

Urban Poetry: A Rhythm Myth

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Abstract

Indian English poetry holds its own place as a unique genre in the world of literature for using English language to convey Indian identity. Despite the difficulties of writing in a second language, poets have retained cultural authenticity by addressing themes that resonate with Indian culture, such as spirituality, nationalism, and an intimate relationship to the natural world. As a result of this cultural grounding, Indian poets have localized the language; they have made English sound Indian by giving it Indian idioms, rhythms and tonal properties that mirroring those of India without falling into an Anglicised mode. Rather than just using English, the poets have made English their own: even if it appears woolly to an Anglo-Saxon ear, you can identify the Indian touch. Upon reading the poems written by early poets such as Henry Vivian Derozio and others in the nineteenth century who were considered the pioneers of this genre that combines national pride with inner conflict here emerges a certain identity which is true to Indian English literature even today — The things we make our own, using those mythical confluences to bridge realities are often irresistible and you find them have been already carved within us. These poets laid the groundwork for later generations by tackling social and philosophical concerns related to India, thus creating a base for future progress. This legacy has continued to be developed by Modern Indian English poets who have taken the traditions of their predecessors yet have addressed contemporary themes like urbanization, materialistic life and the vanishing morals in a fast-modernizing society. This generation of poets tackles social issues — such as disintegration of family and community, materialism and ecological crisis — but the poems still hold a timeless Indian voice. When it comes to poetry, we face the same struggles of diversity. Anthologies these days tend to focus on urban poets while ignoring rural poetry. Yet rural poets offer much to Indian English poetry that is of immense value, their perspectives enriched by visible differences in ways of life and associated sets of values with the many urban experience. In conclusion, the development of Indian English poetry from the 19th century to today reflects a continuous tug-of-war between tradition and modernity. While Indian English poetry holds on to its identity in the roots of Indian culture, it also

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reflects the ground realities of a fast approaching globalized world and keeps pace with the metamorphosing character of the place where it is found.

Keywords: Urban Poetry, Indian English poetry, rhythm, rhythm, philosophical issues.

If one studies an age, naturally, it suffers from many inherent flaws. Emotional and intellectual range of poets and writers baffles and therefore, they remain dissatisfied. Not gratifying does not mean that the poets fail. Nevertheless, understanding of critics causes usual problems. Despite efforts to appear objective, a critic cannot be quite fair. At these moments, personal prejudices and comprehension of poetic power, general thought and scope raise genuine obstructions. It is the limited discretion of the critic, evaluator or admirer to delve deep and come to a true poetic joy and thought. It is not only a study and survey of intellects or emotions but also an effort to know a huge poetic region and thought –a construct that essentially requires guarded indications. Reconciling emotions and ideas in poetry and other genres of literature and reaching depths of contentment sustains poetic and literary joy for generations. A true perception of fineness and softness in a man inspires to discover latent virtues. If one succeeds, legitimate ecstasy delights and fulfils the inner latent cravings.

It is time to investigate the Indian English Poetry from another perspective. In truth, existing poetry contains universal themes with focused thematic anxieties, which in the final analysis provide coherent viewpoint on Indian culture, thought, mind and intellect. All pervasive consciousness of Indian poetry is unique in exclusiveness and message of unity to humankind. Intellectual range, growth of thought, social and economic worries, and nationalistic perception and patriotic content needs cautious study. If one examines poetry from earlier period to the existing times in totality, one cannot define it in specific terms. One recognizes a definite blueprint in the critical evaluation of creative output –difficulties arise as alien language creates interest

Emotions, thoughts, philosophical wanderings, perception of contemporary lifestyles and knowledge of history and culture constitute the landscape of poetic and literary art. A correct appreciation of life in existential situation without forgetting even for a moment, the right social, economic and political structure is the anxiety of poets, writers and intellectuals. One must also experience the lyrical and musical quality, rhythm and nuances, idiom and linguistic play poets, literary artists and connoisseur of various other arts indulge in, at different times of

mental and intellectual level. Definite period in the life of a verse determines its relevance to present. Even if not in focus, the creative artists often rush back to past to draw sustainable stuff and strengthen impact of what they write or create.

One could recognize a certain pattern and design in the critical appraisal of creative artists when one goes into the depths of thought of the creator of literary art, one picks up for exhaustive evaluation. One keeps in view the age, the thought-patterns, social, psychological and philosophical range of creators so that one can do reasonable justice without prejudice to the age to which the creators, poets or writers belong.

The wisdom and vision of a few saintly men of religious outlook, Vivekananda, Rabindranath Tagore and Sri Aurobindo speak of Indian consciousness. It constitutes an integral part and source of inspiration for future creative output. Among the host of many poets in the first half of nineteenth century of urban character, one has also to think of the poetry of Krishna Srinivasan, Hazara Singh, K. N. Sharma, Gandhi and Keshav Malik, P C K Prem and a few other poets. Surprisingly, these poets get not much space. One would agree with slight divergence of opinion that in the last two hundred years Indian English Poetry has matured, and now, stands tall without any support, one is inclined to aver.

English Poetry in India- the blend of urban and rural poetry is a reality - and meaningful in quality and perception. It exists on the strength of its pure Indian spirit and carries the message of Indian culture and heritage with equanimity and dignity. The earlier poets with some reticence experimented in an alien language with a little reasoning wariness while giving vent to feelings of love and patriotism. Quite obviously, nature constituted the theme of many poets and if they took up subjects of contemporary consciousness, they maintained a dignified silence on controversial social and political aspects of life during the foreign rule. There was an atmosphere of doubt, uncertainty and mutual distrust among the creative and literary artists.

During recent times, poetry has begun to exhibit legitimately Indian outlook, and genuine love for traditions, heritage and culture. That, Indian poets and writers in English display comfortable control on universal themes, will be transparent as one starts to relish English poetry of India. A serious appraisal and solicitous perceptive fervour will reveal that in lyrical expression these bards are exploring new horizons in contents and maintain Indian spirit having universal appeal and sensitivity. In uncertain social, economic and political conditions, human relationships also developed fissures in the creativity before India attained Independence. In early years before freedom, the creative minds were quite conscious of the inner and outer

suffering because of unstable conditions. Even science and technology permitted little scope for emotions and consequently man's identity appeared distorted, and eventually this led to the deterioration in quality of life while undermining ethical values. Such predicaments and enigmatic situations puzzled creativity, and at this moment, poets appear to meet the challenges constructively while maintaining restraint on Indian philosophic character of detachment to materialistic incline.

It is worthwhile to keep in mind what various critics of English Poetry in India have observed from time to time. It ought to be noted with a fair mind that creativity as an art is difficult, painful and time-consuming. When a creative artist begins to express in a language other than the mother tongue, a few difficulties arise and to adept oneself to the idiom, nuances, rhythm, contours and musical qualities of another language requires immense patience, diligence, understanding and firmness. Creative writers of varied genres born in India genuinely imbibed those qualities, and now in most of the cases, the command over the English language is Marvellous while it resists the temptation to Anglicize. An instinctive proclivity keeps alive the spirit of Indian character.

'The concept of 'colonial thought or hangover' faded away after freedom if it had any traces earlier. Nature, patriotic sentiments, religious and nationalistic thoughts and cultivation of humanistic feelings were supreme in the mind of creative minds. As science, technology, industrialization etc. entered, life attained new challenges. With the coming up of cluster of population and emergence of city life, growth of urban culture became a reality with host of related problems. Urban culture grows up and spreads around expressing challenges it confronts but strangely enough it ignores poetic character of rural areas where the artists remain hesitant as if and take no interest in publicity

As cities grew, urban culture took roots, and it not only affected life-styles of people but it brought about immense changes in mindset. It influenced art and literature largely. It affected social, economic, political and all other areas of life. In art and literature, tremendous transformation took place. If one takes up poetry and other artwork of the age, it grew and flourished in specific surroundings. Metropolitan culture occupied psyche of lovers of art and so all creative artists expressed challenges, agonies and anguish, pains and sufferings, joys and pleasures of life. Money and material comforts amidst thirst for more wealth and joys of life began to engage attitude of people. Culture, heritage, value-system and love for the old continued to stay in the minds but it appeared more convenient to live in the joy of material

prosperity and comforts even as ruthless competition, an undeclared race to go ahead took control of minds and heart. It became inseparable part of life while one observed break down in relations, social and economic life and the thought spread out in all wings of life. Changed outlook appeared acceptable. At this stage, creative minds began to express urban living, and the thought soon spread among the urban areas, and it took roots in art and literature.

However, in the last couple of years, various young scholars on Indian English poetry who are known teachers or academicians have come out with anthologies of poems or essays or critical articles on the growth and status of Indian English poetry, at times, giving hints of short stories and long fictional work of a few authors who they know. Unfortunately, they focus attention on the familiar names and ignore or forget others or possibly do not care to find out in other regions of India particularly the rural areas where creative minds are also engaged in genuine writing in alien language with natural acumen and felicity.

Such anthologies carry the names of academicians and scholars. Unfortunately, they fail to make a mention of rural poets at a time when urban poetry was making definite inroads into the poetry lovers of substance. Even learned teachers who wrote prefaces or forewords of such collections made a mistake to evaluate Indian English poetry in right perspective. Even in some cases, academies have created such erroneous impressions.

Thus, these scholars and researchers unintentionally create a great vacuum. A lover of creative art of whatever genre it is cannot be harsh to creative artists. This way, an error to pass on wrong and imperfect information becomes a fact and a reality where correction does not come soon. In this respect, young editors of print journals or e-journals should be meticulous and very cautious, for to commit a literary gaffe or faux pas is not only good, but it also does injustice to creative work. One may consider it as a historical lapse, which creative artists or authors ought to discard and avoid. Injustice to literary or creative art in chronology is not an honest creative endeavour.

Objective of Creative Artists is to Define and Interpret Life and Existence Objectively

How truthfully the poets view social, economic and political life in a free country and how they interpret life in a changed scenario is the objective. Women are integral part of the society and determine man's perception of life while politics plays a significant role in the life of a country. Materialism is integral in contemporary times where environmental issues overwhelm and living life meaningfully provokes man's intelligence and sagacity. Pious sentiments about

love and woman again affect man and society. Religion and philosophy continue to excite man. He truthfully probes into the mysteries of life, and undoubtedly, ethical values perturb man if not properly observed where wisdom of prudent men, intelligentsia and leaders become subject of judgment and valuation. One finds abundant signs of squalor and collapse of man's ethics in modern times.

Poetic minds create an ambience of restoration, revival, sanguinity and hopefulness where the lyrics envisage realization on earth, but they appear modest. Love and women take the poets to quixotic and wonderful state of excitement, and at the same time, realistic outlook of life drives creative minds to confront harsh facts. In fact, life's dilemma in totality is the chief worry of creative mind and from this, in-depth study of these perspectives originate.

It is generally accepted that English Poetry in India took birth in 1825 or around with the appearance of Henry Vivian Louise Derozio. As one analyses the lyrics of poets, one comes across brilliant poetic minds in Kashi Prasad Ghose, Michael Madhusudan Dutt, Ram Sharma, Toru Dutt, Manmohan Ghose, Sarojini Naidu, Swami Vivekananda, Rabindranath Tagore and Sri Aurobindo Ghose, Sri Ananda Acharya, J. Krishnamurti, Harindranath Chattopadhyaya and K. D. Sethna just to name a few. The poets genuinely delineate historically an age when it was difficult to speak out for obvious reasons. While studying English poetry in India, it is difficult to confine it to certain defined limits of time. However, taking care of the major thought-patterns of the age, it is an attempt to make possible distinction. One can also draw inference that English Poetry begins to show effective presence right from the dawn of the nineteenth century.

English poetry in India reflects distinctive features from 1825 up to first two decades of twentieth century. Themes of love, romance, nature, patriotism, love for culture etc. appear grand, serious, restrained and authentic. Feelings and expressions regarding patriotic thoughts seem restrained. Many touch social issues realistically that give inkling of philosophic temper of not only individuals but also of the society as a whole. One will notice a peculiar quality of sophistication in the poetry of this period where one observes poets' fascination for English living styles and language. Most of the poets belonged to the elite of the society and so learning English appeared to many a matter of prestige particularly in the new age group. Visible changes in mindset began to appear in 1920-1930 when Freedom Movement gained momentum. A cautious student can slightly extend it to 1940. Ten years grace period on either

side is not an extraordinary time-space in the history of a country waiting for a great event, unheard of until then.

At this point of time, patriotic lyrics dominated the minds of the people. Creative writings mostly exhibited nationalistic commitment and social consciousness. Around this period as science and technology changed the social and economic scenario with fast changing political spectrum, another class of poets from the elites confined to fast developing urban areas, wrestled to flourish, a point is already made.

A New Class of Poets and Creative Artists: The Poetry After 1980

This poetry grows a little after Indian attained freedom, and it dominated the poetic scene until 1970, and here yet again, a grace of ten years one can afford to give on either side. Upsurge of new thoughts, inner anguish and struggle for the comforts of life not only inspire or puzzle poetic minds but also encourages creative minds of different arts. Distinguished or ordinary poetic and creative minds of this period with minor exceptions are Shiv K. Kumar, Nissim Ezekiel, Rangaswami, Keshav Malik, P. Lal, Arun Kolatkar, Kamala Das, R. Parthasarthy, N. P. Singh, Keki Daruwala, Pritish Nandy, Jayanta Mahapatra, A.R. Ramanujan and others. These poets look at life philosophically and intellectualize issues confronting man. These are poets of urban surroundings. Most of the poets highlight urban anguish, sufferings and deprivations with philosophic bent of mind. At times, they love to have innumerable forays into the internal world of man's psyche, and there some obscurity or ambiguity creeps in with an overwhelming spirit of melancholy. Urban Poetry it is many critics called, and it forms significant creative mindset in totality that influenced artistic pursuits without obstructions. Largely, it is aberration or literary error in understanding the spirit of poetry as it ignored creative artists of rural or other unimportant areas. Now, it is good to look at the other side.

At the same time, Krishna Srinivasa, Hazara Singh, Mahanand Sharma, Mahendra Bhatnagar, I. K. Sharma, H. S. Bhatia, O. P. Bhatnagar, Baldev Mirza, Srinivasa Rangaswami, R. Rabindranath Menon, I. K. Sharma, K. N. Sharma, Yayati Gandhi, Syed Ameeruddin, T. V. Reddy, R. C Shukla, R. K. Bhushan, D. C. Chambial, R. K. Singh, P. C. K. Prem and many other notable poets are engaged in noteworthy poetic and other literary endeavours. They enlighten poetically not only the issues people of the country confront after Independence but nature, love and anxieties about social complexities also worry these creative minds. They brilliantly emphasize the miseries, sufferings, anguish of life not forgetting the social, religious, economic, political and philosophic dilemmas they confront.

All the above poets emphasize the distinctiveness of age, and in the process, make it obvious that there exists no difference between the rural and urban poetry as many thought and considered urban poetry only in earlier evaluation and did not pay attention to the poetic produce of rural regions. However, when one examines and analyses the poets' anxieties and concerns in totality, they reveal unique blend of Rural and Urban Poetry is a Reality. Naturally, one infers that urban poetry is a myth. As one moves ahead, the truth will be obvious.

Growth of Poetry and Other Creative Activities After 1980

The poets and other creative brains appearing after 1980 were born around 1947 or after. They appeared to have read immensely about Freedom Struggle and then witnessed minutely immense growth and progress the country made. They also nursed unfortunate memories and experiences of a period when country had to face up hostile China and Pakistan along with certain far-reaching events that had exercised significant influence on the political system. It is worthwhile to notice different development in Indian English Poetry. From the year 1980 onward, one notices an incredible number of Indian English Poets and creative artists in various regions of the country, who are well read and knowledgeable, and exhibit enormous interest in ventilating social, economic, political and religious issues, and it appears they are quite aware of the philosophic uncertainties and anxieties of the people and system.

This poetry like the urban lyrical yield is not content only with intellectual interpretation of life but it also demonstrates curiosity to know other regions of life.

Enormous fervour, originality, legitimacy and realism are the features of the lyrics. The lyricists exhibit social and national anxieties and appear active and make genuine efforts to find an apt solution that seems reflected in the verses. Erosion of ethical and righteous principles worries the sensitive minds. Imaginative minds often make journey into the beyond and the unknown –that is the metaphysical and spiritual aspects of life but not for a moment, are away from the earthly realities of life. The poets never move away from the practical perspective of life. They study and evaluate with ease the revolutions or changes taking place in traditional and cultural life and its roots where they wander into the provinces of history, scriptures, religions, various myths, legends, folklore and tales, fables etc while keeping an eye on growth and change in other artwork, social perspective, economic life, political temper, science, medicine and technology. The poetic minds not only try to understand the lexis of various arts but also evolve and invent their own idiom and phrase with good use of symbols, metaphors, similes and textual novelty. Thus, they appear conscious of the apparent limits,

scope of expansion and literary or artistic basis, and ultimately, present a panoramic view on life and existence.

The study of Trends and Thought-Patterns of creative minds in early 20th Century

It involves depiction, justification and elucidation of poetic region and its linkage to themes and contents with reference to contemporary times. To establish a kind of relationship with the poet and poetry or any artistic yield is a satisfying experience as sharing of ‘emotions, knowledge and opinions’ of these rhythmical, imaginative and ingenious intellects make the journey fruitful. An attempt to evaluate admiringly the poetry of most of the major and minor poets is gratifying but still an apology is due to those who remain untouched for obvious reasons.

Prominent poets Henry Derozio, Kashiprosad Ghose, Toru Dutt, Michael Madhusudan Dutt, Romesh Chunder Dutt and other Dutt register their effective presence. Man Mohan Ghose, Rabindranath Tagore, Vivekananda, Sri Aurobindo, Sarojini Naidu, Sri Ananda Acharya, Joseph Furtado, Swami Rama Tirtha, J. Krishnamurti, Govinda Krishna Chettur and Kaikhushru M. Cooper, and a few others, emphasize and speak powerfully of the emotional and the intellectual, the philosophic, the spiritual and the religious range of a critical and challenging age. Here, the creative artists understand social anxieties. Vivakananda, Rama Tirtha and Sri Paramahansa Yogananda contribute immensely to the world of poetry that talks about the cerebral, emotional, patriotic, social, philosophical, economic and religious aspirations of people and inspire nationalistic feelings, love for nature and humankind. These thoughts and devoted ideals form the imaginative structure of insightful and ingenious minds.

The creative Indian artists in English do not appear to hold obvious authoritative control over language and maturity of expression in initial years but hints of growing power on language and interest in inventing fresh and innovative idiom and phrase speak of Indian consciousness become transparent and let slip growth of a unique poetic attitude. Nature, romance, adventure and love for human race dominate other themes in verses and motivate poets to probe the inner and the outer world. Metaphysical deliberations, thoughts on life and death and vital questions of existence figure out the elegiac and the philosophic range.

In early 20th Century, a multilingual and multicultural country as expected encourages the poetic, literary and creative artists of various arts and languages from various parts of the country irrespective of the region. They give expression to legitimate feelings of love, romance,

religious and patriotic passion while not ignoring social, economic, religious, political and philosophic subjects. Similar transformation is also obvious in various other arts.

At this stage, the movement for freedom slowly gains momentum and dynamism. Synthesis of nature and diverse longings of man and legitimate nervousness for the wellbeing of society is understandable during chaotic and uncertain times. Virtuous sentiments and high-sounding expression in creative writings look monotonous, shrill and noisy many a time but the creative artists cannot avoid. The creative artists and poets want escape from the disquieting age when white-man's callous governance becomes unbearable after the First World War. Creative minds recreate a few tales from various Indian epics and scriptures. The immortal tales speak of heroic exploits, virtues, righteousness and truth, pain, love, excitement and death as mystery overwhelms, and pervasive Humanism turns incomparable.

As already said in 'History of Indian Poetry in English –An appraisal,' earlier, I say again, "The visionary dimensions take one to spiritual grandeur and metaphysical experience. If they talk of nation and the people, they also affirm belief in Indian heritage, culture and ethical values. Poets born around 1920 and after tend wide-ranging interests and take up life in totality. Poetic scenario begins to undergo changes, and after 1950, one recognizes visibly multiple approaches to life from creative artists, who do not only reflect on life seriously but also appear to deliberate how many people participate in the struggle for freedom and silently become part of the social and religious movements without reservations. If a few are part of the struggle, it is natural. Therefore, it appears obvious to a cautious scholar that Indian English Poetry is a blend of urban and rural poetry and to call poetry of a particular period as urban poetry is a myth.

The two major streams of thought in poetry namely - 'of cynicism and anguish' and 'of hope and anticipation' take shape after 1950-60 as many poets based in urban areas bring out noteworthy poetry collections where the overwhelming theme is 'Cynicism and anguish'. However, in the final analysis, they visualize a bright future for man and humanity and as one evaluates the outcome, it is obvious. Different streams of thought appear to merge, as contemplation on life in totality is the subject of poets in different regions of India. If some poets often talk of cynicism and anguish in life, they also believe in bright future of humankind, and on the other hand, if many poets perceive hope and anticipation in life quite often, they are conscious of the sufferings and anguish of man."

‘Poetry of Cynicism –Anguish and Hope-anticipation

Urban and Rural poetry, Poetry of Anguish and Hope It Is’

“Poets born around or after 1920, mostly bring out poetry collections after mid-sixties with a few minor exceptions. However, in the seventies and afterward, poetry of ‘Cynicism-anguish’ and ‘Hope-anticipation’ registers respectable presence. A little later, say after 1970, poetry of ‘Hope-anticipation’ also begins to appear though it already exists along with the urban poetry that may also be called town poetry, but it does not come to limelight for obvious reasons. Either the poets do not try to highlight poetic output, or the poetry lovers do not notice poetry emerging from areas -rural or other regions and other than growing towns or cities.

In fact, ‘Urban and Rural poetry’ exhibits strong tendency to merge in each other. A careful analysis of thoughts, feelings and psyche of the poets not only genuinely but eloquently reveals urban ‘cynicism-anguish’ and rural ‘hope- anticipation’ quite aptly. However, the poetry of rural ‘hope-anticipation’ and urban ‘cynicism-anguish’ mindset in totality despite expression of initial agony, finally talks of bright future for man and society.

That only ‘urban poetry of cynicism-anguish’ exists whereas ‘rural poetry of hope-anticipation’ has no existence is an erroneous interpretation. In truth, it is poetry of ‘anguish and hope’ as it talks of life in entirety and not of any solitary thought current.

Therefore, one can easily construe that the rural-urban poets depict consciousness of the age. It is total awareness where not much conflict is discernible between the rural and urban psyche as each depicts respective regions of living pre-eminently but somewhat different in perspective. However, the poets believe in man’s capacity of head and heart to elevate and expand life. Therefore, the poets based in rural and urban areas continue to evince interest in each other’s territory. Rural poets depict nature, love, relations, suffering of the poor and the hardworking and humankind in general and speak eloquently of value system and express religious, philosophical and spiritual inclination.

On the other hand, urban poets love to analyse city life, its limitations, sufferings and choking environment giving birth to anguish and melancholy with philosophic, spiritual and metaphysical undertones and carry at times, visible impact of English poets and inquire into areas other than the worldly but ultimately, believe in bright future of man. The rural and urban poets, as complementary of each other, present the scene in totality and it becomes one in the real sense.”

These Streams of Thoughts Merge and Present A Wholesome Viewpoint

The learned academicians of the age –past or present, has ignored this aspect of poetry and creative activity. They highlighted the thought-patterns of Urban Poetry only, which is an imperfect understanding of poetry.

Thus, a study of Contemporary English Poetry may appear to reveal two parallel thought-patterns in poetry to some, but it is not, and ultimately, the two streams of thoughts merge and present a wholesome and complete viewpoint on life and existence when one examines thoughts and feelings of the poets and creative artists together sans no obvious distinction. It is united expression of mindset of people.

In fact, rural and urban poets and creative artists talk of existing ‘cynicism and hope’, and at the end, tell man to live life meaningfully with ‘hope’ for a bright future notwithstanding current struggles, problems and sufferings of people. It also demonstrates natural courage to rise up and contain aberrant forces leading to failure or disillusionment. Realities of life disturb poets. They visit past and distant part and derive rousing strength from history, myths and legends and the inquest inspires to probe into the spiritual and metaphysical realities.

Urban Poetry is a myth – a self-created splitting up that does injustice to poets of other regions and as a result, they stand ignored.

It is also true that poets of urban areas mostly belong to middle or upper middle strata of society, who exercise effective influence and authority in the society. They either get good education in India or abroad, confirm assertiveness in expression and thoughts because they work as a collective force to publicize poetry and creative interests and proclivities taking birth in the cities. Thus, creative minds living in Bombay, Madras, Calcutta, Delhi and other rising cities get recognition, and thus, in each city a school of influence in its own right emerges and promotes each other in a finely tuned publicity methodology.

It is poetry of anguish with not a very encouraging or inspiring outlook regarding future it appears at first. However, this poetry talks of hope and bright future like the poetry of other regions when one carefully investigates the idiom, thought and life-patterns. Struggles, sufferings and anguish not only teach but also inspire man to fight against adverse forces, and this makes life satisfying, good and happy even in difficult times. Shiv K Kumar, Nissim Esekiel, Jayanta Mahapatra, A K Ramanujan, Kamla Das, Keki N. Daruwalla, Gieve Patel, Pritish Nandy, Gauri Deshpande, Dom Moraes, A. K. Mahrotra, Arun Kolatkar, Dilip Chitre

and a few others belong to the urban backdrop. They penetrate deeply into the dilemmas of life and existence and interpret it in a highly personalized mode but in the end, belief in quality life of optimism fills. These poets mostly take birth in the 3rd, 4th and 5th decade of 20th century.

They try to understand the living conditions of people of urban areas and if rural glimpses surface, these turn out mere poetic aberrations with signs of idealistic inclinations. Philosophic and materialistic inclinations of urban people living in fast growing crowded cities suffer great impact of science and technology. They depict anguish, distrust and sufferings of urbanites. An opportunity to peep within and fathom the intensity of agony men undergo during the terrific transformation inspires poetic and creative minds, and many times softly irritates and provokes. However, anguish and cynical view of life in the end tells man to fight against such forces for a bright future awaits everyone ultimately. This brightness in emotions and thoughts is indication of hope and anticipation.

The Overlooked Undercurrent of Emotions, Thoughts and Anxieties Regarding Rural Life

At another level, social consciousness, religious enthusiasm, spiritual inclination, metaphysical realities, mystic disposition, nationalistic and patriotic spirit of the age, mystery of life, birth, death and rebirth, religious and philosophical anxieties disturb poets. Inquiry into ‘the inner self’ is the region of poetic themes. A renewed interest to look at life positively, optimistically and with anticipation form the subject of poetry of hope, confidence, struggle and bright future for poets almost born in the same period and age in ‘the 3rd, 4th and 5th decade of 20th century.

Thus, poets of ‘cynicism’ and ‘hope’ –i.e. poetry of urban and rural regions, are contemporary with a slight variation. A few poets of ‘hope’ also appear in the 6th decade and before but hardly anyone takes care of them and, therefore, they do not get publicity and recognition. Some poets of ‘hope’ are noticeable during the 8th decade and more in the 9th decade and after, and become visible in nineties, and then, they do not look back.”

An indestructible continuity in thoughts and emotions about life of agonies, anguish, pain and suffering along with hope and expectation is perceptible in the poetry of countryside and metropolitan areas and thus, they merge with each other.

“Poetry of ‘hope’ carries the traditional heritage of sublime, optimistic, inspiring and constructive emotional and philosophic consciousness of earlier poets – Sri Aurobindo, R. C.

Dutt, Tagore, Vivekananda, Sarojini Naidu, Harindranath Chattopadhyaya and saint-poets Vivakananda, Rama Tirtha, Sri Paramahansa Yogananda and a few others.

Thereafter, the traditions of constructive, optimistic and inspirational thoughts determine the poetry of Krishna Srinivas, Mahanand Sharma, Hazara Singh, Rachakonda Narasimha Sarma, Srinivasa Rangaswami, K. V. Suryanarayana Murti, Som P Ranchan, Yayati Gandhi and many others while Keshav Malik, P. Lal, R. Rabindranath Menon, Kailash P Varma compose lyrics with a slight variation in thoughts and sensibilities. On the other hand, Hazara Singh, I K Sharma, Adil Jussawalla, Baldev Mirza, I. H. Rizvi, K N Sharma, Pronab Kumar Majumder, Syed Ameeruddin, Mohammad Fakhruddin, R C Shukla, T V Reddy, P C K Prem, D C Chambial and R K Singh write with conviction and pragmatic outlook. The above poets also take birth in 'the 3rd, 4th and 5th decade of 20th century except Krishna Srinivas.

They also depict sufferings, agonies and pains of man and society but faith in the capacity of man makes them hopeful of future. They cultivate the spirit of rural and urban background and sensibilities with realistic touch and stay in the comfortable zones of poetry of the age with obvious expression of rural and urban life, its joys and pains, and philosophy.

Poetry of 'hope' is undoubtedly, rich in content and thematic anxiety and demonstrates vast intellectual range and philosophic dimensions. When some rural poets depict urban life, they are authentic in the delineation of suffering of crowded cities and keep the flame of hope burning. If one dives deep into the poetry of city, almost everyone gives mellowed glimpses of a confident future. If urban poets specifically depict city life, it is realistic and down to earth but then, out of struggles and consequent sufferings one learns to live life more vigorously.

Urban poetry may express pre-eminence of anguish but deep down it also believes and asserts that hope sustains life. Similarly, poetry depicting rural background, and the inner world of man is also conscious of the collapse of human bonds and aspirations even as sufferings, struggles, and failures dishearten but still carry elements of hope, and thus, infuse a spirit to live life persuasively. Therefore, one can infer that poetry of 'hope and anticipation' and 'cynicism and anguish' with blend of hope encompasses the regions of rural and urban thought-patterns quite competently and portrays reasonable intellectual, spiritual, religious, philosophical, mystical, psychosomatic and social anxieties of contemporary life together with adequate tributes to Vedic thought, heritage and culture. Pure Indian consciousness of universal range is the subject and the object.

Landscape of Thoughts, Actualities and Principles of Urban and Rural Poetry

A cautious and dispassionate study of urban poetry reveals certain harsh truths of life in the metropolitan background that for some years govern the poetic psyche until 1980 a poetry lover should accept rightly or wrongly with some doubts. It does not permit poetry of rural or other distant regions of India to come to limelight or if rural poets try, they get little attention. It is ironic and unwanted. It is only after 1970s that poetry of ‘hope’ of little-known regions or even important literary areas emerged forcefully and people recognized to emphasize to rhythmical talent.

Poets living in the flourishing and markedly rich urban areas reveal pain, anguish and suffering of the people for apparent reasons and the poetic expression offers an opportunity to philosophize on existence, life, birth and death. Pain and anguish if constitute thought of town-poets as they witness society and men amidst apparent comforts of life, it raises questions but tilt toward philosophic areas with some hope engages despite initial flaws and it looks unfair if one ignores this characteristics of town poetry.

However, distinct thought-patterns — ‘anguish and cynicism’ and ‘hope and anticipation’— affirm that English Poetry in India exists on the strength of its Indian spirit and thought content —‘pure Indian character and consciousness’ and carries the message of Indian culture and heritage.

In nascent years, poetry carries the influence of alien sensibility, cultural impact and expression, and therefore, suffering and skeptical outlook is obvious. Earlier poets experiment in an alien language with a certain rationale and guardedness but even then, they give expression to feelings and thoughts of love, hope, patriotism, and social consciousness – personal and national. The trend dies very soon as is clear in the poetry that begins to appear in nineties, and thereafter. It does not mean that the poets do not speak of the city-born sufferings, struggles and tribulations. They understand life of developing cities and underline issues confronting the city people, but as expected, they keep the spirit of hope and optimism in future alive. Suffering is a springboard to a life of vitality driving man to fulfilment and belief in life.

Urban poetry... in view of the above averments, one can say that...it typically highlights suffering, disillusionment, failure and loss of ethical quality of life with hope of rejuvenation and anticipation, reveals man’s inveterate faith in confident life despite ascendancy of

sufferings and struggles, and believes in the ultimate victory of man and humankind. Bibhu Padhi, Rajender Krishan, Pashupati Jha, Sankarsan Parida, Manas Bakshi, S. A. Hamid, K. V. Dominic, Gopal Lahiri, K. V. Raghupathi, Tripathi, Parvat Kumar Padhy, Sunil Sharma, C. L. Khatri, Vihang Naik and Jaydeep Sarangi are poets of contemporary psyche who are impressive and memorable. Jeet Thayil, Abhay K., Ranjit Hoskote, A. J. Thomas, C. P. Surendran, Gopi Kottoor, Makarand Paranjape, Sudeep Sen, Vijay Nambisan and a few others are poets of multifaceted lyrical qualities.

Among the women poets Sukrita Paul Kumar, Meena Alexander, Anjana Basu, Hetty Prim, Nirmal Thakur, Tulsi Naidu, Mahashweta Chaturvedi, Asha Viswas, Rita Malhotra, C. D. Irene, Lalitha Kumari, Chandramoni Narayanaswamy, Meenakshi Verma, Suparna Ghosh, Nandini Sahu, Esther Syiem, K. Pankajam, Sreyashi Ghosh, Satabdi Saha, Suraksha Giri and Vinita Agrawal are significant poets. Other distinguished women poets are Rita Nath Keshari, Indira Babbelapati, Uddipana Goswami, Mamang Dai, Arundhati Subramaniam, K. Srilata, Meena Kandasamy, Meenakshi Hooja, S. Padmapriya, Poonam Dwivedi, Sangeeta Mahesh and Aparna Chatterjee, who write with authority on man, society, culture, and heritage. Many among the above poets take birth in the 6th, 7th & 8th decade of 20th Century. Therefore, they naturally, reflect the age with a slightly different perspective.

Thoughts of unhygienic living conditions, competition, moral degeneration and suffering of people, distress. They talk of life, ponder over the life's complexity, and write on the monotony and delight that life offers. If a few talks of life on earth, others fly to regions unknown. Flights into the spiritual and the metaphysical regions provide joy. Social, economic, and political consciousness is obvious in the poetry. At times, if they wander into areas beyond the worldly existence, it demonstrates curiosity to know the incomprehensible without ever forgetting that hope and faith in man drive humanity to life of meaning and purpose. Therefore, evaluation and analysis from various perspectives leads to the conclusion that poetry interprets life in totality, and as such, hope and anguish are integral to existence, is the truth of life.

Artistic Creation or Artwork Defines Life with A Sense of Clarity and Transparency

Poetry or artistic creation or artwork is not only a study of thoughts or emotions, but it also involves reading of a huge poetic and creative landscape, literary yield, political thought process and its evolution, and the social and economic environment. It essentially requires protected outlines because such areas absorb and engage society and human thought. Apt reconciling of emotions and ideas to reach depths of pleasure in poetry truly sustains its beauty

and actuality. If one ignores didactic thrust of poetry, which is not a very admirable feature of good verses, even then, a connoisseur of good poetry will invariably find it motivating. True understanding of distinction and quietness within man inspires to discover latent virtues in others, and maybe, poetry says a lot. If one succeeds, a feeling of genuine ecstasy fills.

A man ought to understand poets' emotions and sentiments, thoughts and philosophical wanderings, perception of contemporary life when one refers to history and culture. Correct appreciation of life in existential situation without forgetting even for a second, the right social, economic and political structure makes poetry meaningful, and at this moment, historical sense is important. Eager eyes and ears to taste lyrical and musical quality, rhythm and nuances, idiom and linguistic play, poets indulge in at different times of mental and intellectual level, grant real joy in understanding poetry.

“More and more humankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete; and most of what now passes with us for religion and philosophy will be replaced by poetry” (Essays in Criticism) and the words inspire the critic in Arnold to agree with Wordsworth who said, ‘Poetry is the breath and finer spirit of all knowledge.’

To evaluate poetry and confine it to certain boundaries of thoughts and trends would be unjust and premature. Contemporary times throw challenges as life, despite several comforting possibilities of living, fails to make it reasonably easy. Therefore, a man still struggles to find peace and harmony amidst anarchic and violent times that intolerant and individualistic psyche generates. Feelings, thoughts and philosophic and intellectual dimensions change, espouse new situations but return to the original position, for fundamental truths of similarities -like human blood, natural world, human nature, emotions and sensibilities never change. If some freshness or innovative expressions appear, it is transitory. In truth, the creative writers often intellectualize, emotionalize and philosophize on experiences, thoughts and emotions with altered idiom and phrase while the swivel continues to offer apparently figurative new point of view.

Poets born in fifties, and later, continue to enrich poetic tradition with renewed zeal, and genuinely express life in totality and the symbolism, metaphor and imagery, at times, appear fresh and innovative. Experiences and impressions get several meanings, for enormous constituent of subjectivity determines the theme, and naturally, the poets distinctly or obliquely,

do not hesitate to affirm traditional values with inherent flaws. They endeavor to typify and reiterate what they wish to convey even beyond the exterior meaning of idioms and symbols.

Age appears enigmatic, and each moment time offers does not give birth to people of similar characteristics and it is almost impossibility. Age and time ask man to live in a spirit of rivalry as intellects grow within limitations. Time and age give consent even as poetic outpouring differs from poet to poet and from moment to moment and always offer a faintly fresh perception. A critic should be conscious of the environment in which a particular poetic or creative work takes birth. Creative artists are sensitive and possessive of words they write. If cautious re-look does not appear essential to the artists, inaccuracies creep in, and imperfect work not only exasperates but also hurts meaning.

A critic's words often prove not very congenial and if he probes into the rough edges of emotions and thoughts verses contain, he finds certain inexactness and abstractions in truths generally not accepted. It leads to a bewildering situation where comprehension defies logic. A creative artist must conform to historicity, and it is not a great demand though it may also appear inessential because it would restrict poetic and arty frenzy. It is morally binding that he ought to limit words to universally agreed principles of emotional truth and beauty, which culture and background carry.

If consciousness of the age determines the critical evaluation of a piece of art, moral values invariably surface. At times, moralistic tone does not speak well of creation but then, many creative artists adhere to a systematic life-flow notwithstanding oblique or obvious intrusion of surrealistic, modernistic or post-modernistic propensities at times, only to return very soon to recognizable actualities of life and existence.

Construct of Creative and Poetic Growth in Content –Combine of Urban and Rural Emotions and Thought Patterns

It is worthwhile now to talk and reveal that 'many scholars try to give a frame to the growth and development of English poetry in India for different reasons. ...The growth of Early Poetry until 1920 ...is witness to the slowly growing unrest among the people under alien governance. Poetry of the first hundred years is poetry of love, nature, romanticism, adventure, interest in myths and history, grace, humanism and conciliation. It upholds ethical, spiritual and philosophical values, exhibits penchant for culture and heritage even as it revives and resurrects ancient virtues, and infuses into social edifice the spirit of patriotism and nationalism, and

therefore, depicts the societal anxieties in totality, as it watches discernible momentum in freedom movement.

From 1920, after taking into consideration various social and historical facts, one assumes that Contemporary English poetry begins its journey – in rising cities and other rural areas, developing towns of various regions to be more specific. Poets experience joys, anguish and suffering in difficult times of history when they see the process of transfer of power from the English to Indians amidst traumatic uncertainties and challenges.

Many poets of pre-1920 period, become vigilant observers as the nation moves toward Independence, and poets born after 1920 not only carry memories of freedom struggle leading to attainment of Independence but are also active and, at times, become participants not only in the enrichment of literary and artistic world but also contribute immensely to the development of the country. Therefore, it continues even as the distinction between the urban and rural poetic susceptibilities and thoughts merge. Scrutiny of the poetry reveals not much distinction or variation in approach to philosophy of life and sensibilities of poets but expressions and poets' orientation to thoughts and feelings add beauty and charm to lyrics, I would modestly affirm.

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