why the naive, simplistic way in which pre-independence poets tried to an ‘Indian’ was not immediately or totally abandoned after Indian English poets continue to exploit Indianness, but in an extremely subtle, sophisticated manner. V. A. Shahane thinks that “The Indianness of Indian creative writing in English will have to be judged by the awareness of the author of certain specific characteristics of societies and cultural patterns in India. In this way Shahane refers here to an “in-group feeling.”

Then K.R.S. Iyengar believes that “It stands to reason that what makes indo-Anglian literature an Indian literature, and not just a ramshackle out house of English literature, is the quality of its “Indianness” - in the choice of subject, in the texture of
thought and play of sentiment in the organization of material, and in the creative use of language.” 10

Vrinda Nabar asserts that “I share the widely held view that poetry, or any of the arts, does not and can not exist in a vacuum, that its perceptions are shaped by upbringing, social and other environmental elements, the tradition of the society within which the artist functions, and so on.... Identity refers to the fact of being born in India, living amid its multiple economic and cultural complexities, identifying with them and making them the direct or indirect concerns of his work.” 11

According to Sandeep J. Nikam, “Ezekiel’s poetry contains various aspects of Indianness. Indianness is a vital element in Ezekiel’s feeling and imagery. Indianness has become one of the major themes of Ezekiel’s poetry which he treats as an intense personal exploration.” 12

There is a critic, B.V. Nemade, who does not seem to be favourably inclined to Indian writing in English, who prefers the term ‘Nativism’ to national identity or Indianness. In his context, he defines it through poetic style as follows:

“.......nativism evokes an emotional constellation of feeling, thoughts, perceptions and memories that have been growing in association with a peculiar locus. It tends to be lyrical rather than modernist, and has past rather than future connotations. It is the entire community’s response, past and present, a lifestyle of the whole race, a collective thinking and feeling. In this respect nativism becomes a principle harmonious with the conservative principle.” 13
Another Indian English poetic critic, Vasant Palshikar, tries to sift the point further as follows Indianness of Indian poets:

“What should be the distinguishing criteria of a native work of literature? Is it enough if the setting is local/regional And the main characters are rural/ primitive?

......Lately the characters have started speaking their dialects, and often the writer adopts the local dialect for the narration ... Are such works true examples of nativistic writing?

In India both the Great and the little traditions are “native”. Native tends to be equated with rural, backward, superstitiously religious, local-parochial, old ..... Defined in terms of rootedness we may say that the ‘nativity’ of a person is formed by place, people, and culture and that the soul of nativity is embodied in a distinctive sensibility and world view. These would encompass modes of production, thought, imagination and behaviour, in short, the totality of life.” 14
M.P. Rege is equally precious and scientific in hitting the nail on the head. His discussion of the concept of Indianness in literature is in terms of a total response to the total human situation. This total human situation includes a way of life, an ethos and certain archetypal patterns, sometimes even in the form of ideas embedded in culture. Rege points out, by way of further explication, that “one essential element in the traditional Indian concept of Hindu life is the fourfold scheme of Purusharthas taken as representing the form and content of complete human fulfilment. The Ramayana and the Mahabharata are cited as glorious illustrations of such archetypal patterns of Hindu culture and so is the dramatic and non-dramatic poetry of Kalidasa.”

But then again, one comes across western critics and reviewers whose first instinct is to find some ‘Indian’ quality in the author they are examining such rage for branding and pigeon-holding often makes one feel like chucking up the matter of Indianness altogether. There is all the more reason to do so, since Indianness by itself, strictly speaking, cannot become a criterion, or guarantee, of aesthetic value. A further and more serious objection is that insistence upon Indianness may result in subtle cultural, chauvinistic pressure, stifling the poet’s individuality and idiocy crazy. Let the poet be himself; by being himself, the poet, in fact, contributes to the definition of Indianness, for Indianness can only be defined, after all, terms of what Indianness are. C.P. Verghese says about Indianness of Indian English poets. He says “What I mean by Indianness in Indian writing in English, is the sum-title of cultural patterns of Indian and the deep-seated ideas and ideals-political, economic, secular and spiritual that constitute the mind of India.”

The poets like Nissim Ezekiel, Arun Kolatkar, Jayant Mahapatra, A. K Ramanujan, Dilip Chitre, K.K. N Daruwalla, Shiv K. Kumar, A. K. Mehrotra and R. Parthasarathy are Indian English poets. They coined the concept of Indianness in their poetry. But Nissim Ezekiel is the most towering figure in Indian English poetry. Daruwalla asserts that “Nissim Ezekiel was the first Indian English poet to express a modern Indian sensibility in a modern idiom.”

So, the study focuses on the Indianness of Arun Kolatkar and Nissim Ezekiel, Arun Kolatkar has used Indian sensibility in his poetry. Theme, images, scene, places
culture, tradition, society are totally Indian. *Jejuri* is the well known poem of Arun Kolatkar; he uses all the characters, living and non-living things which are Indian. Nissim Ezekiel also well-known poet to use Indian sensibility most of the poems which are Indian which show, city, animal, town, natural atmosphere whole of society which are Indians.

1.4. Language and special theme of Indian English Poetry

Vilas Sarang says that “the Indian English poet’s audience is partly in the west, creating peculiar poetical problems: the Indian English poet’s social background tends to be of a certain type, and is limited to a narrow set of social circumstances. Add to this the peculiar position of English in India: a language which is spoken by a minuscule percentage of the population, which is mostly used for formal, official, or professional purposes, and which is not really a language of the street, or with most people, even of the home. It has been observed that English as used by Indians tends to be dated and wooden.”

Not long ago, questions as to whether Indians should or could write in English used to be discussed endlessly. Today, such questions have become largely irrelevant and superfluous. There is now a large body of good poems in English written by Indians, and it simply can’t be wished away. As early as in 1969, A.K Ramanujan with the perspicacity of a trained linguist, had put the question in the proper perspective, when he pointed out that words like could or should, were inapplicable to poets and their linguistic situation: “I think the real question is whether they can. And if they can, they will.”

Ramanujan states flatly: “It is not a matter of controversy whether people can, will, or should write in a particular language.” [Ibid]

It ought to have been apparent that the literary critic has no business to dictate what language a poet should write in, or who should write in particular language; the critic’s job is to examine the available writing, and to pronounce it good or bad. This is not to deny that, when they write in English—whether by choice or because they have no other alternative. Indians face certain disadvantages. But poets have ways of copying
with handicaps, and sometimes talent performs all the more brilliantly with one hand tied at the back.

A good example of how talent can astonish is presented by Arun Kolatkar. This poet, who had never left the shores of India before he wrote *Jejuri*, and who must have absorbed American English only through popular fiction, comics and films, put it to brilliant use in poems like ‘Yeshwant Rao’. Arun Kolatkar uses general and day to day language in his poetry which is daily spoken language of society. He uses code-mixing and code-switching sentences and words in his poetry. It means he uses local language to write poetry. Still, one harbours certain reservations about the use of English by Indians. Does English penetrate to the unconscious of the Indian poet? The question can be tested with reference to bilingual poets. Dilip Chitre’s ‘Marathi poems’, for instance, are exceptionally charged with the power of the unconscious; in comparison, his poems in ‘Travelling in a Cage’ seem to lack that power. His English poems are often largely descriptive, or significantly, Ironic and satirical, and thus closer to the conscious mind.

Kamala Das is also well–known poet. In her well known poem, ‘An Introduction’, Kamala Das makes a spirited defence of her choice of English:

“"The language I speak

Becomes mine, its distortion, its queernesses

All mine … it is honest,

It is as human as I am"  

(p.76. Indian E. Poetry-Vilas S.)

She says in her early poem, through the following line:

“.......I speak three languages, write in

Two, and dream in one.”

She writes in two, English and Malayalam, but dreams in one, that is, I take it, in Malayalam. Isn’t then Malayalam closer to the resources of her unconscious mind? Isn’t a poet likely to work best in the language in which he or she dreams?

This does not mean that writing done on a more conscious level will necessarily and always be inferior. Also, with a poet like Jayant Mahapatra, English does seem to
have penetrated to the deepest level or the unconscious. There remains yet another problem—that of evolving an Indian English. At an earlier stage, R Parthasarathy appears to have viewed the situation wrongly, when he speaks regretfully of having “spent his youth/after English gods.” Parthasarathy makes too much of correctness and of the position that language belongs to a particular people:

“.........Language is a tree, loses colour
under another sky.” 23 (Rough Passage, I, 2)

It doesn’t necessarily; it may change colour, of course, Indian English poets increasingly seem to feel the need to evolve an Indian idiom, and not stick to British rules of correctness. In an interesting poem called ‘The Mistress’, Daruwalla develops the metaphor.

Though they may use Indianism from time to time, Indian English poets including, Daruwalla,—have not yet been successful in developing a distinctively Indian idiom. Nissim Ezekiel’s poem “very Indian poems in Indian English” does not solve the problem, for, in this poem, Indian English is used only for humour and satire, and not as a legitimate vehicle for poetry. A poet like Jayanta Mahapatra seems to have made some headway towards developing a genuinely poetic Indian English.

William Walsh observes of the Indian English poems that they are “gleefully comic”, but also that they are “unpatronizing.” 24

There are number of poets in Indian English literature they use their own language and style to write poems. Nissim Ezekiel, the harbinger of modernism in Indian English poetry, shows great ingenuity and variety in structuring his poems. He uses prose forms, libre, rhymes and rhythms, imagery, sensuality, irony, variants of sonnets, symbol and various figures of speech in his poems. A. K. Ramanjan also employs verse libre, rhythms, movement, economy, typography and figures in his poetry. Shiv K. Kumar also resorts to free verses. He exploits his poetic licence with complete liberty of form, syntax and rhyme. K.K.N. Daruwalla’s free verse varies from metric to non-metric compositions. Jayant Mahapatra does not conform to any patterns of form and structure. He mostly uses long sentences spread over irregular stanzas. Kamala Das’s poems are
characterized by an organic form. With her spontaneity and immediacy, she gives little attention to structuring her poems. There is such continuous, uninterrupted flux of thought or idea that in many poems there is no room for segregated stanzas. Mamta Kalia also writes in direct, conversational and colloquial style, free from the conventions of a formal structure. Eunice De Souza also writes like Kalia. Sunita Jain too employs an informal, colloquial style like most of the contemporary Indian women poets. Monika Verma writes in free verse. Her poems are vary in size, syntax, stanza and progression patterns. Like many other Arun Kolatkar and other poets write simple form and stanza pattern to show the quality of poems. Arun Kolatkar uses figures, lucidity, economy, conversation, images, irony and symbol in his poetry.

According to Kanwar Dinesh Singh “the major themes of the most of the Indian English poets have been mysticism, spirituality, romance, philosophy, God, devotion, truth, beauty, nature, love, life and death.”

Thus, language and structure is the body of the poetry and theme is the soul of the poetry. All Indian English writers agree with Jonathan Swift he says “Proper words in proper places make the true definition of style.”

Indian English poets like Nissim Ezekiel, Verma, Arun Kolatkar, Jayant Mahapatra, Keki N Daruwalla, Gieve Patel, R Parthasarathy, Shiv. K. Kumar, Kamala Das, Eunice De Suza, Meharotra, A.K Ramanujan and other poets use their own native language and Indian English properly to write poetry. They also use appropriate theme and subject to their poetry.
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19. Ramanujan’s replies to the questionnaire in P. Lal ed. Modern Indian poetry in English: An Anthology and a credo”, p. 444.