Chapter II

A BIOGRAPHICAL SKETCH OF SHIV K. KUMAR, GIVEE PATEL AND KEKI N. DARUWALLA

In spite of growing disillusionment, rampant corruption, unemployment, growth of population and selfishness of officers and politicians, a few goals could be achieved in the Post-colonial period. Indian artists became conscious of their identity. The works of U.R. Anantha Murthy, Mahasweta Devi, Daya Pawar, Babu Rao Bagul, R.K. Narayan, Mulk Raj Anand, M.K. Gandhi, Pt. J.L. Nehru, Sarojini Naidu, Salman Rushdie, V.S. Naipaul, Khushwant Singh, etc. created awakening among classes as well the masses. In this Post-colonial period efforts were made to promote culture and a lot of schools, colleges and universities were established. Technical institutions, Law colleges, medical colleges etc. were established to impart knowledge to all and sundry. Every kind of support was provided to different artists. All India Radio, Bharat Doordarshan, Kathak Kala Kendra, Sangeet Natak Academy, Sahitya Academy etc. were encouraged to highlight the tendencies of Indian art and music. Classical dancers and singers made experiments and many competitions were arranged outside India to expose Indian arts to foreigners. Episodes from The Ramayana and The Mahabharata were telecast with
wonderful success. Post-colonial choreographers made new experiments with new theme. A lot of films were produced on the lives of marginized people. The themes of several films were based on the basics of Marxism. Manipuri, Orian, Assamese and Kumaoni dances were shown to the people of other states. Gujarat's famous dance Dandia has become a popular dance in the whole country. Now the concert stages, festivals, community events etc. have become popular in the whole neo-colonial society. People migrate to other states for education and jobs. With the help of satellite television, video recordings, internet system, smart phones etc. life has changed all over the country. Media people have performed wonderful deeds in bringing social transformation. Moreover, a lot of players are trained for success on the playground.

In such global atmosphere Shiv K. Kumar, Gieve Patel, Keki N. Daruwalla etc. write poems as liberated persons.

Shiv K. Kumar is well known as an intellectual. As a creative artist he does not accept poetry as 'spontaneous overflow' of powerful feelings and emotions'. It is true that he was brought up in the Arya Samaj family with great discipline. He felt highly attached with his mother in childhood and at
the same time enjoyed the company of books. He wrote his Ph.D. thesis on the title *Bergson And The Stream Of Consciousness Novel*. Unfortunately he had to face a critical situation at the time of partition of India (1947) and he reached Delhi as a refugee. In the poem *Refugees* he describes the agonies of homeless people as they felt themselves to be burden for the other government. It is only the cactus that survives in the unfavourable weather. In the poem *Refugees* he admits the ‘aching slime to the alien lands of rude questionings’:

This year the spring miscarriage
disgorged a still born.
Only the cactus survives —
Its sabres bloom
With luteous flowers
While the grass turns
Into needles. (9-15)

It is true that he joined Hansraj College, Delhi as a lecturer and yet the agonies of new situation often pricked him as needles do. In the poem *Nerves* he mentions his frenzy:
These blood-breakers
Surging against my throbbing finger-tips,
My ear-drums,
Charging and retreating,
Are whipping themselves
Into a frenetic fever. (1-6)

He adds:

Stung by some inner fury,
The cellist is plucking away
At his own nerves,
Slapping and thumping the
Glazed belly, stabbing his heart
With the end-pin
On which his cello stands. (13-19)

In the poem Suicide he feels that suicide is beyond redemption. A few people commit suicide due to desperation and death seems to be the only alternative to them:
There is no other choice now
But to contemplate the pool of blood
From the Eiffel Tower's muzzy heights;
Or shall I walk down to the sea-shore,
...
The womb of nullity. (12-22)

As a matured and thoughtful person he is conscious of the hunger of poor people. In the poem *Sounds of Hunger* he can imagine the agony of poor and hungry people. What is deprivation in life? How does it bow down the people? A few people feel hunger for sex as they lack restraint. Hunger reminds him of 'beetles' drone', 'dull ears', 'raging fires', 'charred ribs' etc. as good food is not easily accessible. He laments:

Inside the belly
The torments of Tantalus —
Raging fires crunching away
The last of logwood
Whose charged ribs crumble
Sibilantly into cold ashes.
The other hunger forages
For silken thighs
Swishing past
Beyond accessibility. (9-18)

As a humanist he asks himself — What does Post-colonialism mean to the rickshaw-wallah? Has his condition changed after the decay of colonialism? Have his basic problems been solved by the government? Does he get plentiful rice to satisfy his hunger? Tata, Birla, Dalmia, Modi etc. feel pleased with the establishment of their several industries in the Post-colonial world. Yet the gap between Haves and Have-Nots has widened in the Post-colonial society. In a sad mood Shiv K. Kumar describes the picture of rickshaw-wallah in *Rickshaw-wallah*:

Pulling his cross
On a bellyful of questions,
With obesity belching complacency
On the cushioned seat behind,
He computes the patches
On the street’s tattered shirt,
Beyond the municipal precincts,
In a slummed roost. (1-8)
Even the moon has lost its glory and splendour for him. It is no more the friend of Cynthia and Endymion. In a disgusted mood he says:

She is some woman of ill-fame
Much used,
Now graying and lonesome
Her Sea of Fertility dried up.

Call her not Cynthia,
Not the chosen sister of the spirit,
But some ominous genie of the firmament,
Take, oh take, this bleak, barren moon away,
I shall not gaze at her again. (8-16)

Quite often he feels himself restless and the light of the moon fails to console him. Now the moon has lost all its heavenly glory due to complexities of life. May be it does not add any grace to the sky now.

In the poem Before The Beginning he finds himself in the 'jungle of weeds' and the sea-shore
fails to please his senses. The beach is no more attractive for him as his companion is paying attention to somebody else. Now he feels deeply hurt and wants to pack up all picnic goods:

It's now time to roll up the picnic basket,
Put away the crumbs of bread
For she is already eye-catching a stranger
On the other side of the beach. (15-18)

Since the beginning of his career he felt disillusioned with falsehood, lechery, lust, ego, ambition, lust for power, violence, communal tension, hypocrisy etc. His poems such as *And Death Shall Speak With Many Voices*, *Refugees*, *The unbeliever*, *Limitations*, *Flux*, *My Mother's Lover*, *Returning Home*, *Trapped*, *Reclamation*, *Perspective*, *Commitments*, *A Dark Mood*, *Married Too Long*, etc. confirm that he is fed up with the ugliness of this materialistic society. He tells the 'unborn child' that this world is full of different physical and mental tensions. Now different birds don't sing sweet songs and the mountains are not green the whole year. People fail to foot their bills and face new problems everyday. In the poem *To An Unborn Child* he does
not express any joy when the child is going to take birth:

I'm sorry you'll inherit
This subfusc earth.
We've just moved into this limbo
Whose walls are papered with unpaid bills.
And on each day of reckoning
I play truant while your mother
Feigns hysteria.

Come on in —
We're waiting. (7-15)

Many modern people are patients of dementia, neurosis, nervous breakdown, insomnia etc. as they lead a life of tensions. Since they aspire for many worldly things at one time, their tensions continue to increase. In a subjective poem Insomnia he is worried and hence fails to sleep. His wife snores by his side and his son continues to dream for Cadbury. Unfortunately the poet suffers with insomnia and feels confused and bewildered. He says:
I have counted all the stars
Over my terrace. The steel bars in my
Neighbour's balcony are twenty one
And three suburban freight trains
rumble
Past
The rail-crossing between two and
four.

Darkness now snaps at the seams.
A hymn floats across the sky
Like a bird's warble.
...
I must walk through the day's fire
To let another moon demolish me. (12-24)

Long day's work has exhausted him and yet he
fails to sleep at night. Darkness fails to make him
sleep and tensions keep him awake. Actually the
tensions of people have increased in the Post-
colonial society.

At an early age he thought of genesis and
nothing was clear to him. He felt himself lost in
darkness as he was not matured enough to follow the theory of *Origin of Species*. There was no sunrise in his thoughts and he found himself in ‘areas of darkness’. No reason helped him to get relief. His illusion continued to grow and in the small poem *Genesis* he said:

And out of the frothy ripples  
Of this nebulous sea,  
Emerges  
Shimmeringly  
A face that hurls me  
Into the torrid zones  
Of turbulent. (11-17)

Regarding the revelation of divine light he is not sure. Yet he hopes that he will be able to see divinity someday and somewhere. In the poem *Revelation* he waits for that time as his urge is not dead. He continues to gaze at the ‘golden cherry’ and hopes:

It will drop —  
Someday, somehow, somewhere. (1-2)
There is no limit to his anxiety and he further says:

... To cross a crowded street
On a foggy afternoon.
It will then roll out,
Like the mother-of-pearl —
I shall be waiting. (19-23)

Due to his faith in God, soul, renunciation, detachment and liberation, he studied *The Bhagavadgita* with interest. Lord Krishna explains to Arjuna the theory of liberation as many people work like slaves. God will give reward for all human deeds. If a man does good deeds, his character will be good. If he adopts foul means, his actions will be foul and hence he is bound to get sorrow. In the third chapter of *The Bhagavadgita* Lord Krishna tells Arjuna:

All work is to be done in a spirit of sacrifice, for the sake of the Divine. Admitting the Mimamsa demand that we should perform action for the purpose of sacrifices, the Gita asks us
to do such action without entertaining any hope of reward. In such cases the inevitable action has no binding power. Sacrifice itself is interpreted in a larger sense. We have to sacrifice the lower mind to the higher. The religious duty towards the Vedic gods here becomes service of creation in the name of the Supreme. (135)

It does not mean that a person should lead a life of inaction. Let a person work regularly with love. Lord Krishna explains that action is the result of ignorance:

... When it is said that works cease for a man who is liberated, all that is meant is that he has no further personal necessity for works. It does not mean that he flees from action and takes refuge in blissful inaction. He works as God works, without any binding necessity or compelling ignorance, and even in performing work, he is not involved. When his egoism is removed, action springs from the depths and governed by the Supreme secretly seated in his heart.
Free from desire and attachment, one
with all beings, he acts out of the
profoundest depths of his inner being,
governed by his immortal, divine,
highest self. (134)

God keeps Himself busy in the process of
creation. Yet human beings must follow the theory of
renunciation if they want to be happy. Envy is as bad
as attachment is. But it is not easy to follow the path
of renunciation. One must get rid of pride, violence,
lechery, theft, greed and other sins. He must regard
himself a stranger upon earth and rise above the
feelings of mine and thine. In the poem Renunciation
he says:

The easiest path to renunciation
is to paralyze memory's cells.
so that when confronted with a face
from the reservoir of time
the mind blinks like an idiot,
lacking recognition. (1-6)

Recognition leads to attachment and this
attachment with particular person or thing is the root
cause of sorrow. Time has got to be ignored as
present is as good as future. Forget the past and live
in timelessness. He further says that there are no worldly weapons to fight for liberation. Sudden provocations have got to be avoided and self-restraint is most essential. If proper means are not adopted, feeling of renunciation will not come in human mind. Why should a man be captive of fake renunciation? He further says:

... but no defensive weapons, is to be trapped into rabid provocation to recount all one’s losses and gains, making renunciation a mere chimera. (10-14)

If a person makes a balance sheet of losses and gains, he is bound to feel disillusioned. Such balance sheet is bound to be the source of his physical and mental grief. Did Buddha think of his losses and gains when he left the palace, the queen and lovely son? No. chimera is a monster with a lion’s head. This horrible monster is bound to trouble worldly people as they are busy in materialistic deeds.

patter of winter rain' etc. How can a person lead life of bliss if he tortures others and adopts foul means? He thinks of Karma 'against the backdrop of time' as nobody can escape from the result of his deeds. How can a person escape from retribution? In the poem *Karma* he asserts:

Against the backdrop of time,
The mobile stage rotates
Round the invisible axis
Of action and retribution,
And out of its ceaseless churnings
Emerges tear-smudged face,
... (1-6)

The rotation of action continues at every time and many factors have been kept mysterious by God. Air, water, fire, sky and earth move and rotate. There is action even in nature though many objects seen to be static. At the same time many objects of nature are animate though they appear to be inanimate. Karma is 'driblet' for him and the poet says:
It's that other man now,
Dulled by the incessant patter of
winter rain,
Watching on his window-pane a lustier
Drop chase a mere driblet away,
Who's now computing the veins
On those breasts? (17-22)

In the poem *Buddha At A Dance Club* he describes his faith in the various principles of
Buddhism. A lot of people lead an empty life as they
fail to practice ethical values. They attach
importance to worldly gains. A disciple of Buddha
came to him and asked the cause of sorrow. Buddha
replied that worldly desires are the major cause of
human sorrow. At the same time he added — If there
is a cause of sorrow, there is a remedy to this
problem. Let people get rid of desire, envy, greed,
falsehood, lechery, violence etc. and lead a life of
truth, tolerance, prudence, wisdom, understanding.
The worldly desires are like an empty vessel, never
filled with money, gold and silver. It is not enough
to offer flowers and light incense sticks before the
statue of Buddha. A life of action, meditation, purity
etc. will lead people towards divine bliss. Here he
says:
In a forsaken corner, beside
An empty decanter, sits
A stranger—his half-shut gaze
Contemplating three pairs of legs,
Oozing with beads of perspiration,
Weaving endless cycles of
Desire and pain, satiety and ennui —
The beatific smile surpassing all understanding. (13-20)

In one of his lectures in Jamia Millia University Prof. Edward Said asserted that a scholar makes the reader think on various issues. He excites his anxiety to know more and more. Similarly the peaceful gesture of Buddha makes the worshippers think of ways of Nirvana. Quite often Buddha remained silent when questions were asked from him. Silence solved many questions as the 'compulsive drums' of desires failed to disturb him. He contemplated on various mysteries regarding divine light and kept himself above pleasure and pain, gain and loss, birth and death, attachment and detachment etc.

Like P.B. Shelley, Shiv K. Kumar regards clouds as preservers of fields and crops. There is no
death for them and saints may not understand the mystery of their origin and departure. Can the sun destroy their existence? Can the child understand their mystery? He is sure that the mirrors of clouds don't betray anyone. In the end of the poem *Clouds* he asserts the validity of clouds for human existence and says:

...  

Their only enemies are the sun's malignant  

Stare, the wind's violent jostle.

But to fade away is not to die  

For there's always resurrection.

(29-32)

As a Hindu he believes in the cycle of birth and death. Soul is immortal and after physical death soul takes another body. He accepts this theory of *The Bhagwadgita* and in *Self-Obituary* he expresses his boldness against death. Of course, he wants to share his positive vision with his readers as he has not lived in vain. Towards the end of *Self-Obituary* he is conscious of his vision as he is not afraid of death:
He nearly chocked off at birth,
Then breathed in the pollen of mandrake
To refurbish his vision.
Held colloquies with whores on the moonbeams
That jumble the menstrual cycles.
If they'd not roasted him on the pyre,
One would have seen on his palms
All the Zodiac signs of heaven and hell.

(12-19)

Towards the end of Trapfalls in The Sky he describes the well known story of Adam and Eve with emphasis on birth of Adam and Eve in the Garden of Eden, the intention of Satan to disturb the plan of God, Eve's tasting of the forbidden fruit, Adam's fear of isolation, their fall on earth and the desertion in Eden. He had studied Dante's Divine Comedy, Milton's Paradise Lost, Arthur Miller's The Creation of The World and Other Business etc. He keeps the basic theme in his mind and yet revolts against the traditional approach. As an intellectual he does not accept the view that God can deny the fruit of knowledge to human beings. To him it is not a sin to taste the fruit from the tree of knowledge.
He has many questions in his mind while writing *Genesis*. Indirectly he asks — How can Adam control his attraction for beautiful Eve having ‘a bosom and two moons’, ‘two petals peeled off a goldcup’ and swinging like ‘dancing peacock?’ How can human beings control their desire as they are bound to possess passion in each other’s company? Even the animals have ‘urge to commune’. Generally Eve is blamed for fall of man and Adam is forgiven after redemption. The poet asks — Can’t women possess the right for redemption? Can’t men be inspired to do sinful things by Satan? Many questions come to the mind of Shiv K. Kumar when he thinks of the fall of man. How long would Adam and Eve have survived in Eden if they had not tasted the fruit of knowledge? How long would God wait for the creation of earth? How long would Satan survive in heaven in subordinate capacity?

Adam and Even have human personality in the Garden of Eden though they are extraterrestrial beings under the control of God. But the question of human existence can’t be ignored for ever. For this, God created Adam out of dust and gave ‘breath of life’ to make him ‘a living soul’. But he fails to live all alone:
It was the urge to commune
With a sentient being —
Not just cattle, fish and flora —
That I breathed into this lump of clay,
Moulded in my own likeness. (4-8)

This feeling in naturally born in the heart of human being as he can’t survive in isolation. His request for human company does not go waste:

I wonder if he’ll divine
The design behind my artifact,
The latent correspondences from whose groins
May spring forth metaphors. (16-19)

After all God is equally concerned for the beginning of ‘human race’. How long will the sun shine and set in the west with no person to enjoy its warmth? The poet enjoys chanting of genesis and calls it ‘the genesis of chant’ (23). The poet asks a question mildly — Will parent stop producing children due to fear of revolt? Is Adam only a puppeteer? Is every father a mere puppet-master? The poet asks:
... 
But what if his perceptions someday
Incite him to denial —
I'm no puppeteer.

And isn't every parent an easy prey
To revolt? (27-31)

Nobody can deny that no Aurangzeb will be born to arrest Shahjahan! No definite rules can be framed regarding the future conduct of the human product.

And then Adam dreams of a creature in his sleep and Eve is born out of his own rib. Had God desired, He would have produced Eve in the process of Adam also. But He too wanted intimate relationship between man and woman and Eve is born:

... 
A bosom with two moons,
Shoulders like mute doves,
Lips like two petals peeled off a goldcup,
Eyes that spellbind a pansy —
And in her gait the swing of a dancing peacock. (9-13)

Naturally Adam feels passionate towards her physical beauty. His heart has the thrill of an earthly human being. He has his own vision of these ‘two pairs of eyes’. So long hands had been raised in prayer but they want something else now. The question before Adam and Eve is to control their physical desire for communion:

Two pairs of eyes tamed by a code,
Two pairs of hands that may rise only in prayer,
Two bodies that may move only in concentric
Circles, never converging on desire.
(23-26)

So far Adam never hopes that his desire for a companion will prove responsible for his fall. He never expects any ‘disinheritance’ from the Garden of Eden. How could he expect the plan of Satan to succeed? He does not hope that the order of God will be disobeyed by Eve. So far Eve does not have any
ambition to become a goddess. It is true that she does not know the difference between good and evil.

The face of disguised Satan horrifies her in the beginning. As a crooked fellow he excites her to taste the forbidden fruit. He could creep like a snake around the tree and see through mist and darkness. He knew that Eve is innocent and hence does not know the result of her deeds. Cunningly he tells Eve:

Take my word, O Woman,
Taste this fruit and you will see
The configuration of threads
In a spider’s body, hear your groin
Cry out for the moonbow. And the glow-worm
Will then spotlight the dark
Niche of your Maker’s intent. (19-25)

So far Eve never thought of the intentions of God — What does He expect from her? Is she is the mother of future generations? Will she be punished for tasting this fruit? Will Adam accompany her? Where will she go after the punishment of God? what does Satan mean with the ‘hear of her groin cry ...’?
Why is she an exception in comparison to others? Why does she not argue about the plan with Adam before tasting the fruit? Does she lack reason as well as restraint? Ultimately she shakes the tree and suddenly there is energy in her body. Now she is another creature as she becomes conscious of change. The fruit of knowledge pleases her taste and she asks Adam to share the same. At this critical juncture both of them are not afraid of God as human relationship proves superior to disobedience. In *Adam To Eve* Adam expects new future for himself:

O bone of my bones, flesh of my
Flesh, I feel I've found the rib I'd
Lost in my dream. Is it my third eye
That now sees another garden
beckoning
Me to dress and keep. (1-5)

He hears a 'new song' and he does not repent for making love to her. In a mood of delight he tastes the fruit and needs Sabbath to relax:

I've now savoured each fruit of your
Garden, and it is good. Lying halcyoned
On the river-side, I feel as though
After six days’ labour
I need Sabbath too. (18-22)

Adam accepts that he has been formed out of dust. Yet dust means nothing without breath and life. Since he is alive, he is ready for 'another tributary'. Why to be afraid of any curse? As a Post-colonial poet he is conscious of man's struggle for existence:

Forged out of dust, doomed to encounter
Contraries, now I know that to multiply
Is to seek confluence with another tributary,
That to replenish the earth is to
First ravage it
That to have dominion over my woman
During day, I must give in after dusk
That a curse may turn into a boon
Denial into affirmation ...(26-33)

Here he is prepared to lead an entirely new kind of life on earth. So far he had no physical needs. He
never felt hungry and he was not supposed to work.
But he hopes for a change — May be the curse proves to be a boon! How can he go back as the fruit has already been tasted? Let ‘denial’ change into ‘affirmation’ and hope takes origin in his heart. There is no remorse in his heart as he can’t live without Eve. May be the ‘new wound’ gives shape to new life on earth. Why to be afraid of death? As death may lead to new birth, he hopes:

And if to know is to die,
Why not perish together? (38-39)

He is prepared to perish with Eve as lonely life is unbearable to him. So far Eve and Adam are naked, the natural attraction is there between the two. In Eve To Adam Eve tells him:

As you breathe into my nostrils
A whale rises in my blood-
Stream, stirring up tidal waves. (10-12)

Both of them feel stirred when their breath strikes each other. As a modern poet, he unites them
physically as if they are branches of the same tree. Eve describes her state of mind and accepts:

Shall I regret letting a stranger
hiss into my ears? I was always there
for you to decade my body, hear my
throat’s birdsong. But we’d just lie
together alongside, like two sundered
boughs of the same tree. (13-18)

These lines confirm that her desire for union is
not yet satisfied. She does not know ‘calm of mind’
as the passion does not subside. The ‘wanton urge’
does not have any limit and she does not think of any
‘redemption’.

Since the physical process of pregnancy and
birth is not possible in Eden, earth is created by
God. He feels compelled to think of fall of Adam and
Eve as life has got to begin on earth. Eve has foetus
in her womb. How could God control the thinking of
human beings inspite of being omniscient? After He
banishes them from Eden He feels lonely for
sometime. His plan is disturbed and He feels
restless:

I’ve peered it all
Through porthole in the firmament:
Adam pulling the weeds out of his mind’s arid soil to regain his former poise,
Eve racked by a foetus squirming within her womb. (3-8)

May be this is the result of His short ‘indifference’. The inevitable takes place as the cycle of birth and death continues forever. Satan has done the worst and hence he has to suffer in hell. As a modern poet Shiv K. Kumar analyzes God’s psychology. He too has His grief:

But now that they’re gone,
I feel forsaken too.
Down there, I see the Serpent’s ravage littered all around — the sere leaf,
the cloven seed, the moth smothered between an octopus’ claws,
the locust sucking blood off a beanstalk’s Neck — and the apple, now tainted at

the core,
like a deadly mole. (25-33)
As Adam and Eve have been banished from Eden, there is nobody to walk inside the heavenly garden. Now there is no danger to the tree of knowledge. As a modern poet Shiv K. Kumar thinks of the term 'knowledge' and many questions arise in his mind — Could God deny knowledge to His loving creatures? Has knowledge not been spreading far and wide since the fall of man? Is knowledge of various branches not essential for mankind as a whole? How can it prove to be a sin? Is getting knowledge an act of disobedience of God? How can human beings escape from the realities of life? How long? All these questions are in the mind of the poet while writing Genesis.

Gieve Patel is one of the popular Indian poets of 20th century with his own experiences of pain and suffering. As a poet he is put in category of Nissim Ezekiel, Kamala Das, A.K. Ramanujan, R. Parthasarthy, Keki N. Daruwalla etc. He famous as a painter as he presents various pictures of urban and rural life in his poems. As a physician he shares the sufferings of his patients and generally helps the poor patients in times of need. As a humanist he has interest in this world though he understands its complexities and ugliness. His three collections of poems: Poems, How Do You Withstand Body, Mirrored, Mirror have won name and fame among
the contemporary readers. Quite often he is highly subjective and shares his experiences with the readers. For example, in the poem *On My Very Own Cadaver* he imagines his own death and then asks himself — What will happen when he dies? What will be fate of his body with death? He is not prepared to welcome death and yet knows that death is inevitable for every human being. So long as a person is alive, he in this materialistic world. But all these competitions come to an end with death. Perhaps he will leave the world for good. May be he gets recognition after death. It is equally possible that he is lost in oblivion after his departure. May be his achievements are not accepted by people and yet, like Robert Frost, he is conscious of his commitments towards society as a whole. His poems such as *Commerce, Servants, Nargol* etc. confirm that he has real sympathy for Have-Nots. He frankly mentions the growing tensions of their daily life as they are deprived of basic necessities of daily living.

Like Robert Frost, T.S. Eliot, Shiv K. Kumar etc., he uses various symbols to convey his message to the readers. His paintings are also admired for modern symbols. Quite often these symbols create problems for foreign students as they don’t know much about Indian life. Inspite of being a physician
he creates harmony between content and language. As a poet he has his vision and the each poem has a nucleus. As he is a product of Bombay life, he proves to be a minute observer of urban people and their social, political and economic problems. In other words, his poetry is a criticism of life. Being a post-colonial poet he relates art with beauty and truth. A few critics opine that he expresses his thoughts in a dry manner. On the contrary, he does not deal with traditional subjects and his soul is his own. Like Keki N. Daruwalla, he does not want to be dictated by poets and critics so far as choice of subject is concerned. However, his medical profession colours his poems with disease, pain and death though he is acquainted with bright colours of life. Any object can inspire him for expression and he takes some time to develop his idea upon the same.

Keki N. Daruwalla (born 1937) is one of the forceful poets of present India. His eight volumes of poetry have won him name and fame as they are a criticism of life. Dreams have significance for him as he generally tries to understand their meaning and relevance. Quite often he finds himself lost in reverie as the past haunts his senses. Various social, political and economic evils of society trouble his sensitive soul as things are not as they should be.
The miseries of Have-Nots attract his attention though he fails to do much for them. His first collection of poems got published in 1970 with the title *Under Orion*. Nissim Ezekiel hailed it with enthusiasm and recognized his literary output. As *Apparitious in April* (1971) and *Crossing of Rivers* (1976) got published, other critics felt attracted towards him. He has been admired for originality of insight and *Winter Poems* (1980), *The Keeper of The Dead* (1982) and *Landscapes* (1987) confirm this fact. As a literary artist he feels detached and liberated and his freedom of thoughts can be confirmed with *A Summer of Tigers* (1905) and *Night River* (2000). *The Scarecrow and The Seasons* got published in 2004 and here he shows his love for nature. Here the owl develops the feeling that even he is a poet as his lines rhyme. In *The Scarecrow and The Owl* the poet says:

The whole night
the barn owl hooted
like a flour mill in the distance,
like the rice mill
at the edge of a village
which is itself at the edge of nowhere.
The whole night, the owl
Dictated his story,
To discover at dawn
That the scarecrow
Never had a pencil.

During the day
the owl slept fitfully
dreaming he was a poet. (8-21)

He adds:

By the evening
he had thought up his lines.
At night, the long strokes
Of his vowels lit up the dark.
But his rhymes were so perfect
Each hoot appeared
A repeat, rather than a rhyme. (22-28)

The poet's satire is very clear when he says that the owl could sing only one line:
But those who heard him
(and there were many)
Thought he was saying
The same silly thing ... (29-32)

But the scarecrow had many things to do and
felt bored with owl's song. When other birds gave no
positive response, the owl reached V.P. Singh with
his complaint:

The night owl was so bitter
his tongue developed a blister.
He took his complaint against the
herons
To the Prime Minister.
But V.P. Singh
though he spoke the same language
and was a man of masses
returned the application,
saying, I only deal
with the backward classes'. (9:144-
153)

In the Interview the owl asserts that nostalgia
is created by dark 'night', 'the dark thought', 'a
black heart’, ‘an old wound’ etc. But ‘a black heart’ is most harmful in society and a real villain. Here the poet describes the event of Mandal Commission (1991) and its influence upon the social environment of India as a whole. The owl awakens even the Shiv Sainiks and makes them think themselves as patriots. There was confusion in the whole country as the students failed to accept the report of Mandal Commission (as enforced by V.P. Singh). Here he has followed the narrative technique of George Orwell’s *Animal Farm*. The poet asserts that merit can’t be ignored at any cost. His sensitiveness to society is clear in many poems. In the *Foreword* to Ravi Nandan Sinha’s *The Poetry of Keki N. Daruwalla A Critical Study* Prof. A.N. Diwedi says:

> In these volumes Daruwalla displays his alertness to immediate surroundings, to pitiable conditions of the people and raging problems of the country. He is a poet who moves on a wide canvas and show flashes of humanism and naturalism in his poetry. There is a good deal of social criticism, even social satire steeped in wit and irony, in it. (i)
He further defines the features of Daruwalla's poetry:

There are poems on famine and hunger, bribery and gambling, hoarding and profiteering, unemployment and wants of opportunities. He holds leaders and politicians responsible for having created such a pitiable condition. The leaders and politicians beguile the people with their hollow promises and sugar-coated tongues. (i)

In *The Poem* he expresses his theory of poetry as dreams often take the shape of a poem. During moments of consciousness he analyzes his unconscious mind and then writes:

Somewhere like a shadow in the night!
like a black mineral in the earth

Somewhere in a mirror where you can see your dreams
a poem awaits
deftly-angled light.
Moving in through slats, that sliver of light
will resurrect the poem from time's cold oblivion
and nudge its embers into warmth.

Dream waits for the light of the day and oblivion is won with warmth of memory and sun. The thought starts emerging and words come to the help of growing thought. This is the alchemy of language. Where did the thought sleep for long time? Well, the process continues till eternity. He admits:

This poem has taken its own sweet time to emerge;
has waited since
the word, wrapped in its echo
came out of a holy cave,
since dialect, through some verbal alchemy,
turned into language;
since tyranny's first twitch
scarred the face of authority.
It has slept that long, this
embryo, for half an eternity. (9-18)

As his emotions are stirred, they need
expression. How long can he control his idea that
has hit him? As the idea develops, it gets words and
then finds utterance:

And suddenly it can wait no longer.
Now it is outward bound,
Precipitous in its longing
Looking for a soul, a body
through which to find utterance.

(19-23)

Quite often emotional lyrics are written by him.
At times he writes poems to expose the tyranny of
Stalin and Hitler. However, he writes elegies too
when his friends and relations die.

As a poet he is conscious of dignified language
and hence admits the power of words. A poet has got
to be careful in his choice of words as Longinus and
Matthew Arnold attached due importance to poetic
beauty. Words are not silent all the time and convey a different message if wrongly used. How can he forget the ‘root’ and the ‘heart’ of the word? It has got to be used carefully to illustrate the thought. In the poem *The Word* he asserts:

Let us strip the word
of all its veils
its garments
its haloes.

And don’t talk about
the silence of the word. (5-10)

In the poem *Notes* he admits that ideas come all of a sudden and even without expectations ‘its origins unknown’ (3). There is ‘little light’ that flashes in his mind and the idea starts churning after some time. Quite often the dream comes to the help of idea. He says:

A poem rises like yeast,
and keeps rising, moving, mutating,
when the language
is dark with dream.
He could never find the dream
even as the wall of the night
gave way
to the void of the day. (8-15)

His ultimate aspiration is ultimately fulfilled
after the expression of thought. The poet tries his
best to come out of tension, confusion and gives
shape and form to thought with the help of words:

A poet's life-graph
Can at best be short:
overhung with shadow
overtaken with shadow
overtaken by form;
distorted by moulds
in which a habit settles.

Then, dissipation of form;
the sloughed off shadow;
and shape dissolving
to accommodate the unseen
heart of the poem. (16-26)
So, Keki N. Daruwalla does not write traditional poems. He has his own theory of poetry. His volumes of poetry have so far been admired all over the world. Of course, he understands his limitations. Asha Viswas tries to peep into his unconscious, and subconscious mind with the help of conscious mind. Dreams are the product of his unconscious mind and yet he thinks of them consciously. Quite often they have meaning and significance. At times he feels it is better to give them up.

Thus, Shiv K. Kumar, Gieve Patel and Keki N. Daruwalla have got to be admired for their lofty thoughts, inspired passion and dignified expression. They have love for expression of beauty and truth. Due to their choice of new subjects and new symbols, they can be regarded poets of high order. Nobody can deny their majestic imagination as they don't follow the theory of art for the sake of art. As Sayer and Namer, they can be ranked with Ralph Waldo Emerson and Matthew Arnold.
WORKS CITED


