SCHOLAR AS POET:
(STUDY OF THE MAJOR POEMS OF
K.R. SRINIVASA IYENGAR)

ABSTRACT

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ABSTRACT

It is already an established fact that K.R. Srinivasa Iyengar is primarily known as a pioneering figure in Indian English Literature. He is equally competent as a literary historian as his *Indian Writing in English* is a distinctive work of its own type. He started his eventful career as a writer, biographer, critic, translator, transcreator, editor and a letter-writer and above all a poet, but hardly do people recognize him as a poet. Iyengar in his late sixties contributes some fine poetry ranging from ironic, dramatic, narrative, reflective, satiric and heroic. But it is paradoxical to know that a person who gives a distinctive recognition to Indian English Literature and makes it a acknowledged subject of study at University level, his poetry is being undermined by other fellow poets of Modernism and Post Modernism.

The indifference towards Iyengar’s poetry raises many questions? Is the cold response to Iyengar’s poetry due to the fact that he discovers his poetic talent rather late? Or is his poetry swimming against the poetic trends of Modernism and Post Modernism era? Or even Iyengar carries forward the trend of spiritual poetry in an age which is dominated by disillusionment, alienation and mental derangement? Or is Iyengar capable of producing epics in an unheroic age? Or are the mythical themes which Iyengar uses have become redundant in contemporary time? Or is his poetry devoid of intrinsic values? Or rather he attempts poetry which is beyond the understanding of common readers?

There are many questions of these types and only they can be answered in the light of historical development of Indian English poetry. By doing so,
we will not only able to know the historical values of Iyengar’s spiritual poetry, but even highlight the intrinsic values of his poetry. It is done through the four fold phases as envisaged by Markarand Paranjape in his book *Indian Poetry in English*.

To begin with **Chapter One, ‘Indian English poetry: An Overview’** which states that K.R. Srinivasa Iyengar’s poetry does not find the type of recognition it deserves, rather it suffers from studied silence of the critics, historian and anthologists. So, the need of the hour is to evaluate his poetry in a right perspective. Iyengar minutely studies Indian English poetry, its themes, forms and finds it as an important agent of expressing Indian consciousness through the four phases colonialism, Nationalism, Modernism and Post Modernism.

The first phase, ‘Colonialism’, spans from 1825-1900. The major poets of this era are Henry Derozio, Michael Madhusudhan Dutt and Toru Dutt. The poetry of this phase is imitative and derivative. It lacks any sort of identity. It only expresses the narrow segment of a society. The second phase, ‘Nationalism’, extends from 1900-1950. This phase tries to attain its original form by being less initiative and derivative in nature. It is suffused with spirit of romanticism, spiritualism and the influences from English poetry which blend with the fervour of Nationalism. This period is called the golden period of Indian English Poetry as it has produced great luminaries like, Sri Aurobindo, Rabindra Nath Tagore (the Noble Laureate) and Sarojini Naidu who is known as the Nightingale of Indian English Poetry.
The third phase, ‘Modernism’, starts from 1950 and extends till 1980. This phase is remarkable for its vigorous search for thematic and formal identity. It is even influenced by modern movements like Existentialism, Confessionalism, Surrealism, Feminism and Dadaism. The poets of modernism phase are influenced by foreign poets as well, like William Carols William, Robert Bly, Ezra Pound, Walt Whitman and Allen Ginsberg. The poets of this era write poetry on Indian scenes and develop their own poetic modes and linguistic techniques. Modernism gives such eminent poets as Ezekiel, Ramanujan, Parthasarthy, Kamala Das, Dom Moraes, Arun Kolatkar, Keki N. Daruwalla and Gieve Patel.

The fourth phase, ‘Post Modernism,’ begins from 1980’s onwards and continues till now. It gives a distinctive identity to Indian English Poetry. The poets engage themselves to develop new forms and themes to write poetry. They write poems on local scenes and trivial subjects. The poetic techniques of this phase are parody, pastiche, juxtaposition, collage, montage etc. It is the superficial nature of poetry that is a marked characteristic of this age. They highlight common places, things and persons. Among the prominent poets, we can mention the names of Mahapatra and Mehrotra who blend Modernism and Post Modernism as well as Agha Sahid Ali, Manohar Shetty, Saleem Peerdina and Vikram Seth are other prominent poets who experimented with Post Modernistic techniques.

It is under this backdrop Iyengar begins his poetic career. He writes spiritual and religious poetry which is not at all conducive to the present time. An assiduous effort is required to establish him as one of the major poet in Indian English Poetry.
The Second Chapter, ‘K.R. Srinivasa Iyengar’s Poetic Career Overview’, covers a brief biographical sketch of Iyengar, then his eventful career in various dimensions as a critic, translator, transcreator, biographer, letter-writer, editor and a writer who writes on various topics as Indian Administration, Politics, Nationalism, Fascism, Science, etc. But above all, playing his multifarious roles as writer, he even in his late sixties writes poetry but is never acknowledged as a poet of a great merit. Iyengar promotes spiritual poetry and stands against prevailing poetic trends of Modernism and Post Modernism era, when poetry is chiefly written on trivial and insignificant topics.

Although, Iyengar writes poetry ranging from ironic to satiric, descriptive to narrative but he attempts serious poetry after 1960 onwards. He begins his poetical career by writing Tryst with the Divine in 1974. These verses are sequence of reflection occasioned by his three visits to Pondicherry during 1973. They attempt to evoke the atmosphere of Sri Aurobindo’s Ashram, the Centre of Education and Auroville. A life-long devotee of Sri Aurobindo, Iyengar explores the ways of divinity to man in Tryst with the Divine. The poem comes after the Mahasamadhi of the Mother. It recalls the unique ministry of Sri Aurobindo and the Mother in the context of current survival for man and the world. In this work Iyengar makes us realise that the Mother and Sri Aurobindo are sovereign consciousness and the aim of mankind is to get beyond our egoistic selves and surrender to the supreme consciousness for transformation at every level may be it psychological, spiritual or supramental.
Next comes, *Microcosmographia Poetica* (1978) which is Iyengar’s another version of Sri Aurobindo’s the *Future Poetry*. ‘Micro’ probes into the mystery of poetic creation and critical function. In its content, it is a reverie in search for the roots of poetry and the nature of *Sahitya Purusha*. Iyengar even states that poetry is not a superior amusement, but it is ultimate *Sadhana*, where the poet seeks for ultimate truth and presents it before mankind. It must be approached as *Yoga*. It has greater functions to do than to entertain. Poetry helps in the evolution of a new man who is free from the worldly conflicts and will be a God-man in future. He even cites examples of Valmiki, Illango, Homer, Dante, Aeschylus, etc. This new man with his creative powers transforms the world with his unique future art, which shows the silent traces of self- illumined soul, furthermore it leaves a lasting impact on mankind. Nevertheless, the great poetry possess five elements: Spirit (purity of soul), Truth (spiritual truth), Life (reality of human mind), Beauty (inner most delirium) and Delight (Harmony).

In *Leaves from a Log: Fragments of a Journey* (1979), Iyengar notes down his reactions to contemporary affairs. The poetic work contains nine books and the poems touch subjects like partition, emergency which can send shock to anyone. Apart from it, the poet reminds us too about the glory and goodness in our culture to restore the lost spirit. Being a follower of Sri Aurobindo, the book ends with a ray of hope that inspite of facing national crisis, one must not be in state of terror and shock, but to look for a greater dawn and the benevolent grace of Mother and Sri Aurobindo, who regenerates the spiritual strength and promises a life divine on earth.
*Australia Helix: A spiral of Verse Sequence* (1983) is about journey to Australia which Iyengar visited twice. The key term ‘spiral’, suggests it has been a keen desire of the poet to rise above the physical and soar to the metaphysical heights. It consists of one hundred and one poems and is divided into nine books of twelve poems each beginning with a Prologue and ending with an Epilogue. The poems tell about Australian content, men and their nature. The poem takes into account contemporary subjects as consumerism and nuclear power but apart from it Iyengar emphasizes on basic goodness of mankind and affirms that good people exist in every part of globe who are far away from violence and lead life in simplicity. The book once again ends with Aurobindonian call for breaking out of our individual self and to ascent towards peace, fulfillment and delight in our lives.

Iyengar’s voluminous epic *Sitayana* (1987) is yet another version of Valmiki’s *Ramayana*, where the focus is less on Rama and more on Sita. It is a Sita-centric poem. In the whole epic, Sita is definitely in the forefront. The Book is divided into seven sub-books: Mithila, Ayodhya, Aranya, Ashoka, Yuddha, Rajya and Ashrama. The epic is a tribute to good and great women from our past ages. It highlights struggles of Sita at various levels: mental, emotional, psychological and social and in the end Sita is a symbol of entire womankind and their woes. What Sita demands is equality, neither condescension nor negligence. Sita is representative of the Indian feminists who hold on to the time listed heritage of womanhood and is equally aware of her rights and as well as her duties. Sita makes women believe that we have innate *shakti* by which we can conquer all obstacles of life.
Saga of Seven Mothers (1991) is a collection of seven verse tales from itihasic-

puranic background namely Mahabharata, Srimad Bhagvatam, Vishnu Purana and Tamil classic SillappadhiKaram. It presents the image of female passing through phases of girlhood, womanhood and motherhood visibly human but inherently and potentially divine. The seven protagonists from Devahuti, Sukanya, Devayani, Damyanti, Renuka, Draupadi and Kannaki are seven archetype adya shakti emanations. They in their life play several roles as a beloved, wife, mother, fosterer, healer, sufferer as well as saviour of human race. Through these seven feminine characters Iyengar brings into relief all the aspects of female experiences including ethical, psychological, mental and spiritual ones. He individualizes each female and shows how female consciousness culminates into supramental consciousness passing from Ordinary mind of Overmind to achieve new awakening of spirit through evolutionary time span of Satyug, Treta, Dwapara and Kali.

In Krishna-Geetam (1994), Iyengar once again recalls in verse the universally cherished Krishna’s story set in the cosmic perspective of Vishnu’s Ten Incarnations ranging from Fish, Tortoise, Boar, Man-Lion to Dwarf-Boy, Parashu Rama, Raghu Rama and Balarama – Krishna and in future Kalki. The Krishna theme is derived from ancient myths and folklores. The details and various dimensions of character of Krishna are borrowed from Mahabharata, Harivamsa, Vishnu Purana and receives a full growth in Srimad Bhagvatam. But Krishna-Geetam is a fresh-retelling of the age long Krishna saga to make it relevant to present day readership. Krishna-Geetam lays selective stress on the child Gokul Krishna, his prodigy, his yoga maya and as a ravishing Flute Player of Brindavan, all leading to the rassa revels on sharad purnima moonlit
night, when Radha joins Krishna. They both leave their universal and permanent appeal in the Brindavan forever.

In *Krishna Geetam*, Radha is an important character in a quite different way as represented by other schools of thought. Radha is shown as *adya shakti*’s willed descent to collaborate in Krishna’s *avatar* mission. She is the heart and soul of the Flute call of Krishna and acts as an alchemic power for the Love Divine and Delight of Existence.

After the *rasa*, while Radha and the Flute remain in Brindavan forever, but Krishna moves to Mathura and then kills Kamsa and shifts to Dwarika. He plays various roles as a Prince, Warrior, House-holder, Peace maker, the giver of Gita on the battle-fields of Kurukshetra. He even guides the Pandavas to victory over their Kauravas Kinsman. His *avatar* role ends when he is accidentally hit by an arrow of hunter Jara.

After Krishna, follows the ministry of Mahavira and the Buddha, to spread the message of Flute call and the Gospel of Divine love. Yet, another inspired apostles come forward from various parts of country as Vishnuchitta, Goda Devi, Chitanya Mahaprabhu and Bhakta Meera. The Epilogue brings out Krishna’s message of Delight of Being to the present day and perhaps Kalki in coming time will usher a new dawn and acts as a ray of hope for mankind.

In Third Chapter titled as, ‘Microcosmographia Poetica’, Iyengar develops and expands his master Sri Aurobindo’s idea of poetry as envisaged in his book the *Future Poetry*. Iyengar elaborates Sri Aurobindo’s idea of a distinctive spiritual poetry dealing with evolutionary process of human
psyche; both in feminine and masculine terms. Iyengar’s *Microcosmographia Poetica* is yet another version of Sri Aurobindo’s *Future Poetry*.

Both of them define poetry in terms of a *mantric* composition. For Aurobindo, poetry is a *mantra* that is a divine rhythmic word. Likewise, for Iyengar, poetry has divine roots in as much as it is a divine efflorescence. For both of them poetry consists of five elements: Spirit, Life, Truth, Beauty and Delight. If poetry has these elements it can transform human consciousness. For Aurobindo as well as for Iyengar poetry is voice of an awakened spirit. It is not a spirit of a common man, but of a great man. Even Iyengar cites an example of great poetic spirit as Valmiki, Ilango, Homer, Dante, Milton, Shakespeare, Aeschylus, Cervantes, Flaubert and Goethe.

Iyengar like Aurobindo, does not pays much attention to represent the external life, but his focuses is on to reflect the inner reality of human mind. Even for Truth, he not only means the external truth of facts and figures, but spiritual truth which is readily accepted by our spirit and various states of consciousness. It illumines and transcends our knowledge and make one realise the real core behind appearances.

For Iyengar, Beauty does not mean the physical beauty of the world or character, but beauty according to him means an expression of an inner most delirium or an inner bliss that the soul experiences. Similarly, Delight for him, is a state when two opposites meet but instead of contradiction they produce mutual harmony which gives feeling of intense happiness.

Now coming to the concept of poet, for Sri Aurobindo a poet is an artist, see, creator, *rishi*, master and a singer of truth. But Iyengar even
extends the dimension of poet as a *trikaldarshi*. For him, a poet is a master of multi dimensional personality. He is not only guided by self-illumined spirit, but is gifted with extra ordinary visionary insights.

Both of them define a poetic word as a medium to portray spirit or essence of poetry. Iyengar further adds a few things to it. No doubt for him, a poetic word presents an essence of poetry but it too has a magical charm. By using poetic words character can be visualised and made real in the eye of a reader. For instance, the character of Savitri as depicted by Sri Aurobindo, or the state of mind in Shakespeare’s *King Lear* Storm Scene.

Apart from poetic word, poetic speech too is an important construct in writing poetry. Interestingly, for Aurobindo poetic speech has an extra ordinary power. It can move us and arouse human emotions. For Iyengar, too through poetic speech one can communicate or exchange one’s thoughts easily as well as is a powerful instrument not of memory but of a deeper communion.

Sri Aurobindo and Iyengar differ variously in their concept of poetic creation. Aurobindo defines his poetic process in terms of inspired seeing, where a poet probes intuitively in the inner life to get the track of poetic truth, delight and beauty whereas; Iyengar equates his poetic process in terms of scientific process. The mind struck off with thought, afterwards there is a regeneration of an idea. The idea struggles for its existence then mind gives its acceptance and in the end expression evokes. Passing through this process a poetic work produces delight which is forever.

Aurobindo in *Future Poetry* states that the epic form is best suited for the poetry of a Higher mind and Overmind, Nevertheless, Iyengar adopts his idea,
expands, explores and develops this through his epic trilogy: *Sitayana, Saga of Seven Mothers* and *Krishna- Geetam*. On the more, through these epics he envisages different states of human consciousness passing from an Ordinary mind to Overmind in terms of evolutionary process.

In *Chapter Four*, ‘*Sitayana*’ Iyengar poetizes the story of Sita, her vicissitudes and her relationship with Rama. No doubt, the story of *Sitayana* is a defining departure from the older versions of Valmiki’s *Ramayana* or Tulsidas’s *Ramcharitmanas*, who give stress on the character and divinity of Rama and Sita stands in the corner. While *Sitayana*, makes a persistent effort to cover the divinity of Sita and in this process brings out the superiority of feminine consciousness over male consciousness.

*Sitayana*’s world vision is different from Valmiki, Tulsi and Kamban. It is a world of female who are from different walks of life. They freely raise their doubts, queries and distinctive mental states. However, the world of Iyengar’s *Sitayana* is in no way representative of a male-dominated society, but it is at the same time interfused by modern, social and spiritual elements especially the one initiated by psychologists, spiritualist scientist, feminist, evolutionist and mystic like Sri Aurobindo. The epic is divided into seven books namely: Mithila, Ayodhya, Aranya, Ashoka, Yuddha, Rajya and Ashrama. Each book is dominated by central figure Sita and covers her birth, upbringing, marriage; life in forest, abduction, imprisoned life in *Ashoka Vatika* and finally her withdrawal to Mother-Earth.

In Iyengar’s *Sitayana* there is less focus on male protagonists and females are given their due. The feminine characters are from different
sections of society and cultural groups. By doing so, Iyengar wants to paint feminine consciousness from all walks of life. The feminine characters are surcharged with revolutionary zeal who raise their voice against the male depravities and Iyengar takes the character of Sita as the best specimen of feminine consciousness who is at the same time representative of womanhood. She fights for the cause of women and their rightful status in a male dominated society.

Even though the story belongs to antiquity but it bristles with the spirit of modernity suffused with modern ideas, expression and techniques (like reverie, monologue, and dream technique) especially the introduction of new forms of narration like stream of consciousness. Yet in its form there is a blending of the best elements of the Eastern (spiritual content) and the Western (heroic content) epic.

In his thematic concern too, there is a new dimension. As we know generally epics are written on the themes of love and war. But Iyengar introduces a modern theme in the text that is of womanhood in its various shades. Even, he elevates his humanistic concern to cosmic heights and makes the story of Sitayana, a cosmic struggle between the forces of evil and good, where Sita acts as an embodiment not only of human qualities but of cosmic forces who are fighting and raising their virulent protest against the forces of evil.

In the matter of verse techniques there are innovations too. As Iyengar has used 10-7, 10-7 unrhymed quatrain devised by the poet himself, against Valmiki’s anushtub meter used in his Ramayana, Tulsidas’s Chaupai (four-
line quatrain) in *Ramcharitmanas* and Kamban’s use of Tamil meter like Klippa, Viruttam and Santam in *Ramavataram*.

Moreover, Iyengar does not tell the story of *Sitayana* in abstract or metaphysical term, but in a language that vividly shows the traces of pictorial and musical quality as shown by Shakespeare, Milton, Wordsworth, Tennyson and Hardy etc.

The **Chapter Five** titled as, ‘**Saga of Seven Mothers**’, is a re-telling in verse of selected tales from India’s munificent Epics and Puranas, notably the *Mahabharata*, the *Bhagavata* and the Tamil Classic *Silappadhikaram* (The Lay of the Anklet). Here Iyengar invokes seven *satis* namely: Devahuti, Sukanya, Devayani, Damyanti, Renuka, Draupadi and Kannaki.

The seven female characters represent seven sets of feminine consciousness. We find patience and perseverance in Devahuti, understanding and chastity in Sukanya, motherly instincts and spirituality in Devayani, suffering and wisdom in Damyanti, tolerance and self-less service in Renuka, resolution and determination in Draupadi and forgiveness and purity in Kannaki.

Apart from it, through these distinct feminine types, Iyengar brings into relief the basic difference between *purusha* (soul) and *prakriti* (nature), where *prakriti* by her innate strength faces different obstacles in life and in end conquers all. For instance, Devahuti faces tremendous tribulations in marriage. Similarly, Sukanya is married with an aged and blind Chavayana. Likewise, Devayani is rejected in love and cheated in marriage, Damyanti faces the wrath of God and Renuka in her frequent mental hallucinations is
obsessed with the image of *sati*. Even the tale of Draupadi narrates the incidences followed by envy, pride, greed and in the end Kannaki is abandoned by her husband as she fails to give him a successor. But after all, the seven noble examples of womanly grace emerge as an element of unique power, personality and *adya shakti* to cite an example before us for ages to come.

Interestingly, Iyengar depicts them in terms of evolutionary time passing through *Satyug*, *Treta*, *Dwapara* and *Kali* and eventually growing in their psyche to achieve supernamental consciousness. In terms of evolutionary time Devahuti and Sukanya belong to *Satyug* and are representative of a Higher Mind. Consequently, the tales of Devayani, Damyanti and Draupadi are from *Dwapara yuga* in which Devayani and Damyanti ascent towards Illumined mind, and Draupadi portrays Intuitive mind. The next two tales of Renuka and Kannaki are from *Treta yuga* and *Kaliyug* whereas Renuka shows her gradual ascent towards Intuitive Mind and in the end Kannaki represents the state of Overmind (the Mind of God) and thus they continue their human adventure passing hopefully towards new humanity leading to the supramental New Woman (based on spirit). By this, Iyengar affirms that transformation of Humanity is the call of future.

Coming to the thematic aspect of the sage, there is more stress on how female passes through the stages of maidenhood, womanhood and finally to motherhood and the secondly, that they are an embodiment of *shakti*, power, and beauty. They play the roles of maiden, wife, mother, sufferer, fosterer, healer and savior. The epic is a tribute to womanhood and motherhood which is generally taken for granted by the male counterparts. By telling these tales
Iyengar wants to make us realize the innate strength in feminine consciousness and their true creative nature by which they can set an example even in today’s atomic world of hope, peace and benevolence.

Even, from narrative point of view Iyengar makes the puranic stories contemporary by adding part history, part legend archetype, complex situation, supernatural being, cosmic machinery which gives meaning to make it relevant to the modern mind. The tales are full of theatrical situations, introspection, conflicts and self-lacerations which ruminate in the minds of readers and they can connect with Indian myths in a new perspective. Through these tales Iyengar call forth attention to feminine glory and holistic development of man which can only be possible through spiritual enlightenment.

The Chapter Six entitled as, ‘Krishna- Geetam’, recreates the story of Vishnu’s divine descent in various forms as: Fish, Tortoise, Boar, Man-Lion, Dwarf Boy, Parashu Rama, Raghu Rama, Balarama, Krishna and Kalki in coming future. By these divine descent, Iyengar charts out the gradual evolution of masculine consciousness in different states passing from animal to human and then to divine. The Lord Hari in animal consciousness descents as a Fish, then as a Tortoise followed by Boar. The Lord as a fish conquers water habituation, then as a tortoise is master of both land and water and as a boar is a master of jungle. Subsequently, we trace the slow climb of consciousness passing from an ordinary animal instinct towards human instinct which ultimately leads to divine consciousness.
The Lord Hari in Human consciousness appears as a Man-Lion, Dwarf Boy and Parashu Rama. He teaches mankind that whenever human instincts are mollified Lord will descent on earth to rekindle lost human consciousness. In Human form, Lord will preach mankind that no matter whatever may happen but good will triumph in the end.

The Lord’s descent in Divine consciousness is reflected in Raghu Rama and Balarama. They both posses divine virtues. Nevertheless in the last, consciousness is reflected in Sri Krishna. He acts as semblance of human and divine virtues. It is only Krishna who gradually awakens the mind of mankind and teaches them how gradually to transcend their consciousness and let it mingle with the sovereign soul.

Krishna- Consciousness plays distinct roles in human and divine forms. In human form, Krishna is Devaki’s son, he steals butter, breaks mud-pot, kills Putana, a universal charmer, a flute-player and a leader of raasa dance. Whereas in his divine roles, Krishna acts as a liberator, savior and preacher of mankind. He lifts Goverdhan hill, kills Kamsa, bestows a new religion of love and gives Gita, on the battle field of Kurushetra to impart unique wisdom to ailing humanity.

Eventually, Krishna-Consciousness will transform mankind and they will rise above worldly conflicts. Krishna’s Consciousness spreads the message of power, beauty, truth and delight. Even after Krishna, apostles from different quarters of world follow Krishna-Consciousness. Lord Mahavira teaches right conduct, right speech to mankind. Gautama Buddha affirms that sorrow is the fact of life and to vanquish one’s sorrow, we have to
master ourselves. Next comes, Chaitanya Mahaprabhu, who tells that selfless service towards humanity will give one solace and purify one’s consciousness and spirit. Subsequently in abroad too Krishna-Consciousness is able to affect other luminaries like Teillhard de Chardin in France, Heidegger, a German Existentialist and in Russia philosophers like Gurdjieff and Ouspensky.

Furthermore, Radha is representative of divine love consciousness and adya shakti. She along with Krishna teaches mankind a new religion of love. Krishna’s Gopis are an embodiment of spiritual consciousness, they are Jivatama and Krishna is Paramatma. The other representatives of adya shakti are Goda Devi in South, Meera Bai in Rajasthan and Mother Meera in Paris.

Krishna-Geetam is another example of a modern religious epic conceived by Iyengar. The epic celebrates the emergence of divine consciousness in human forms to participate in the delight of existence. While the epic has heroic figure and exalted actions, but then also it gives a different modern message of love to mankind which acts as a ray of hope in the contemporary world which is full of conflicts and dissensions.

The Chapter Seven, ‘Conclusion’, highlights in nutshell the contributions of Iyengar in Indian English Poetry. It takes into account the mutli-faceted genius of Iyengar and establishes him as a poet with a revolutionary zeal. Perhaps, he is the only original among all poets who stands against the poetic trends of Modern and Post Modern times and contributes epics of a great merit after Sri Aurobindo Savitri in year 1950. Iyengar restores the lost glory of poetry by making his poetry a vehicle of spiritual experiences. He believes that a conflicting mind whether sub-conscious or unconscious
cannot produce a good poetry to cater to the aesthetic needs of ailing humanity.

In an age which is dominated by triviality of subject matter, Iyengar takes into account the exalted trait of humanity and celebrates humanity by bringing out the divine elements of mankind. His poetry brings into relief the spiritual, philosophical, mystical, religious aspect combined with scientific and modern ideas. He even goes far beyond that and establishes the essence of Indian legends and myths which have suffered a great setback in the hands of Modern and Post Modern poets. Iyengar restores the pristine glory of Indian myths and interprets them in modern terms by preserving its antique strength, depth and simplicity of message.

He uses epic form for his poetical works in an age when forms of poetry are irony, satire, pastiche and montage. Iyengar finds epic as a universal medium for exalted poetry. Instead of all this, we find Iyengar as the true heir of the poetic legacy of Sri Aurobindo. He affirms that heroic poetry can be produced in all ages. His poetical works cater to the spiritual needs of ailing humanity and act as a ray of hope, spread message of peace and love for life amongst all.