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INTERNATIONAL RESEARCH FELLOWS ASSOCIATION'S

# RESEARCH JOURNEY

Multidisciplinary International E-research Journal

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## Change in the Indian English Poetry in Pre and Post-Independence Era.

Mr. Chaitany Maruti Gangawane

P.M.T.'s Arts, Commerce and Science College,  
Shevgaon. (M.S.), India

### Introduction :

Indian English Poetry is now more than two hundred years old. In Indian English Poetry, Henry Derozio's 'Poems' was the first volume in 1827. To understand the development of Indian English Poetry and its proper perspectives, it is necessary to consider its origin and continuity. Some critics consider Indian English Poetry into two parts: Pre independent and Post Independent. A group condemns the poetry written before independence while some hail the poetry written after 1947. V.K. Gokak in his introduction to 'The Golden Treasury of Indo-Anglian Verse' and Also in his studies 'Indo-Anglian Poetry' traces the growth and progress of Indian English Poetry. He classifies the pre independent Indian poets as neo-symbolist and neo-modernist. The neo-symbolists have mysticism and neo-modernist vision is coloured by humanism. The notable names in pre-independence poetry are Derozio, Toru Dutt, M.M. Dutt, Aurobindo, Manmohan Ghose, Tagore, Naidu, Harindranath Chatterjee and R. C. Dutt. The post independent poetry is of modern poets who turned anthologists and self-styled. It has acquired its own distinct characters. A large number of Indian poets in English appeared in sixties and after. The poets like Nissim Ezekiel, P.Lal Dom Moraes, K. N. Daruwala, Jayant Mahapatra, A. K. Ramanujan, A. K. Mehrotra, Kamala Das, R. Parthasarathy, Keshav Malik, Arun Kolatkar, Dilip Chitre, Pritish Nandy, Gouri Deshpande, Adil Jussawala, Shiv K. Kumar, Gieve Patel and others have enriched the post independent Indian English Poetry.

In order to understand the origin and development of Indian English Poetry in rather detail, It deals with Indian English poetry into three phases like: Early Indian English Poetry (By the Indian Revolt of 1857) Indian English Poetry in the Period of Freedom Struggle (1857 to 1950) and the Post Independent Indian Poetry in English (After 1950).

### Early Indian English Poetry (By the Indian Revolt of 1857) :

Henry Louis Vivian Derozio (1809-1831) is the noteworthy first Indian English poet. He was a son of Indo Portuguese father and an English mother. He had started writing in his teens. Before joining as a lecturer in Hindu College, Calcutta he worked as a clerk. Here his spirit of enquiry, his passion of ideas, his reformist idealism and his romantic enthusiasm fired the imagination of many of his students. As a result the public opinion compelled the college authorities to dismiss Derozio from his service in 1831. He started a daily 'The East Indian' and suddenly died of cholera. Derozio lived too short poetic career which was of hardly half a dozen years. There are two volumes of poetry on his name: 'Poems' (1827) and 'The Fakir of Jungheera: A Metrical Tale and Other Poems' (1828). The short poems of him revealed a strong influence of British romantic poets in theme, sentiment, imagery and diction. His satirical verse and long narrative poems indicated his affinity with Byron. These verses showed energy and vigour. Burning nationalistic zeal was a notable feature of Derozio's poetry. His patriotic utterances certified Derozio as an Indian English poet, a son of soil He is also a pioneer in the use of Indian myth

and legend, imagery and diction. E. F. Oaten's assessment of Derozio as, 'The national bard of modern India' can be rather debatable today.

In 1930, the first volume of verse appeared 'The Shair of Minstrel and Other Poems' which was by a pure Indian blood, Kashiprasad Ghose (1809-73). It was an outcome of an ambition to compose original verse in English. His study of prosody and criticism and reading of the best poetry revealed the correct verses. His use of Indian material and Hindu festivals in lyrics show his honest attempt, earnestness and true poetic talent.

The Dutt: Rajnarain Dutt (1824 -89), Shoshee Chunder Dutt (1815 - 65) and Hur Chunder Dutt (1831 - 1901) contributed to Indian English poetry with their undistinguished poetic works. Michael Madhusudan Dutt (1824 - 73) is also well known as an Indian poet He wrote some sonnets, short poems and two long poems in English. The poets like Scott and Byron were his models. One of his long poems: 'The Captive Ladie' (1849) deals with the story of the Rajput King, Prithviraj. Here Dutt takes liberties with history. The other long poem by Dutt, 'In Vision of Past' (1849) is in the form of Miltonic blank verse, with weighty, abstract diction and Latin inversions. In this period of Indian

English literature the British rule was accepted as a great boon. The holocaust of the Indian revolt of 1857 ushered in different ideas.

### Indian English Poetry in the Period of Freedom Struggle (1857 to 1950) :

'*The Dutt Family Album*' (1870) is the first notable poetry work of this period. It is the only instance of family anthology in Indian English Poetry. This is a collection of 187 poems by three Dutt brothers. They are Govind Chunder, Hur Chunder and Greece Chunder and their cousin. These poets can hardly with India. They treat their Indian material as something potentiality serviceable. Their major subjects are Christian sentiment, nature and Indian history and legend. Ram Sharma (1837 - 1918) wrote occasional verse, satires, narratives, lyrics on various themes and mystical verse. Hindu yogic experience was expressed through conventional western myth and frame.

Toru Dutt (1853-77) brought up Indian English Poetry from imitation to authenticity. She was born in a Hindu family but was baptized with family members in 1862. Reading and music were her hobbies. She learnt English in France and England. She sailed for Europe in 1869 and returned to India in 1873. She died at the age of twenty one when her talent was maturing. There are two collections of poems on her name. Out of which one appeared. In her own life time. However It was not in the nature of original work. It was a *Sheaf Gleaned in French Fields*. (1876) Which comprised 165 lyrics by about a hundred French poets. These lyrics are translated by her. To Edmund Gosse, the volume is a wonderful mixture of strength and weakness. Toru Dutt's Keatsian progress during the last two years of her life is revealed in her posthumous publication '*Ancient Ballads and Legends of Hindustan*' (1882). The themes of these poems indicate that Toru Dutt is the first Indian poet who used Indian myth and legend extensively. Though she was brought up in Christian living or in a half anglicized environment, she gives the treatment of instinctive and spiritual understanding of the legends. Toru Dutt's poetic technique shows a sure grasp more than poetic mode. Her diction is naturally of the Victorian romantic school. She shows her prosodic skill in using different forms like ballad, blank verse and the sonnet. Unlike Kashiprasad Gimse and M. M. Dutt, Toru Dutt's poetry is virtually free from imitation.

Behram Merwanji Malbari (1853 -1912) wrote '*The Indian Muse in English Garb*' (1876). It is a slender collection of 32 pieces. It has occasional verses and poems in social criticism. There were contemporary

poets Like Cowasji Nowrosi Vesuvala, M. M. Kunte and Nagesh Vishvanath Pai. They belonged to the then Bombay Presidency. But it is said that Bengal was the first home of Indian English literature. Moreover it continued its dominance on the Indian English poetry for many more years. Ramesh Chunder Dutt (1848 - 1909) wrote in both, Bengali and English. His all English verses are translations. Dutt aimed to produce condensed versions of the great epics. '*Lays of Ancient India*' (1894) is a collection of verse translations from Sanskrit and Prakrit classics. To him, he has preserved the Musical movement of the original in English translations.

Manmohan Ghose (1869 - 1924) was educated in England. He was sent to England at ten. He is a classic example which shows an exile heart, sense of alienation and unhappy childhood and adolescence. Manmohan Ghose published '*Premveera*' a collections of verse in 1890, '*Love Songs and Elegies*' in 1898 and '*Songs of Love and Death*' in 1926. '*Immortal Eve and Mysteries*' are his poetic sequels. George Sampson rightly says, Manmohan is the most remarkable of Indian poets who wrote in English. He is a poet as if trained in classic tradition. Sir Aurobindo (1872 - 1950), Manmohan's younger brother, had also same kind of upbringing. He had passed Civil Service Examination and was a master of many languages like Greek, Latin, French, English, German, Italian, Sanskrit and Bengali. In due course, he became Mahapurusha, a Mahayogi. He founded the centre of yoga at Pondicherry. Sir Aurobindo is well known as a poet and critic of life and letters. His '*Collected Poems and Plays*' is the best known. Sir Aurobindo has a parallel record of poetic achievements as a translator and narrative poet, as a metrical and verbal craftsman as a lyricist and dramatist and as a futurist poet. '*Urvashi*' and '*Love and Death*' are his beautifully articulated narrative poems. '*Baji Prabhu*' is a first rate action poem, '*Perms, the Deliverer*' is a blank verse drama. '*Thought the Paraclete*' and '*The Rose of God*' are the finest mystical poems in the language. His long poems '*Ahana and Ilion*' are the best examples of classical quantities meters. '*Savitri*' has created a new kind of epic poetry. He has been aptly called as Milton of India.

Rabindranath Tagore (1861- 1941) was another prominent contemporary poet. Mahatma Gandhi called him as The Great Sentinel. He touched and enriched modern Indian Life in many ways. He was poet, dramatist novelist, short-story writer, composer, painter, thinker, educationist, nationalist and internationalist

also. As a bilingual poet he occupied the significant place in Indo Anglican poetry. 'The Child' and a few other poems are written in English. His 'Geetanjali' (1913), a prose poem, compelled a world wide attention and he won the Nobel Prize for literature. His prose works too were written originally in English for international public. After 'The Geetanjali', Tagore wrote 'The Gardener' (1913), 'Stray Birds' (1916), 'Lovers Gift and Crossing' (1918) and 'The Fugitive' (1921). W. B. Yeats and Ezra Pound were the admirers of Tagore's poetry. Tagore's verse in English had lyrical quality; it had rhythm of free verse. He dealt with simplicity seriousness and passion. He used colloquial idiom and archaic vocabulary like thee and thou.

Sarojini Naidu (1949) started her career as a poet but later she became a prominent politician of Gandhian era. She had recognition in England much earlier. Her first volume of poetry, 'The Golden Threshold' (1905) was followed by 'The Bird of Time' ('The Broken Wing' (1917). Her collected poems appeared in 'The Sceptred Flute' (1946). A small collection of lyrics written in 1927, 'Father of the Dawn' was published posthumously in 1961. Her lyrics are strongly influenced by British romanticism and Persian and Urdu poets. In all the four volumes by Sarojini Naidu witness her unerring sense of beauty and melody. Her poems present a feast of delight to the reader. As a lyricist, she always spoke in a private voice and never bothered to express the burning problems of her day. But she is the First rank artist having the strength of perfect rhythm with which she can be close to Toru Dutt, Rabindranath Tagore and Sri Aurobindo. Though she appears hopelessly outdated by the standards of modern poetic taste, she is historically significant and intrinsically important.

Harishchandra Chattopadhyay, born in 1898, is also a well-known poet. He has written some brilliant pieces of poetry. Many of his poems are marked a devotional note and his belief in Marxist Ideology. He has remained as an idealist and seeker of spiritual truth. He published numerous volumes of verse like 'The Feast of Youth' (1967), 'Virgins and Vineyards' (1967), 'The Magic Tree' (1922), 'Poems and Plays' (1927) and 'Spring in Winter' (1955). Chattopadhyay's better poems have been engulfed in a mass of middling. His themes are the staple of all romantic Poetry: nostalgia, melancholy; passion for beauty, the changing moods of love, idealism and humanitarian.

In the first quarter of the twentieth century, many poets continued to write in the Romantic and Victorian

fashion. The poets like Swami Vivekanand, Harindranath, Meherjee, A. F. Kabardar, N. V. Thadni, Nizam Jung and Anand Acharya exploited Indian or oriental thought and legend. N. W. Pai produced a romance blank verse, 'The Angel of Misfortune' (1905). Anand Acharya rendered his own prose poems like Tagore. But there were some poets who responded the new trend, Georgianism. Rabi Dutt, Joseph Furtado, P. Sheshadri, J. Vakil, G. K. Chettur S. K. Chettur and Kabraji reveal Georgian love of the colloquial idiom and simple handling of poetical themes.

In this period Indian English literature came into existence. India's rediscovery of her identity became vigorous. The Indian English literature began to progress, though by absorbing, learning and imitating from the West.

### **The Post Independent Indian Poetry in English (After 1950) :**

Like American, Australian and Canadian English literatures, Indian English literature used to express the British influence. But the post independent poetry of modern India discarded the so called influence of the West. The post independent Indian poetry in English shared beliefs, values customs, behaviours etc. of the society. The poetry gave wide range cultural trait through symbols, situations themes and others. They presented the real world conditions, i. e. the contemporary India. Indian legends, folklores, situations, idioms and themes became the features of Indian English Poetry. Naturally the variety of myths, symbols, images, emotions, sentiments became associated with Indian tradition and culture. The poet's attempts were consciously Indian. Even the conventional poetic language was replaced by colloquial. The modern Indian English poets reflected perspective and milieu after the independence. Due to the changes in the modern world, the nature, living standard and behaviour of the man was being changed. At the same time the modern Indian poetry in English became complex, harsh and defiance of tradition. Indian poetry in a true sense was being appeared by the fifties. In 1958, P. Lal and his associates founded The Writers Workshop in Calcutta which became an effective forum for modernist poetry. The first modernist anthology was 'Modern Indo-Anglian Poetry' (1958) edited by P. Lal and K. Raghavendra Rao.

Nissim Ezekiel (1924 - 2003) was the first of the new poets. He is aptly called the father/pioneer of modern Indian poetry in English. He is a very Indian poet in Indian English. He experimented idioms and

language of Indians which became the matter of criticism and was looked down upon as 'Baboo Angrezi / Bombay English/ Hinglish etc. Ezekiel's poetry was a kind of debut in the literary field. He wrote Prolifically in addition to prose and drama. His published poetry collections are: 'A Time to Change' (1952), 'Sixty Poems' (1953), 'The Third' (1959) 'The Unfinished Man' (1960) 'The Exact Name' (1965) 'Hymns in Dar/mess' (1976) and 'Latter- Day Psalms' (1984). His 'Collected Poems' was also appeared in due course. He is the poet of situations, human beings about which he wrote with subtle observations. He wrote with a touch of humour and irony but with genuine sympathy. The alienation is the central theme of Ezekiel's work. He is the poet of city culture especially of the city, Bombay. Obsessive sense of failure, self doubt and self laceration, exile from himself, love, marriage, art and artist are also themes of Ezekiel's poetry. Ezekiel's poetry also reveals technical skill of a high order. His talent and major poetic utterance will remain by virtue of opening new vistas.

Dom Moraes (b. 1938-2004) is one of the new poets who won recognition in England. He has published several volumes of poems such as 'A Beginning' (1957), 'Poems' (1960), 'John : Nobody' (1968), 'His Poems 1955-1965' (1966) and his 'Collected Poems' (1969). He came in contact with poets like Ezekiel, Auden and Spender.. He was deeply influenced by Dylan Thomas and the surrealist school. His verse often creates a haunted world in which classical, Christian, medieval and fairy tale myths are mixed and dragons and dwarfs, Cain and the unicorn. The tombs of Mycenae and Christ come together. However, Moraes verse is of the finest rhythms, easy, refined and of controlled language.

P. Lal (b.1929-2010) is the earliest and one of the prominent poets during the 1960s. He led the Writers Workshop group of poets. He started the modernist reaction against the romantic tradition of Indian poetry but he ended up as a romantic poet himself. He is essentially a lyrical and pictorial poet. H.. M. William finds :in his poetry the brevity of Japanese Haiku and Tanka. According to K. R. S. Iyengar, Lal is undoubtedly a sensitive and accomplished lyrical poet. Mc Cutbion found the Sensibility of Tagore in P. Lal. M. K. Naik observes, 'Lal's early works remain the best, while his contribution as pioneer, popular and effective champion of the new poetry is undeniably substantial. P. Lal is sensitive like Keats. He has love for nature like Wordsworth. He is deeply influenced by

T. S. Eliot. His verse collections include 'The Patriot's Death and Other Poems' (1960), 'Love :S the First' (1962), "Change" They Said' (1966), 'Draupadi and Jayadratha and Other Poems' (1969), 'The Man of Dharma and the Rasa of Silence' (1974) and 'Calcutta: A Long Poem' (1977). He has also published creative translations like 'The Bhagwad Gita' (1965) 'The Dhammapada' (1967), 'Galib's Love Poems' (1971). Lal's early works still remains the best and his contribution as a pioneer, popular and effective champion is undeniably substantial.

Adil Jussawala (b. 1940) began to become an English poet like Dom Moraes. His first collection 'Land's End' follows Dom Moraes footsteps. His next volume 'Missing Person' is a mature and full blooded volume in which he emerges as a very Indian poet. As an Indian poet he is aware of contemporary social and political realities. His poetic world is of floods famines, wars, riots, student-posters, Five Year Plan, colonial apes, police dogs, running dogs, cell-mates, stone throwers, refugees immigrants etc.. In 'Missing Person' there is blending of public and private worlds and the major theme is exile. Jussawala is concerned with disillusionment and defeat in poems. Sometimes he catches at hope happiness and affirmation. He is a poet of loneliness and aalienatio a poet of division between India and western association. Iyengar says, He is the missing person. He must find himself first before other can recognize and respect him.

A.K. Ramanujan (b. 1929-1993) is the most outstanding poet of the sixties. He wrote in Tamil and Kannada, 'The Interior Landscape' (1967) and 'Speaking of Siva' (1972) are translations into English respectively. Though A. K. Ramanujan settled in America, his poetry grows out of Indian experiences and sensibility with all his memories of family local places, images, beliefs and history. His memories play a vital role in composing poems. Ramanujan's Indianess is a notable in theme of Indian myths, history, culture heritage and Indian topography and environment. His style is lucid and calm. He gives details in narrative technique by using exact and clear images. His love poems are of deep emotion and fineness of perception. His technical accomplishment is indisputable. His views of Life are ironic, sceptical, controlled refined finely, detailed, natural and unaffected Microscopic. The volumes of his poetry are 'The Striders' (1966). 'Relations' (1967), and 'Secom/ Sight' (1976). 'Selected Poems' (1986), 'The Collected Poems of A. K. Ramanujan' (1995) and 'Uncollected Poems and Prose

of A. K. Ramanujan' (2001) are posthumous publications.

R. Parthasarathy (b. 1934- ) is a Tamil fellow who is acutely conscious of complex relationship between Tamil mind and Europe. Though he was hoping for England as a future home, he returned with a new understanding of myself and India. His '*Rough Passage*' (1977) illustrates his intellectual and rational make-up. The volume is divided into three sections: Exile Trial and Homecoming. Exile there is a pain of isolation and alienation, Trial talks of his personal love which makes his life meaningful. And Homecoming deals with death as a time changing process and a reality of human life. '*Rough Passage*' is an autobiographical poetry. The poet concerns with his mother tongue, homeland and his personal experiences. He uses shocking but apt imagery and metaphors. It symbolizes rough passage in England and rough come-back in India.

Gieve Patel (b.1940-) from Parsi community published his first book '*Poems*' (1966) and the second '*How Do You Withstand, Body*' (1976). Like Ezekiel, an outsider, being neither Hindu nor Muslim in India, he is rather conscious. But he feels no rootlessness. Though he was a physician by profession, he has a surprising poetic art. His keen observation, passion of expression and integrity of language impress us. '*From Mirrored, Mirroring*' (1991) is his latest volume. M. K. Naik describes His poetry is mostly situational. His style is colloquial and ironical and most directly reflective.

Arvind Krishna Mehrotra (b. 1947) writes poetry in which the image is all dominant. He began his career in 1966 with '*Bharatmata*' (Mother India). A long satirical poem on modern India. '*Woodcuts On Paper*' (1967), '*Pomes I Poems I Poemas*' (1971) and '*Nine Enclosures*' (1976) are volumes of poems on his name. He enjoys imaginative freedom and his world is of childhood fantasy and play. He is an experimental and force of liberty in Indian English poetry. Mehrotra is a surrealist who returns to realism later. His poetry is an immediate reaction to his discovery of various modern and post-modern styles and poetics. Some of his poems are autobiographical and nostalgic. A. K. Mehrotra asserted, I am not an Indian poet but a poet writing a universal language of poetry, of feeling, of love, hate and sex. He has also expressed his belief that poetry has no real public anywhere in the world. Thus he is the modern poet in content and technique.

Arun Kolatkar (1932- 2006) is a bilingual poet of quality rather than quantity. He wrote bhakti-poetry.

Commonwealth poetry prize winner '*Jejuri*' (1976) and '*Arun Kolatkaranchya Kavita*' (1977) are well known works of Kolatkar. Dilip Chitre (b.1938-) is another Maharashtrian and bilingual poet whose '*Travelling in a Cage*' (1980) is a sequence of ninety-one poem. The second part '*From Bombay*' contain fifteen poems and the third '*Ambulance Ride*' is a funeral elegy of his friend. He is obsessed with sex, madness and death. '*Tuka Says*' is a translation of the Abhangas by Marathi saint, Tukaram. Like Kolatkar, Chitre is an experimental poet in Indian English.

Kamala Das (b. 1934-2009) is one of the women poets of this period. She is wrote in Malayalam and English. She has published books of verse in English like: '*Summer in Calcutta*' (1965), '*The Descendants*' (1967), '*The Old Playhouse and Other Poems*' (1973) and '*Stranger Time*' (1977). She is a confessional poet of love and tenderness. She gives living expressions of modern Indian women thoughts and feelings. Her poems are condensed with the images and symbols of love and lust. Her poetry is of feminist and religious rebel.

The post Independent Indian poetry in English is abundant but the quality of its Einor verse does not match its abundance. B. K. Das remarks Indian poetry in English is Indian first and anything else is afterwards. Its base is pan-Indian and it has audience all over the country. Moreover the Indian English poet is concerned with Indianess of his experiences. Indian poetry in English stands in comparison with the poetry of the third world countries.

#### **Pre-independence poetry themes :**

Poetry in English written in the colonial period, though of a different order, cannot be just dismissed as insignificant however imitative or derivative it may be. Whatever its deficiencies, it has no doubt certain areas of excellence in the works of Toru Dutt and Sarojini Naidu, Tagore and Ghose. Literary history shows how the succeeding generation tends to run down and disown the preceding generation, the predecessors. Most of the early poetry was inspired by the Indian freedom struggle and the western romantics. Derozio, Kishiprasad Ghose and the Dutt family wrote romantic poetry highlighting the Indian culture and ethos. The themes were vivid like Indian legends and myths, epics like Ramayana, childhood memories under the Indian sun etc. Sarojini Naidu with a deep sense of rhythm wrote romantic poetry basically. She also wrote about the unique Indian culture and nationality. Tagore and Aurobindo Ghose were philosophers and mystics. They

put in the Indian philosophy of oneness of God, religion, childhood, spirituality etc. In fact they both are even today the most widely read and critically evaluated Indian English poets.

#### Post - independence poetry themes :

The post - independence poetry underwent a sea change characterize the themes are concerned. The poets are faced with the crisis of identity so their poetry is one of quest, a search of their self, a search for their cultural roots. The reason for such a theme of Indian poetry is not far to seek. The Indian poets who express themselves in English have their cultural roots in their community. Many of these Indian poets have been educated abroad but since they belong to the middle-class, they find themselves alienated within their own immediate circle and even from the westernized ethos.

Some of the poets come from different racial backgrounds but are nationals of India for example, Nissim Ezekiel is a Jew, Dom Moraes an Anglo - Indian, Daruwalla and Jussawalla are Parsees, and Eunice De Souza is a Goan Christian. The Indian poet writing in English therefore finds himself alienated. So the poetry of modern Indian poets naturally turns on the theme of identity crisis. Poets like Ramanujan, Parthasarthy and Arun Kolatkar are preoccupied with the problem of roots. Their examination of Hindu ethos has been in several directions. Ramanujan, for example, conjures up his early childhood memories with strong sense impressions. At the same time his mind keeps examining the strong and weak points of his cultural heritage. Parthasarthy too is obsessed with his roots in India while leading a westernized life style. His poem 'Rough Passages' is an attempt to deal with the theme of identity exposed to two cultures namely the Indian and the Western.

The scrutiny of society is another subject matter of modern poetry. The poets who write in English were born, say in the twenties and thirties of this century and on growing up they have been a part of independent India. They are a witness to and a part of socio - economic and political changes. They cannot but be critical of all that happens around. So the socio-political and economic scene as it impinges on the poet's consciousness becomes the subject - matter of

modern poetry. Arun Kolatkar's *Jejuri* is an example in point. A mood of disillusionment and despair, cynicism and sarcasm characterizes modern English poetry.

Alienation and exile, the crisis of personal identity and of cultural identity, childhood memories, familial relations, and love, nostalgia for the past and cultural traditions therefore constitute the themes of Indian poets. In the case of some poets, the sense of alienation from the family or the community becomes so overwhelming that they turn completely inward. The result of such inwardness is a highly personal poetry, confessional in tone and obsessed with loneliness and insecurity from which the escape is sought either in the erotic fantasies or the self- probing of a tortured soul. Such is the poetry of Kamala Das, Eunice de Souza and Shiv Kumar.

The poets of the 80s seem more interested in depicting and evaluating their family background, personal and social landscapes. So do the poets Agha Shahid Ali, Dilip Chitre. Mahapatra portrays the rural Indian landscape of the state of Orissa.

#### Conclusion :

This paper enables us to know that when one surveys the history of the evolution of Indian English poetry we realize that Indians have mastered the alien language, English with perfection. It was in an infant stage during the pre- independence stage but now it has grown up. Its increasing number of poets proves that it has been a successful medium of expression. At the same time, we find a variety of themes prevalent both in the pre and post-independence period. There have much experimentation in the past and they are ongoing still. The future may bring for admirers of Indian English poetry a new refreshing change.

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