

Poetic and Social Development in Indian English Poetry

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Indian English poetry emerges as a powerful weapon for world society. In the beginning, it has a big difference being Indian poets in English. The difference like on linguistic, content and skills levels. The journey of Indian literature commences from the social reformer Raja Ram Mohan Roy who protested firstly against the exploitation of woman and advocated the rights of press in his writings as well as actions and movements. According to M. K. Naik, "Roy wrote *A Defense of Hindu Theism* which was "the first and original publication in the history"(81). Later on Henry Derozio (1808-31) who wrote first original poetry in English was less social conscious but more patriotic. Derozio and Kashiprasad set the tone for the love of India which was followed by Toru Dutt, R.N. Tagore, Sarojini Naidu, M.M. Dutt, Sri Aurobindo, Kashiprasad Ghosh, Goroo Chand Dutt and R.C. Dutt. Similarly the first quarter of twentieth century followed Romanticism, Victorianism. Poets like 'Meherji, A.F. Khabardar, N.B. Thadhani, Nizam Jung, Harendra Nath Chattopadhyaya, and Ananda Acharya exploited Indian and oriental thought in the typical Indian manner'. The second quarter of twentieth century led a rich harvest of poets like 'V.N. Bhushan, S.R. Dongerkery, T.P. Kailasam, N. Krishna Murti and A. Menezes' continued the humanistic trend while Nolini Kant Gupta, Dilip Kumar Roy, E.L. Vaswani, Nirodvaran K.D. Sethna, Nishi Kanto, and Themis carried forward the tradition of mystical poetry. 'The third quarter of 20th century has seen the further strengthening of modernist as well as new symbolist's trend'. Here the poets published from 'Writers Workshop' like, P. Lal, Kamala Das, V.D. Trivedi, Marry Erulkar, A.K. Ramanujan and several others seem to reveal significant development modernist lines in Indo-Anglian poetry'. The age from 1922 to 1947 can easily be called the age of Indianness as all the writings of this period were either glorifying the rich heritage of India or admonishing her decline, but there was no upsurge of protest in the poems of that time as the people of this period were (under Colonialism) struggling for freedom of nation or dazzled by the light of industrial revolution. But few poets cum social reformers protested against the social evils and ills that had taken birth in the medieval age.

On linguistic level, Poets, writing English in India, emerged in a thoroughly multilingual space. English itself comprised multiple regional and class dialects, and these dialects were in turn situated in a context of multiple vernacular Indian languages and dialects. Writers such as Michael Madhusudan Dutt and Sarojini Naidu were multilingual and, with respect to language preference, were actively bilingual or trilingual, code shifting and moving between or among languages at will. For instance, Michael Madhusudan and his best friend Gour Bysack no doubt spoke Bangla (often anglicized as Bengali) with many members of their families, especially the women, but their letters to each other were written in English. From these letters, one can readily imagine that their spoken language shifted from Bangla to English to Bangla at will. Sarojini Naidu, to take a second example, was something of a linguistic prodigy, early on learning Persian to a high level and becoming luent in Urdu, among other languages. Although she became a nationalist leader and eventually president of the Congress Party, Sarojini nonetheless insisted that her children write to her in English. Even for Rabindranath Tagore, who wrote primarily in Bangla and staunchly defended writing in Bangla on nationalist and aesthetic terms, English served more than a utilitarian purpose. Though as a boy he famously resisted English lessons, Tagore also spoke enthusiastically in his letters and essays of transcreating his Bengali poems into English. He wrote to his niece about his famous English language volume *Gitanjali*, "I simply felt an urge to recapture, through the medium of another language, the feelings and

sentiments which had created such a feast of joy within me in past days.” Evoking the traditional language of inspiration, elsewhere he declared, “I was possessed by the pleasure of receiving anew my feelings as expressed in a foreign tongue. I was making fresh acquaintance with my own heart by dressing it in other clothes” (Naik 60). Tagore and other poets—including Derozio, Manmohan Ghose, and Sarojini Naidu (who read Persian and spoke Urdu, Tamil, Telugu, Bangla, and English)—could scarcely be said to have experienced English as more foreign than other languages. But later on there happened a great development in the attitude and poetry of Indian English poets.

The political developments also had an immediate and palpable impact on poets, especially the Afghan campaigns of the 1840s and the revolt of 1857. English language poetry in India always included a considerable amount of topical political poetry, particularly satire, but political stresses at midcentury either were elided in favor of sentiment or led to verse meditation on political events. In 1842, for example, Honoria Lawrence wrote multiple drafts of an elegy for her brother, who had been sent to India in her care—he had proven a difficult young man but was found a commission in the army. After his death at the disastrous end of the first Afghan campaign, Lawrence drafted, but did not publish, a poem in which she attempted to come to terms with his loss. At about the same time, T. W. Smyth, who had come to India as an assistant to the Church Missionary Society, wrote a diatribe titled “On the Late Assassination of the Queen” after Victoria escaped two attempts on her life in 1842. Smyth compared his sovereign to a worm, declaring that she should grovel for her political and religious sins before the throne of God. Happily, he argued, God had spared the queen so that she might amend her ways. According to Smyth, the Afghan disaster, like the failed assassination attempts, was a warning:

See India groaning under countless ills,
 Cathay well drug'd with opium and with blood,
 The heathen martyr'd, while the Christian kills,
 With war and havoc roaring in a lood;
 Oh! sin out-sinning persecution's sin!
 The brand of double infamy burnt in!
 Of dust,—a worm, a something, nothing now,

 Then, less than nothingness—a shadow lown—
 A phantom pale with her undiadem'd brow
 Thy breath a bubble; and thy glory gone—
 Thy scepter broken—shot to dust thy throne
 Thy stewardship demanded now and done! (Smyth 153).

A less apocalyptic view than Smyth's pervaded Mary Leslie's conflicted sonnet sequence on the revolt of 1857. Born and reared in India, with neither prospect nor evident intention of leaving, Leslie was torn by the sensational reports of violence during the revolt (known as the Mutiny or the Sepoy Rebellion). Her long sonnet sequence printed in *Sorrows, Aspirations and Legends from India* reveals her conflicted response to the violence. On the one hand, she surprises herself by praying for divine vengeance on the rebels, and on the other she concludes that the rebellion marks a sorrowful centenary of empire, ending in “deep griefs” Govin Chunder's temporizing seemed ineffectual or old-fashioned to those among his peers whom we might call protonationalist. One could say that Govin Chunder's edited volume, *The Dutt Family Album* (1870), was bookended on one side by Michael Madhusudan Dutt's protonationalism and on the

other by the more overtly nationalist poetry of Sarojini Naidu and Aurobindo Ghose, along with the subtle lyrics of Govin's daughter Toru. At midcentury, Michael Madhusudan Dutt had turned from English poetry to writing a highly stylized (even deliberately Miltonic) Bangla. He had begun the 1840s by sighing "for Albion's distant shore"(Naik 140). But his conventional—though fascinating—volume *The Captive Ladie* earned him little praise; it brought instead a reprimand from the Calcutta educationist John Drinkwater Bethune, who urged Michael Madhusudan to write in Bangla. Bethune opined, in the double-edged way characteristic of midcentury, that Bengal wanted its own poet: "What we lack is a Byron or a Shelley in Bengali literature" (61). Michael's turn to writing in Bangla anticipated the nationalist politics of language in the late nineteenth century, which suggested that to adopt literary English was in some measure to adulterate the nationalist cause. Govin Chunder Dutt's and Greece Chunder Dutt's work seemed, by the end of the century, to have missed the main current of the time—the nationalist current. After the generation of the elder Dutts, many Indian poets writing in English searched for ways to identify with or to imagine a nation, even if they did not turn to the vernacular. We can see a subtle version of such nationalism in Toru Dutt's English language poems. Toru's poems implied their nationalist themes, extolling the lotus, for example, over the conventional lowers of English poetry. Aurobindo Ghose struck an implicitly political note, writing several poems on Irish subjects that relied on comparisons between Ireland and India. Aurobindo turned from the "Hellenic" muses to the Indian goddess of poetry and learning, Sarasvat, thus cementing his nationalist loyalties, but he clearly bid a reluctant (and temporary) farewell to the classical European languages he so loved. Although these turn-of-the-century volumes of verse have their own linguistic and political timbre, they emerged from a literary marketplace in which the dissemination of poetry took place mostly through residual forms.

In the course of the long nineteenth century, the bardic trope declined in importance, though transperipheral vectors retained their impact. At the end of the century, both Sarojini Naidu and Manmohan Ghose were influenced by racialized notions of the passionate and poetic Celtic soul, which had been common in various forms at least since Matthew Arnold's *On the Study of Celtic Literature*. Sarojini understood her relationship with Arthur Symons in these terms—he was from Cornwall and she from India, she reasoned, and thus they shared an implicitly non-English passion for life and for verse. Manmohan Ghose wrote numerous poems arising from his vacations in Wales, and his brother Aurobindo is represented in this volume by early—and explicitly political—poems on Charles Stuart Parnell and the condition of Ireland. Even Rabindranath Tagore was not exempt from the longevity of the bardic harp. How else to account for Ezra Pound's improbable comparison of Tagore to the troubadours of twelfth-century Provence or Yeats's declaration that "Tagore's work bespoke the days of Tristan, the days of oral poetry even preceding Chaucer?" (Yeats 179). Tagore became in Pound's hands nothing less than a modern survival of the Anglo-Saxon bard.

There have been great research and criticism in the area, a great critic Sarkar points out, "Tagore was familiar with many of these views, but all who knew the poet were aware that he was in no way indebted to them" (117). His views were linked with the development of his own mind and spirit, and his profound understanding of India's traditional educational experience and philosophy. His activity-oriented school for village children appears to have inspired Gandhi's ideas on basic education. Tagore's influence can also be seen in the report of the Kothari Commission on Education in India. In Tagore's view, the higher aim of education was the same as that of a person's life, that is, to achieve fulfillment and completeness. There was a lesser aim, that of providing the individual with a satisfactory means of livelihood, without which a person

would not be able to satisfy his/her basic requirements and thus fail to achieve either of these two aims. Tagore also imagined that the limitless development of man is possible only in an environment free from any kind of bondage. Apart from the scriptures, it would seem that he was influenced by the attitudes that arose in Europe during the Renaissance and the Age of Reason.

Though some of these poems were written by British or Indian officials, these poems move us away from official discourse and into the drawing rooms and school rooms, clubs and booksellers' establishments of India and Britain. They arose from a global circulation of texts, tropes, ideas, and arguments. And if we look at them not merely through the dyad of metropolis/colony (or, say, London/Calcutta) but transperipherally, we can identify the complex relations of developed and nascent nationalisms that now patrol the boundaries of literary canons. I hope that reading these poems side by side—Kipling with Aurobindo, Kasiprasad Ghosh with Jones, Emma Roberts with Derozio—will make visible and call into question the nationalist biases of canon formation as we still experience it. “These texts taken together allow us to ask what they *once meant* and how those meanings continue to shape literary endeavor” (Shields 127).

With regards to the new trends and techniques in women's poetry there is a remarkable movement connecting the domestic with the public spheres of work. Increased metropolitan activities, sophisticated life styles, globalization, urbanized influences of pop, disco and cafe culture, Anglo-Americanization and the public and convent education of the present generation of women poets have made their poetic language, chiseled, sharp, pithy and effortless. The deconstructive strategies of narrative and conceptual frames, along with the simultaneous assimilation of pan-Indian elements have made their poetry a formidable area of study and research. Other than the skillful use of standard poetic devices, the semiotic, symbolical and metaphorical properties of language help to emphasize the feminist strategies of interrogation. The fissures and fragments of post-modern life are questioned and reflected in the highly experimental diction. The problems of sociological vis-à-vis literary politics, of gender inequities of marginalization and sub-humanization of women, of their social and artistic exclusion and of the dominant need for inclusion and democratization, all contribute towards the distinctive character of this poetry. For the first time, mapping out new terrains the poetry of such Indian women poets bring forth the suppressed desires, lust, sexuality and gestational experiences. This new poetry is new forms of new thematic concerns of contemporary issues has changed the course of human civilization as the country entered the new millennium. As such, it does not remain isolated from the global trends and can be corroborated by the fact that it has incorporated itself the manifestations of the feminist movements that swept through Europe, America, Canada, and Australia since 1960s. At the same time in India appeared the poetry of Kamla Das, Eunice de Souza, Mamta Kalia, Tara Patel, Imtiaz Kalia, Gauri Deshpande, Suniti Namjoshi, Gauri Pant, Lakshmi Kannan, Vimla Rao, Meena Alexander, Margaret Chatterjee, Charmayne D'Souza, Mamta Kalia, Sujata Bhatt etc.

Menka Shivadasni's poetry hold together a private world of chaotic emotions through its logical development and its strikingly imaginative icons. Her *Nirvana at Ten Rupees* (1990) is a careful selection spanning twelve year's work. Shivdasni, a well-travelled journalist who worked for a year in Honkong, was one of the founding members of the Bombay Poetry Circle in 1986. In her poetry, she had anticipated many of the new characteristics of Bombay poetry as it would develop during the 1990s. Her poems can be broadly categorized under three types of skeptical attitudes which reveal the writer's preoccupation with pessimism. The first category deals with the relationship between man and God, the second, with the human predicament and the third

with the women's condition. In all three cases the life has hit her so hard that the situation is desperate and pathetic and death seems to be the only escape from the generally disturbing experiences of life. Her horrors and temptations of living alone in a small flat, the anxieties of a single life which get complicated by being a woman, the sordid world of sex, drugs, broken relationship and the aftermath are portrayed in stark reality. She traces her own transition from a believer to an atheist in the very first poem of the collection, 'The Atheist's Confession'. 'The poem starts with nostalgia of rosy faith in the "earth god" when she "ate Prasad only after a bath" is contrasted with a later stage when "gods no longer smiled when I prayed" because she had framed her cold logic that "They couldn't...They were of stone" (Shields 121) and eventually comes the final word that "God didn't exist." The writer's uncertainty regarding the existence of God is further evidenced in the poems 'Are You Three' and 'Somewhere on the Streets.' The tedious nature, the sheer monotony of the modern mechanized existence is described in 'Destination' where the daily commuter's journey in the second class railway compartment is between Church gate and insanity. Another poem 'Schoolgirl No More' displays the modern women's predicament that having spent a lifetime in acquiring bookish knowledge at school, "nothing measures up to what it should. "Geography taught her the vastness of space, history not to live in the past and English Literature "That I belong nowhere. Physics, Einstein and his theory of relativity taught her to hate everything including herself. So mere acquisition of knowledge is fruitless without its moderation through contact with wisdom, seems to be the leit motif of many of Shivdasni's poems.

Moving between countries and cultures, Bhatt is concerned with the construction of the self and its relationship with memory, history and identity. While honouring the importance of her heritage, she also seems to be striving to discover who she is; she fosters both the values of her birthplace and her Western self-confidence, but at the same time she revels her sense of alienation in the environment of the country of her domicile. The poems, therefore, in general are marked by the twin metaphors of loss and recovery. While the loss is real in terms of spatial and temporal distance from the motherland, the recovery can only be imaginary – or at best aesthetic. It is indeed remarkable that Sujata Bhatt has not only the right idiom at her command but also a native mode to express a new consciousness. Meena Alexander's 'A House of a Thousand Doors' for instance is an Indian woman living in United States. She often hears voices of the village women she left behind. During her birthing pains in New York these women come in dream to deliver her. In a moment of this primeval pain, all barriers collapse and women come together in mutual sympathy, understanding and concern. Suniti Namjoshi directly addresses the need to legitimize lesbianism and argues that a woman's love for a woman is both natural and quite ancient. She complains that books, stories and society all collude in propagating the myths of compulsory heterosexuality and in all these versions men love women and women love men, and men ride off and have all sorts of adventures while women stay at home. In a number of poems included in her collections *Jackass* and *the Lady and Blue Donkey Fables* Namjoshi celebrates lesbian eroticism.

Indian English poetry before and independence has been a debatable topic among the critics. Critics are bifurcated into two groups on the achievement of Indian English poetry. There is group of critics like C.D. Narasimaih and V.K. Gokak who applaud the poetry of Sri Aurobindo and his Sarojini Naidu, while critics like Parthasarthy and others have appreciated the poetry of post-independence era (after 1947) and have outrightly condemn the poetry of pre independence period. According to these critics there has been no serious poetry written before independence and this poetry was lacking the voice of protest and common mass and steeped more into 'Romanticism' or Lyricism.' B.K. Das Says, "Post independence Indian English poetry is genuine because it is deeply

felt and addressed to the whole community; Indian situations form a vital part of it” (4) In fact, these ‘Indian Situations’ of post-independence period which were full of struggles, sufferings, protest of new India against the age old dogmas and customs and traditions which have already lost their grace, sanction and hold on society in the medieval ages, were responsible for giving birth to ‘protest’. It gained new charms in Indian English poetry after independence. Though idea of protest is not entirely new to Indian literature, rather it has its roots in our ancient Vedic literature also. To quote I.K. Sharma is significant: Protest as an idea is not new to India. Our ancient literature gives umpteen references of a person who opposed, disapproved ungodly, unethical acts of their elders, superiors, mentors and so on. Undoubtedly we have sufficient instances of protest which clearly establish the fact that Indian literature has roots in some deeper layer of aware mass of India also, which later on bloomed and nurtured new roses of ‘Protest’ in Post independence climate. The first flower of protest blossoms after independence during ‘Emergency’ (1975). Prof. John Oliver Perry, a devout scholar and critic of Indian English poetry, edited *Voices of Emergency -an all India Anthology of Protest Poetry of 1975-77* in which the poems ‘touch on universal themes which have been evoked by similar injustice an incarceration the world over. The poems of the anthology, according to David Selbourne mirror, “the poet’s fear of his own cowardice, or of the impotence of the poem; a sense of the world, and the word, befouled; the poet’s cautious and sidelong glance at the tyrant, the identities of both camouflaged by metaphor, the sardonic smile of the unbowed- a untouched- mocking the pretensions of power; and plain defiance, as old as tyranny itself, but much more enduring” (Perry: “Foreword” IX) Besides ‘the poetry of emergency period of political turmoil in India presents spectacle of self discovery on the part of Indian poets as well as plays a dominant role in shaping the present form of Indian English poetry’. K. Ayyappa Paniker seems aright in this context: Thus the poetics of the emergency may be seen to have a greater validity than its politics, for now we know neither the politicians nor those who support them learned any lesson from the experiences of the emergency. “The only gain of the emergency-if anything at all of value has lasted- is perhaps this new poetics which has begun to mould the features of the poetry of the post-emergency period” (Perry “Introduction” 3)

Although, the anthology contains poems of other Indian languages, the poems written originally in English by Jayant Mahapatra, Nissim Ezekiel, Neeraj Sinha, Melani Silgado, I.K. Sharma, G.V.J. Prasad, Nag Bhushan Patnayak, Navroz Modi, Keshav malik, H.S. Lal, Ivon Kostaka, Satyapal Julka and G.K.G. Joshi carry the theme of protest with equal gravity and poetic sensibility. After emergency, Indian the poetics of Indian English poets is entirely changed their voice, their emotions and feelings in a more enhanced, intense, precise, symbolic and effective manner. The novelty of expression, realistic imagery, symbolism lament of the loss of age old sacraments, values, cultural and moral decline, reasonless attitude and hollowness of advancement of science and technology have been the chief traits of postindependence Indian English poets. Both established and well-published poets and less known poets have scribbled their pen in the ink of protest, yet a few contemporary poets deserve a special mention like A.N. Dwivedi, Jayant Mahapatra, Nar Deo Sharma, O.P. Bhatnagar, D.H. Kabadi, Dilip Chitre, R.C. Shukla, Arun kolatkar, Pritish Nandy, Bibhu Padhi, Niranjana Mohanty, R.K. Singh, Keki N. Daruwala, and Baldev Mirza who protest and social conscious poets first than anyone else. A.N. Dwivedi, a major protest poet has a peculiar collection of title *Protest Poems* in which 37 poems, both new and old deal with the theme of protest in a vivid and varied manner. Dwivedi is a poet with a clear social and political vision so he says in an interview with Dr. Nilanshu K. Agarwal: A poet should air out the pains and sufferings of the people as best as he can. Their conditions must be ameliorated. The political system has not been able to deliver goods to the deprived and the destitute. The need of the hour is to evolve a social system, on the pattern of the British welfare society, in which they can live honourably and work profitably. The affluent and resourceful can do a lot in establishing such a system. The poet on his part can go on highlighting their sorrow and problem in an effective manner. This is what I have been

doing in my poetry (An Epistolary Interview). The poems of A.N. Dwivedi are the mirror of modern life hagridden with corruption, bribery, falsity, communalism, castism, political and social imbalance and other foibles of human being. His voice rises in question when he looks at the demon of communal riots: Who is this dreaded demon Raising his ugly head Scourging cities'n towns, Nar Deo Sharma's poems like 'Money Plant', 'Gandhism', 'Indian Rites', 'Dostoevsky My Mirror', 'Suicidal Note', 'Wife', 'Indian Widows', 'Cabaret Dancer', 'Identity of Nations' are the exploration of present day political and social world where the poet is seen protesting against the social and political evils as well as persons responsible for the downfall of its ancient glory.

R.C. Shukla is a reflective poet of protest who in most of his protest poems converses with his readers and make them equally reflective. His poems take birth in idiosyncrasies of his milieu. He accentuates dark areas of human pain, desolation, destruction, and physical afflictions around him and gives an unprejudiced critical and pictorial image of reality in totality. Shukla's poems like 'Who Can Steal the Honour of a Strumpet?', 'Why Do You Talk to Me Biblically About God,' 'Very Strange Are the Hours,' 'Preface,' 'Because of the Great Efficacy Evil Has obtained,' 'I am Better Inclined to Visit Churchyard,' and 'Nobody Can Live Without Justice' are a fine blend of emotion and consciousness with razor-edge irony and sarcasm that enhance his authenticity and sensibility. Similarly, D.H. Kabadi, a refreshing voice of Post- Independence Indian English Poetry whose collection *Pyramid Poems* has a number of social conscious poems, reveal him as a poet with a mission not to arouse feelings merely but to develop a vision and motivate him to stand against the oppressions. Besides, women poets like Kamala Dass, Gauri Deshpandy, Lila Dharmraj, Malti Rao, Monika Verma, Anna Sujata Modayil, Laxmi Kannan, Rita Malhotra and Margret Chatterjee protested not only against men and their oppressions but widened their horizons and wrote considerably on the exploitations done by the other people of power and pelf. Besides poems like 'Calcutta', 'If You Must Exile Me' by Pritish Nandy; 'Dawn A Puri', 'Hunger', 'On The Death of A boy' and 'The Bride' by Jayant Mahapatra; 'Rape of Gujrat' and 'Ambulance Ride' by Dilip Chitre; 'An Old Woman,' 'Woman' and 'Suicide of Rama' by Arun Kolatkar; 'Crematorium in Adikmet', 'Hyderabad,' 'At The Ghat of Banaras,' 'Epitaph on An Indian Politician' and 'The Dark Corridors of Justice' by Shiv K. Kumar; 'Morning Walk', 'In India' and 'Toast' by Nissim Ezekiel; 'District Law Courts', 'Pestilence in 19th Century Calcutta' by Keki N. Daruwala; and 'Gandhi At A cross Road' by I.K. Sharma are some remarkable poems that are mingled with Indian sensibilities, imagination, symbols and protest in particular. The voices of protest have expanded its horizon by cutting across the linguistic barriers and various movements like Dalit movement in Maharashtra and Gujrat, Bhooki Peedi Andolan in Bengal and Bandaya movement in Karnataka articulated a silent pain of 'a section of our people relegated to the bottom of the social hierarchy for more than thirty centuries' and laid the foundation stone of protest in their native languages. Namdeo Dhasal and Bhujang Meshram pioneered Dalit movements of poetry in Maharastra, Malay Roy Chaudhry led Hungrialist Movement in Bengali language (launched by what is known as the Hungryalist quartet i.e. Shakti Chattopadhyay, Malay Roy Choudhury, Samir Roy Chaoudhury and Debi Roy), Siddhilinghaiah led Dalit – Bandaya movement in Kannada Literature and Pash, a Punjabi progressive poet took lead in protest poetry in Punjabi Literature. These poets even paid heavy price for writing poetry of protest. But these poets consequently succeeded in delivering their message and sowing the seeds of protest in their reader's heart. In recent years, the voice of protest is growing louder after the carnage in communal riots on the demolition of Babri Maszid, and the brutal massacres in Gujrat in 2003 and the merciless killings in Kashmir and other parts of the nation in various terrorist attacks. *One Hundred Poems for Peace* is a significant anthology of poems written by teenagers expressing despair and anger, fear and sorrow, hope and compassion and even protest. One cannot but marvel at such expression fumed with protest.

Thus, Indian English Poetry that in beginning had a different doubt and discussion among scholars and thinkers but with the constant efforts of Indian English poets like Toru Dutt, R.N. Tagore, Sarojini Naidu, M.M. Dutt, Sri Aurobindo, Kashiprasad Ghosh, Goroo Chand Dutt and R.C. Dutt. Similarly the first quarter of twentieth century followed Romanticism, Victorianism. With the attempts of poets like Meherji, A.F. Khabardar, N.B. Thadhani, Nizam Jung, Harendra Nath Chattopadhyaya, Kamla Das, Eunice de Souza, Mamta Kalia, Tara Patel, Imtiaz Kalia, Gauri Deshpande, Suniti Namjoshi, Gauri Pant, Lakshmi Kannan, Vimla Rao, Meena Alexander, Margaret Chatterjee, Charmayne D'Souza, Mamta Kalia, Sujata Bhatt and Ananda Acharya, now it has gripped tightly the foundation of India and has become potent medium of expression as well as flourished, nourished and advanced with Indian society and culture and lastly succeeded in vocalizing the pains, pleasures and protest of Indian mind and heart in verse-form. Now Indian English Poetry come to the stage where they can take it as a medium for bringing awareness among world society and feel proud of what they have in the form of Indian English poets.

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