INTRODUCTION

Poetry is a time tested art, the living voice of memory. It came into being when men and women began to express their thoughts and emotions orally and then in written form. In poetry we can feel the pulse of other lives, other cultures, of whatever time, as if they were our own. As long as humans have breath and vision, poetic expression is bound to stay. Poetry is essentially anything that makes language dance and sing as well as just speak, and is evidently a necessity of the human spirit. Every society of which we have record, from ancient Ithaca to modern, newly created countries, has poets. What makes poetry vibrant is that it has accepted many changes down the ages, as change is a condition of life. Poetry is an organic structure of subjective feeling and awareness rather than just rational explanations. Poems came alive when read aloud, heard and shared with others. Poetry intensifies normal experience and perception by its concentrated focus.

English poetry began in the 5th century A.D. in the language of invaders. The modern English poetry emerged about the fifteenth century. The range of English poetry in terms of time and space, is quite extensive stretching from the Anglo-saxon heroic and religious poetry to the modern day verses. All these poems though far apart in time and culture, speak forcefully out of their different words of experiences.

Indian English literature began as an interesting by product of an eventful counter, in the late 18th century between a vigorous and enterprising Britain and a stagnant and chaotic India. During the last few decades of the 19th century, the transition from Sanskrit bilingualism to English bilingualism of Indian literature independently came into existence. The literacy renaissance in India was ushered in by the journalistic articles and pamphleteering. The contact with the British literature aroused the interest of educated Indians in English poetry of the nineteenth century romantic poets: Wordsworth, Shelley, Keats and Byron. As a consequence Romanticism became an important characteristic of newly born Indian English poetry.

Indian English poetry which began with Henry Derozio, with the publication of his poems (1827) was under the romantic influence in the beginning. His long narrative poem 'The Fakeer of Jungheera' shows the influence of Lord Byron. His poems 'To India-My Native Land', 'The Harp of India' and 'To the Pupils of Hindu College' reveal his nationalistic real and a fervent patriotism. Kashiprasad Ghose was the first, a Bengali Hindu poet who published a volume of English verse entitled 'The Shair and other poems' (1830). Michael Madhusudan Dutt published
'The Captive Lady' (1849) which narrates the tragic story of the Rajput King Prithviraj. The first period of Indian poetry in English experienced the attempt of the poets to bridge the two cultures: Eastern and Western.

In the second phase of Indian English poetry. Toru Dutt, Rabindranath Tagore, Shri. Aurobindo and Sarojini Naidu glorified Indian tradition and culture. It was with Toru Dutt that Indian English poetry graduated from limitation to creation. Like Derozio, Toru Dutt was fascinated by the literatures of France and England. Her 'A Sheaf Gleaned in French Fields' (1875) and 'Ancient Ballads and Legends of Hindusthan' show her skill in narration and reveal deep poetic emotion and an awareness of values of Indian Life. Toru Dutt became one of the great interpreters of India to the West. Spirituality and mysticism became the predominant features of the works of Rabindranath Tagore and Sri Aurbindo Ghose. Tagore is a best example of a Bilingual poet who translated his Bengali poems into English with such remarkable success that his first effort entitled 'Gitanjali' (1912) won him the Nobel Prize for Literature in 1993. Shri. Aurbindo is a towering poet whose poetic career spanned over sixty years. His long narrative poem 'Savitri' (1956) is a unique creation, on man's realization of 'Life Divine'. The last among these romantic poets was Sarojini Naidu. Her first book of poems' The Golden Threshold' (1905) was followed by 'The Bird of Time' (1912) and 'The Broken Wing' (1917). These volumes became popular in England. For her finest lyrics she earned the title 'The Nightingale of India'.

After independence the modern poets stated to observe the world in a new perspective of changed circumstances. After Nissim Ezekiel's 'A Time to Change (1952)' Indian poetry in English gained recognition in India and abroad.

Nissim Ezekiel's place in modern Indian poetry in English in the post independence period is one of a pioneer. He emerged as the leader who advised other poet set standards of writing poetry and created places of publication. The poets of modern era are faced with the crisis of identity and so their poetry is one of a quest, a search of their self, a search for their cultural roots. The notable poets of the 50s are Nissim Ezekiel and Dom Moraes. The famous poets of 60s are P.Lal, Adil Jussawalla, A.K. Ramanujan, R.Parthasarthy, Gieve Patel and Kamala Das. The remarkable poets of 70s are K.N. Daruwalla, Shiv Kumar, Jayanta Mahapatra, Arun Kolatkar and Dilip Chitre. The poets who gained ground in the 80s are Saleem Peerdina, Eunice De Souza, Meena Alexander, Aga Shahid Ali, Vikram Seth and Manohar Shetty. Among
the modern Indian poets in English Arun Kolatkar is undoubtedly the most significant and well known poet. He is an internationally distinguished Indian English poet. He, like Kamala Das, Jayant Mahapatra and Dilip Chitre, is a bilingual poet. I have chosen the area of Indian English poetry, taking into consideration the creative works of Arun Kolatkar.

Arun Balkrishna Kolatkar was a gifted bilingual poet writing both in English and Marathi his mother tongue. He was born on 1st November 1932 at Kolhapur. His father was an educationist and an artist in Maharashtra. He had his school education in Kolhapur at Rajaram Highschool. Then he enrolled at the J.J. School of Arts Mumbai in 1949. Afterwards he also attended Art Schools in Kolhapur and Pune and finally completed a Diploma in Painting in 1957. After graduation in 'Fine Arts,' he worked as an 'Art director and Graphic Designer' in many reputed advertising agencies. Arun Kolatkar was fond of reading. He widely read Indian and Western literature. His avid readings includes history of Hindu, Christian, Islam religion, legends and myths of India and Greek. In addition to this, he read modern writers like Kierkegaard, Wallace Stevens, Kafka, Becket and many more. Though Arun Kolatkar worked in advertising, the poet in him, was nourished by his affinity and engagement with literature, painting, design and society. All enhanced his taste for strange perspective. His first poems have appeared since 1955 in magazines and anthologies.

His creative work, 'Jejuri' was published in English and Arun Kolatkarchya Kavita in Marathi in 1976. 'Kala Ghoda Poems' and 'Sarpasatra' appeared after a gap of twenty five years in 2004. Which placed him in the rank of the greatest poets of his generation. He visited countries like. England, France and Sweden etc. to read at the Festival of India. He died on 25 September,2004, just after some days after the publication of Sarpasatra and Kala Ghoda poems.

Poetical Contribution of Arun Kolatkar ::-

1) **Jejuri** - (1976)

Jejuri is a collection of thirty-six poems, about the spiritual journey of a city-bred man to a place of the same name in Maharashtra, famous for the temple of Lord Khandoba. The poems have a design of a pilgrimage - the arrival at the holy place, the rounds of visits and the return. The poem reveals loss of faith, plight of old and helpless and dissociation of feelings.

2) **Sarpasatra** (2004)
'Sarpasatra' is a long poem based on the snake - sacrifice performed by king Janamejaya in Mahabharata.

The most important recurring theme is a story of revenge. It explains clearly the universal thought that the end of revenge breeds further hatred.

3) **Kala Ghoda Poems (2004)**

These Twenty-eight poems explore the plight of street life in Mumbai. The stark reality of contemporary life and predicament of common people. The life of people around Kala Ghoda in Mumbai, and its other part, including street dog, street, cleaners, crow, potato peeler, paving kerosene cart etc. The poems are written in a realistic manner with keen observation.

4) **Bhijaki Vahi (2004)**

A collection of twenty five poems based on agony and suffering of weeping women from Indian, Greek, Egyptian, Arabic and South Indian legends. The poems are written in Marathi in allegorical, narrative manner. The Marathi version of 'Sarpasatra' with the similar title is included in Bhijaki Vahi in a superb narrative style by the poet.

5) **Drona (2004)**

A long Marathi poem mixing mythical reference from Ramayana and contemporary history of the world and its original species. The conclusion of the poem is unbelievable and striking. The poet describes the party given to Vanara people by Shri Rama in the grand palace of Ravana, the king of Shri Lanka. The poet effectively narrates the miraculous incidents and states that human being "inferior to Vanaras and the Europeans are inheritors of Vanaras who reached there by the 'Drona' made by Seeta."

6) **Chirimiri (2003)**

A collection of forty-nine Marathi poems is extremely striking in themes and style. Here the poet reveals his neutral, ironical, surrealistic and metaphysical approach. The poet accounts faith and brings out harsh realities of life.

7) **The Boat Ride & other poems (2009)**

'Stillness' is a typical Characteristics of Arun Kolatkar which is marked in the long poem, The Boat-ride which was first published in 1968. He insists to explain the significance of the things as they are in their reality, The translations of the poems of Tukaram and Namdev, the great saints of Maharashtra, are included in this collection.
The long poem Boatride and other scattered poems appeared in magazines and anthologies. They reveal different aspects in the vision of the poet, Arun Kolatkar.

8) **Arun Kolatkaranchya Kavita**

   A Marathi collection of 81 poems published in 1976, focusing on various themes. The poems are obscure and difficult to understand easily. Many of these poems are translated in English.

9) **Arun Kolatkarchya Char Kavita**

   This collection of four Marathi poems is published in 2006 two years after the death of Arun Kolatkar. They are based on cities like Paris and Jerusalem.