Review of Literature

Modern Indian poetry in English in the post-independence period is different from the poetry in the pre-independence period or colonial period. Indian English poetry acquired a new dimension of modernity and modernist trait in the 50s. "Modern Indian English Language poetry is one of the many 'new literatures' which began to emerge at the end of the Second World War after the end of colonialism".¹

The period preceding independence was naturally full of political ferment and turmoil and the urge of the nationalist Indians to acquire national identity from imperialist forces. 'All literature as Taine, the French critic said is the product of the triad - the race, the moment and the milieu'² Modern or experimental Indian poetry is part of the process of modernization which includes urbanization, industrialization, mobility, independence, social change, increased communication in the form of films, radio, journals and newspapers, national and international transportation networks, mass education and the resulting paradox that as an independent culture emerges, it also participates in the international, modern, usually westernised world.³

The factors which have been responsible for the emergence of 'New' 'Modernist' 'Experimental' Indian English poetry are economic, social, educational progress and scientific and technological advancement in urban areas of India. The modern sensibility has led to an open mode of expression in social and sexual relationships. Thus, according to Bruce King, English became the language of modern India, an intimate vehicle of expression for the sophisticated Indian society.⁴

Characteristic of Modern Poetry

P. Lal in Calcutta formed an organization called the writers workshop in 1958. It has played a crucial role in the popularization of modern Indian English poetry. P.Lal and K. Raghavendra Rao brought out an anthology of Indian English poetry entitled 'Modern Indo-Anglian Poetry' in 1959.⁵ In this book the objectives of contemporary poetry are manifested. The resolutions made are as follows,

1) Faith in vital language.
2) Precise expression of intellectual experience.
3) Poetry free from obscurity and propaganda.
4) Condemation of imitation and end of romanticism.
The poets decided to focus on private voice, chose lyric form of poetry for direct appeal to the modern capsule-minded readers. Contemporary Indian poets in English avoid poetic expression as they are realistic and intellectually critical in the expression of their individualised experience. Concrete experience is expressed in concrete images in free verse. Rhyme and other devices of metre and stanzaic forms are replaced by free verse. Modern Indian poems are realistic clinical explorations by the poets turned psychologist, psychoanalyst, existentialist surrealist and experimentalists. Thus P.Lal's contribution to as a pioneer popularizer and effective champion of the new poetry is undeniably substantial.6

The models of modern intellectual poets are neither exclusively Indian nor British but cosmopolitan. Europe, America, Asia, Africa have become a part of cultural consciousness for the modern poets. As a result they have accepted cosmopolitan culture and therefore T.S. Eliot, W.B.Yeats, Ezara Pound, W.H.Auden, Dylan Thomas, Wallen Sterens, Sylvia Plath were models before them.

Nissim Ezekiel, Kamala Das, A.K. Ramanujan, P.Lal all have been the pioneers of modern Indian poetry in English. Their responsies to tradition have been varied- ranging from love-hate to dispossession and from revaluation to reaffirmation. But they reflect the new spirit of creative openness. They easily merge with the local sense and are indistinguishable from the poets in Hindi, Marathi, Orria, Tamil or Kannada. Bruce King comments, "Indian English poetry is one of the many new areas of culture which have resulted from national independence".7

Themes of Modern Indian Poetry

"The scrutiny of self and society has taken various forms in modern Indian English poetry." writes M.K. Naik.8 The poets are faced with the crisis of identity since their poetry is one of quest, a search of their self, a search for their cultural roots. The Indian poets writing in English have their cultural roots in their community. English is undoubtedly an alien language which they have mastered. Many of them have been educated abroad but since they belong to the middle class they find themselves alienated within their own circle and even from the westernised ethos. Many of the poets come from different racial backgrounds but are nationals of India. eg. Nissim Ezekiel is a Jew, Dom Moraes is an Anglo-Indian, Keki N. Daruwala and Adil Jussawalla are Parsees, Eunice De Souza is a Goan Christian.9 These poets think themselves alienated. As a result the poetry of modern Indian poets turns on the theme of identity crisis.
Modern young poets like R. Parthasarathy, A.K. Ramanujan and Arun Kolatkar are preoccupied with the problem of roots. Their experimentation and examination of Indian (Hindu) ethos has been in several directions such as childhood memories, assessment of cultural heritage, westernised lifestyle and so on. R. Parthasarathy's 'Rough Passage' is an attempt to deal with the theme of identity exposed to two cultures namely the Indian and the Western. A.K. Ramanujan's poetry is strewn with references to father, mother, grandmother, sister, wife, cousin and so on. He is preoccupied with inner and physical violence with derangement, with psychosis. Fear, anxiety and despair have been his themes.

The scrutiny of society is very important theme of modern poetry. The socio-political and economic changes becomes the subject matter of modern poetry after independence. Arun Kolatkar's 'Jejuri' (1976) is an exact example of modern consciousness. Adil Jussawalla studies the contemporary Indian scene while at the same time he continues his quest for his identity in 'The Missing Person'. A mood of disillusionment, despair, cynicism and sarcasm characterises modern Indian society. Alienation and exile, childhood memories, familiar relations, the crisis of personal identity, love, nostalgia for the past and cultural traditions are the themes of modern Indian poets. In poetry of Kamala Das, Eunice De Souza and Shiv Kumar confessional tone of insecurity and loneliness is revealed.

Ironic reflection on both personal and social landscapes is the characteristic of Jayant Mahapatra, Arun Kolatkar, Agha Shahid Ali and Dilip Chitre. Mahapatra describes the rural background of Orissa. Arun Kolatkar portrays Indian landscape of Maharashtra and of Mumbai, Dilip Chitre portrays his childhood memories from Vadodara, Gujrat, Agha Shahid Ali refers North Indian Muslim culture and his Islamic descent. Thus every modern poet focuses on his own roots in cultural heritage.

**The Influence of Nissim Ezekiel**

Nissim Ezekiel is the first modern poet in the post-independence period. 'Nissim Ezekiel emerged as the leader who advised others, set standards and created places of publication' said Bruce King. He influenced R. Parthasarthy, his young colleague and his post-graduate students Santan Rodrigues and Saleem Peerdina. New poets like K.D. Katrak, Gieve Patel and Adil Jussawalla were influenced by him. The emergence of P. Lal with the formation of the 'Writers Workshop' in 1958, the modern Indian Poetry in English fall in two groups. The poets associated with Ezekiel centred in Mumbai and the poets related with P. Lal centred on Culcutta. Nissim
Ezekeil's publication of the magazine 'Poetry India' during 1966-67 was the turning point in modern Indian poetry in English. Nissim Ezekiel published not only poems in English but also translated from Indian languages into English with reviews and articles. 'Poetry India' published translations of Vedic hymns by P.Lal, Abhangas of Saint Tukaram from Marathi poetry by B.S. Mardhekar, Arun Kolatkar and Dilip Chitre. It also published Tamil love lyric by A.K. Ramanujan and Punjabi poems of Amrita Pritam translated in English by Charles Brasch. Thus Ezekiel has been a chief promoter of modern Indian poetry in English. He has succeeded in promoting the cause of modernistic poetry which was written out of the experience. He has published eight volumes of poetry from 1952 to 1989. His first volume of poems 'A Time to Change' (1952) expresses his personal, intellectual, moral and religious concerns. His fourth volume namely 'The Unfinished Man' (1960) gives expression to personal crisis being his disillusionment with his marriage and a love affair. He records on the moral dimension of the sex and love and the problem of harmony in life.

Really speaking Nissim Ezekiel's poetry is linked with his life. In the preface of his second volume of poems 'Sixty Poems' (1953) he says that he published these poems because "There is in each a line or phrase, an idea or image which helps me to maintain some sort of continuity in my life". According to A. K.Mehrotra, "the espousal of the self in his work is perhaps one consequence of the realization that he must create his own life support system." According to R.Parthasarathy, Ezekiel's poetry is both the instrument and the outcome of his attempt as a man to come to terms with himself. One finds in the poems the imprint of a keen, analytical mind trying to explore and communicate on a personal level feelings of loss and deprivation. As a poet of Mumbai Ezekel is fully aware of the ugliness, wickedness and dirt of metropolitan city. He describes Mumbai in the poem 'A Morning Walk' as a living hell, in a direct manner.

"Barbaric city, sick with slums
Deprived of seasons, blessed with rains
Its hawkers, beggers, iron-lunged,
Processions led by frantic drums
A million purgatorial lanes,
And child-like masses, many-tongued
Whose wages are in words and crumbs"
In Kala Ghoda Poems (2004) Arun Kolatkar describes the dark side of Mumbai and writes on the street light of this city. We may compare his lines from 'Meera' which have some similarities with those of Nissim Ezekiel.

at regular intervals of about
fifteen paces perhaps
and consisting of dry leaves, scraps of paper
Prawn shells, onion skins, potato peels,
castoff condoms, dead flowers
- mostly gulmohur and copper-pod
- eggshells and chicken bones ---
The poet ironically, as a keen observer of the street cleaner, says;
with the result that
the more you clean Bombay
the more Bombay there is to clean.\textsuperscript{21}

**The Women poets**

In the pre-1947 period, Toru Dutt and Sarojini Naidu were the women poets. Toru Dutt's effort had been to bridge East with West. Her efforts to Indianise the English muse through Indian classic, the epitome of Indian cultural heritage, was truly appreciable. After independence, the percentage of women opting for university education rose. Education made women conscious of their individuality and they desired for a rightful place of self-respect and dignity in the society. It is this feminist perspective that adds a new dimension to the Indian poetry in English in the post-1947 period.

Toru Dutt and Sarojini Naidu before 1947 educated abroad did not influence by the western culture. They had their roots in India and Indian culture. So their poems express their traditional attitude towards man-woman relationship. But this traditional attitude towards man-woman relationship changed in the post-independence period. M.K. Naik observes that there are more than thirty modern women poets with more than one collection each to their credit, the work of some women poets possesses the individuality and power. Kamala Das, Monica Varma, Gauri Deshpande, Mamta Kalia, Suniti Namjoshi, Tilottama Rajan, Eunice De Souza, Silgardo, Meena Alexander present the feminist point of view.\textsuperscript{22} Most of these women poets pursue a
career but have a sense of commitment to poetry. Most of these women poets are highly educated and hail from well-to-do families and some of them have travelled abroad also.

It was in the 60s that Indian poetry liberated itself from the formalised British speech and diction. But still, the comparative evaluation of Indian poetry by men and women poets in the post-independence period shows that women's poetry is characterised more by "a directness of expression and natural idiomatic and colloquial vigour" than men's poetry. In their rebellion against the traditional role of Indian women, the women poets, led by Kamala Das, had to fight against the kind of diction used by such poets as Monica Varma and Gauri Deshpande who used refined and ladylike language associated with a conformity to traditional attitudes to man-woman relationship and behaviour. The women poets with a feminist stance evolved a new, more appropriate way of writing about their emotions, experiences and consciousness of themselves as women.

**Kamala Das**: In the post-1947 period Kamala Das occupies a pride of place as a modern poet in English. A distinguished writer in Malayalam, Kamala Das has published three books of verse in English. Kamala Das is a bilingual poet like Arun Kolatkar and Dilip Chitre. She writes in Malayalam and in English. When Kamala Das was asked why she wrote poetry in English, she replied that English was the most familiar tongue to her. She used English to express herself. Her poem "An Introduction" throws light on her use of English:

\[
\text{The language I speak}
\]

\[
\text{Becomes mine, its distortions, its queernesses}
\]

\[
\text{All mine, mine alone. It is half-English, half-}
\]

\[
\text{Indian, funny perhaps, but it is honest,}
\]

\[
\text{It is as human as I am human, don't}
\]

\[
\text{you see? It voices my joys, my longings, my}
\]

\[
\text{Hopes, and it is useful to me as cawing}
\]

\[
\text{Is to crows or roaring to the lions, it}
\]

\[
\text{Is human speech, the speech of the mind that is}
\]

\[
\text{Here and not there, a mind that sees and hears and}
\]

\[
\text{Is aware.}^{23}
\]

So English helps Kamala Das to express the various shades of her feelings. In the opinion of Kamala Das, the choice of medium is only of marginal importance. Das received no
formal education, has no university degree but still instinctively she recognizes fine shades of meaning of words. She claims in the poem "In Words" that words come to her spontaneously.

All round me are words and words and words;
They grow on me like leaves they never
Seem to stop their slow growing
From within.\(^{24}\)

If the mastery over language is an outstanding characteristic of the poetry of Kamala Das, the confessional mode is another prominent feature of her poetry.

**Monica Varma**: Monica Varma is talented woman poet. She has published six volumes of her poems. *Dragonflies Draw Flame* (1962), *Past Imperative* (1972) and *Alakananda* reveal an acute responsiveness to nature. *A Bunch of Tagore Poems* and Jayadeva's 'Gita Govinda' reveal her sensitiveness to English speech and rhythm. In a poem entitled "Recherche", she says:

This is the only way to write
not to care a damn what anyone says.

Let the dog days come lolopping through the hours;

I shall wait.\(^{25}\)

Again in "No Title, No Name" she says

It is not the time and the place that matters

but the way you say it . . .

Her greatest achievement is the translation of Jayadeva's 'Gita Govinda' from Hindi into English. She says that the key to the "divine comedy" (Gopis' love for Krishna) lies in the phrase "loosened garments" (meaning "outward attributes"). The devotee must shed off all his inhibitions before the Lord. The poetry of the poet Jayadeva is very sensuous as it is about the game of love that Lord Krishna plays with the Gopis in Vrindavan. It is not easy to translate such sensuous poetry into English. But Monica Varma has done her best.

**Gauri Deshpande**: Gauri has published three volumes of her poems: *Between Births* (1968) *Lost Love* (1970) and *Beyond the Slaughter House* (1972). Her poems show her sensitiveness to the changing moods of nature. Her love poems recreate the drama of man-woman relationship like Kamala Das but in a less challenging manner. Her love poems lack intensity of feeling. Her language also is abstract and pretentious and is far from spoken speech. She writes in Marathi also and has edited an anthology of Indo-English poetry.
Mamta Kalia: Mamta Kalia, like Kamala Das, presents the feminist point of view. She talks about love, marriage, family life and society with irony and wit but she has not been able to sustain this mode effectively. She complains of the effect of being a housewife on her individuality in the poem "Anonymous" when she says:

I no longer feel I'm Mamta Kalia
I'm Kamala or Vimla or Kanta or Shanta
I look, I wash, I hear, I rear
I nag, I wag, I sulk, I sag

In the poem "Tribute to Papa" she rebels against the male-dominated society and the inhibiting world of the middle-class with its emphasis on "clean thoughts, clean words, clean teeth." Some of her poems are haunted by her father.

Eunice De Souza: She is a poet first and then a woman. Next to Kamala Das, she is the most rebellious feminist. She pursues two professions of teaching and writing with equal passion. Like Kamala Das, she too writes her poetry in the confessional mode. In search for her identity as an individual - not as a Goan Catholic or as a woman - she has protested against all conventions, traditions and even propriety. Like Sylvia Plath, she gives expression to her repressed emotions - fears and resentments - in a witty and ironical manner. The targets of her satire are the church, marriage, Catholic motherhood, Indian colour prejudice, sexual prudery and hypocrisy, Goan vulgarity and the alienation felt by many Goan Catholics towards Hindu India. Some of her poems which are satires on the Goan community show that she is a nationalist. Rebelling against a crude religious and family upbringing in a Goan Catholic environment she identifies herself with the Poor, the Hindus and India. Then she realises that Hindu India and the Goan community adopt repressive attitude towards the woman. She is critical of those who think that poetry can be written by foreigners and that men alone can write about sexual life.

So her poems reveal her a feminist and a critic of the society. Her poems arises out of alienation and the feeling that life is a mess. Her poems are feminist because they give expression to the situations and problems faced by women.

Meena Alexander: She is a Keralite like Kamala Das and has spent her childhood in Kerala and North Africa. She has a Ph.D. from the University of Nottingham, UK. She has written six volumes of poems: The Bird's Bright Ring (1976) Without Place (1977) I Root My

Though she has lived outside Kerala for quite a long time, she often dwells on her Kerala experience in her poetry. Some of her best poems are evocations or dramatisations of those experiences.

WHAT IS INDIAN DIASPORA?

'The Advanced Learner's Dictionary of Current Usage' defines Diaspora as the dispersion of the Jews among the Gentiles after their period of Exile; in other words, the scattering of the Jews to countries outside of Palestine.

Applied to the Indian situation, diaspora would mean the Indians settled in foreign lands for professional or personal reasons. The names of immigrants like V.S. Naipaul and Salman Rushdie immediately come to our mind. Since the 60s more and more Indians have emigrated to foreign countries. Some of the writers have settled abroad while some have returned. Among the early poets who went to England with a view to settling down but returned disillusioned were Nissim Ezekiel, Kersey Katrak, Srinivas Rayprol and Keshav Malik. These Indian poets were treated as wogs, though Nissim Ezekiel was a Jew and so was Kersey Katrak. Dom Moraes an Anglo-Indian was treated by the English counterparts as one among them because, as says Chitre, he drank in English pubs and was published by British publishers. But even Dom Moraes having lived in the U.K. for almost twenty years has returned and is settled in Mumbai. Poets like Deb Kumar Das, R. Bartholomew and Lawrence Bantleman became immigrants and never returned. Adil Jussawalla and R.Parthasarthy too went to England to study with the intention of residing there but again both returned to India, all disillusioned. Chitre says that the British Isles since the disillusionment of poets like Ezekiel, Jussawalla, Parthasarthy have played the role of Hamlet's mother in the lives of Indian English poets who have tried to take to professional career in the U.K. The case of the writer like Nirad Chaudhari is unique because disillusioned with India after independence he is now settled in the U.K. The poets like G.S. Sharat Chandra and A.K. Ramanujam therefore became American residents. Vikram Seth is another poet and novelist who has been an immigrant in America but only recently he has returned to India and is settled in Delhi, though most of the time he keeps visiting other countries as a visiting lecturer. Arundhati Roy who has shot into fame with her novel "The God of Small Things" is never in India but keeps touring all over the world.
According to Shantinath K. Desai Indian Writing in English is such a loose entity that it can easily become part of English literature, part of Commonwealth literature and also part of Indian literature. So this aspect makes Indian writing a marginal body of literature. This marginality affects the Indian writer who has no definite state or region to stay unlike other regional language writers in India.

The fact is that when the writers from India go as immigrants they find it difficult to adjust to the new value system and culture of the majority. In England, he is dismissed as a wog and in America he gets caught in the subtle forms of racial discrimination, stark materialism, breakdown of the institutions of marriage and family and all this increases the immigrant's sense of exile. But Bruce King observes in this book "Modern Indian Poetry in English", "The poets in India as a group tend to be marginal to traditional Hindu society not only by being alienated by their English language education but also more significantly by coming from such communities as the Parsis, Jews and Christians or by being rebels from Hinduism and Islam or by living abroad."

A. K. Ramanujan as an expatriate poet is unique since without experiencing a sense of emotional identity crisis he has been able to "connect" the two cultures. He was a voluntary exile from India, teaching Dravidian Linguistics at the University of Chicago, U.S.A. He voluntarily cut himself off from his immediate native environment but this sharpened his Indian sensibility. He turned to India's past and this "presence of the past" would not have been possible in his poetry if he had lived in India.

As an expatriate, Ramanujan lived "in two different worlds - the one within and the one without." Ramanujan himself said, "English and my disciplines (linguistics, anthropology)" give me my "outer" forms - linguistic, metrical, logical and other such ways of shaping experience and my first thirty years in India, my frequent visits and field trips, my personal and professional preoccupations with Kannada, Tamil, the classics and Folklore give me my substance, my "inner" forms, images, symbols. His poetry therefore draws inspiration from Hindu heritage. His motto was,

"I must seek and will find
My particular hell in my Hindu mind."

(Conventions of Despair).
The reliance on the Hindu mind does not however make Ramanujan blind to the shortcomings of Hindu culture. He has juxtaposed ironically the ancient Hindus ethos with the situation of the modern Hindu in the poem "Some Indian Uses of History of a Rainy Day" and contrasts the Hindu and the Western world view in the poem "Christians". Ramanujan is neither a nostalgic traditionalist nor an advocate of modernisation and westernisation. He is a product of both and his poems reflect a personality conscious of change, enjoying its vitality, freedom and contradictions but also aware of the memories which form his inner self, which are still alive at the foundations of the self.

G. S. Sharat Chandra is a South Indian poet, an expatriate like Ramanujan. He too is a poet who falls back on his memories when in exile. His poetry offers a satiric perspective on modern India and a sense of being uprooted in his new country - the USA. His poetry expresses his sense of insecurity in the land of immigrants. He feels secure only in his family. Neither happy in India nor in America, Sharat Chandra fantasizes a third nation where he may find happiness.

Sharat Chandra's poetic output is very thin but his style is more colloquial. His memories are of the warmth of the joint family life. While he is nostalgic about his past family life in South India, Sharat Chandra is critical of India which he calls a place of financial, moral and cultural corruption, a place of social injustice and poverty except for those who are in power.

The poem "Matrudesk" examines social conditions in India. It describes the hungry and the poor who search garbage cans for rotten food, are forced to live like animals and will even sell children for a meal. The poem "Abdul and Fatima" is about small unrecognised poor people who are superstitious and trust prayers rather than hospitals in their illness.

He also writes about the sights in America, where men's rooms even in an American petrol station have clean lavatories. He describes Bermuda, the white man's resort with its black waiters, caddies and shoe boys who do the menial labour. One poem describes the American poet met at a bar who talks knowingly of Zen Buddhism though he has never gone out of America.

Heirloom offers a representative selection of Sharat Chandra's poetry. He left India in disgust and appears rootless and unrecognised in his American surroundings. But he likes this freedom. In the poem "In the Third Country" he contrasts his probable funeral in India, America and "the third country" of his fantasy. His poem "Self Portrait" gives expression to his lack of identity but he has no regrets for such a loss of identity. So he experiences no nostalgia.
for his birth place nor is he emotionally attached to America as is evident in the poem "Once or Twice". In a large family at home he was neglected and this neglect made him emigrate. This is brought out in the poem "Consistently Ignored". In the poem "Reasons for Staying" he justifies his living abroad.

Sharat Chandra's poems, colloquial in style, are autobiographical and are concerned with his condition of exile, isolation and freedom. His poems, thus record his reflections on his experience or the creation of a personal world. He mocks in his poems social and religious pieties.

Shiv Kumar: Like Sharat Chandra, Shiv Kumar emigrated to America in consequence of his angry disgust with India's moral, social and political corruption. He turned to poetry late in life. So he is a "late bloomer".

R. Parthasarthy and Adil Jussawalla have expressed their feeling of alienation and disappointment in England as reasons for their return to India. Both poets try to find a vital relationship to its culture. Both are critics of the existing Indian society but both desire for the change in the society.

Parthasarthy says, "There is something to be said for exile, you learn roots are deep." He began as an English poet, critical of everything Indian and convinced that "England would be my future home." But his visit to England shattered all his hopes. He returned to India with a new understanding about himself and India. He then decided to give up writing in English and write only in Tamil. But he returned to English poetry with Rough Passage published in 1977. His poems now illustrate the truth of his statement, "English forms a part of my intellectual, rational make-up, Tamil of my emotion, psychic make-up."

Rough Passage was written over a period of fifteen years. The poem is in three parts and deals with the theme of identity exposed to two cultures. The three parts of Rough Passage are (i) Exile (ii) Trial (iii) Homecoming. The first part Exile makes a comparative study of the culture of Europe and the culture of India. It examines the consequences of the British rule on an India, especially the loss of identity with his own culture and therefore the need for the Indian to be rooted in his cultural heritage. The rootless Indian can seek a sense of belonging only in personal love. The second part Trial celebrates love as a reality and the responsibilities which begin with the marriage. The third part Homecoming explores the phenomenon of returning to one's home.
Adil Jussawala: Jussawalla's poems are preoccupied with alienation. He went to England in 1957 for studies and then tried to settle down there. So he remained in England between 1957 and 1970. But he was disillusioned and returned to Bombay and is disillusioned here also. He has written two volumes of poems: Land's End and The Missing Person. Land's End was written "in England and some parts of Europe." The poems in Land's End present a very vividly visualised situation and then the poet's comment on the situation, bringing out, either the personal or social or existential significance of the situation. For example, the poem "Seventeen" presents the child's sensibility when everything is felt directly and intensely and contrasts this child's sensibility with the decay of such sensibility on acquiring maturity and developing rationality. Another poem "November Day" in Land's End uses the seasonal fading and falling of leaves as a symbolism for a mood of futility. So the sight of the tree shedding its leaves in autumn makes him pray:

So let my thoughts
Mottled, stale and yellow
Be swept into some gutter in the eye.

The little poem "Land's End" revolves round the life-in-death impulse. One part of nature dies to vivify another part and the ancient belief in recreation.

though land signs
Its consecrated rock, the sea sang earlier,
To form the rock, to rechristen and to wreck.
The sea renews itself as old rocks break

Like Eliot, Jussawalla shows in Land's End the wastefulness of modern life and he juxtaposes it with Christian symbol to show the superiority of Christianity over the present secular culture. The disillusionment with modern life and the faith that the anodyne lies in Christianity in reality is the result of Jussawalla's sense of alienation from the European society, particularly British society which disappointed him and in which he felt rejected. He was disillusioned in England during his twelve year stay because he felt lonely, lacked friends, found himself in a strange country which he thought would be his home. On his return to India in 1970, he wrote another book of poems entitled The Missing Person published in 1976.

The Missing Person has twenty-one poems in two parts: Scenes from the Life has fourteen poems and Part II Points of Views has seven poems.
The Missing Person shows that Jussawalla on his return from exile in England, records his reaction to the Indian scene and continues his quest for self-knowledge. The poem analyses Jussawalla's identity as a middle-class, English educated Indian intellectual before going to England, then his identity in England and his place upon returning to India and lastly his "ultimate" identity.

Jussawalla is a Parsi and English is the family language but he says that none of his relatives are westernised in the way Parsis and Christians are supposed to be. Therefore, when he went to England to be a member of the literary elite, he unfortunately found that his identity in that English society was not what he expected in to be. He was the victim of racial discrimination which dominated the English society at all levels. So the poet was seized by a personal identity and cultural identity crises. But when he returns to India, his identity crisis persists. His feelings about India and his place in Indian society reveal to him a reality more tragic than his life in England. Basically he finds his given place in society incompatible with his beliefs about the way society should be.

So fragmentation is characteristic of the poem The Missing Person. It juxtaposes various perspectives. There are times when Jussawalla, the poet speaks or imposes coherence on the chaotic feelings expressed. Most of the time the voice are of different persons, expressing different attitudes and criticism, sometimes advising the Missing Person and sometimes misleading the Missing Person. The Missing Person is presented as the representative of a bourgeois class which will accomplish nothing and is condemned to failure. The Missing Person is neither a hero nor anti-hero. He is unable to solve the problems of his identity. He is therefore condemned to suffer from his inability to act, feel or care. So while Parthasarthy tries to recover his identity by returning to Tamil-Hindu past, Jussawalla hopes to get himself involved with the progressive forces of historical development. Both thus desire identification with some collectiveness as a means of overcoming personal alienation or identity crisis. Parthasarthy's Rough Passage is in the tradition of modernist poetry. The poet alienated focuses his self on his memories. Reference to the material world is slight. The emphasis is on the psychology of the self. The poem disapproves of the contemporary world of technology and modernisation and the writing alone brings escape from such a world. Poetry becomes in such circumstances a way of life.
Jussawalla's **Missing Person** in on the other hand authorless. There are many voices and none is identifiable as the poet's voice or the voice of the poet's persona. Jussawalla's modern technique of cinema, advertising and montage underscore the modern tendency to imitate technology and mass culture. But Jussawalla sees hope for the Missing Person registering an improvement in political consciousness and revolution. Arun Kolatkar (1932 to 2004) is that rare phenomenon among modern Indian English poets - bilingual poet writes in English and in Marathi his mother tongue Marathi. His poetry like Mehrotra's present a dark surrealistic vision in which his persona's loin has 'bared its teeth' ; the cat knows dreaming as an administrative problem. His **Jejuri** is a serious attempt by a modern English poet to review his ancient heritage. In words of K.R. Shrinivasa Iyengar. "Arun Kolatkar's Jejuri (1976) is a poetic sequence. Jejuri is a pilgrim centre to the south-east of Pune, and Khandoba is the deity worshipped; Chaitanya visited this place in early 16th century. Kolatkar describes a visit to Jejuri, reaching it by bus and returning by train During the interval the poet goes round, sees gods, priests, men, animals and rodents. There are 36 lyrics but the poet's is an uneasy, neutral, wry stance, "and every other stone is god or his cousin". The temples are in ruins, ill-lighted, the water supply is defective, there are beggars and the hills ranges dominate the prospect...... Kolatkar has a real mastery of language and there is the stir of uneasy life in many of the pieces." Taking into consideration the greatness of Arun Kolatkar as a bilingual poet. I have determined to study his poems to find out his poetic tenets in modern era.