


Elements of Literature and Creative Communication
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Lecture - 22
Modern Indian English Poetry

Hello, welcome to the second lecture of week 5. In the last class, we discussed the origins of Indian English Poetry and in fact, we said that from the next class during the next class we would begin with a discussion of Nissim Ezekiel. Nevertheless, we choose to call this class “Arun Kolatkar and the Bombay Circle of Poets” for a significant reason.

Why is it called Arun Kolatkar and the Bombay Circle of Poets, we will discuss in a short while. But before that, continuing our discussion, taking up from where we left, let us begin with a discussion of Nissim Ezekiel and his contribution to Indian English Poetry.

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NISSIM EZEKIEL (1924-2004)

- Nissim Ezekiel is considered the Father of Modern Indian English Poetry
- He was Professor of English at University of Bombay
- Ezekiel's poetry describes love, loneliness, lust, creativity, petty politics, and the banality of life in a rapidly changing postcolonial country wrestling with modernity
- Ezekiel wrote poetry in a variety of forms, introducing a liberating free verse to describe an Indian state of being
- **Poetry Collections:**
 - 1952: Time To Change
 - 1953: Sixty poems
 - 1956: The Discovery of India [...]
 - 1976: Hymns in Darkness
 - 1982: Latter-Day Psalms
 - 1989: Collected Poems 1952-88

Of course, at this juncture you may quickly recall 1952 and we have already identified that year as a significant year as far as Indian English Poetry is concerned, because that is the first major poetry collection, a couple of years after independence that a first major poetry collection comes out, Indian English Poetry collection comes out in 1952.

And broadly speaking, Nissim Ezekiel, he creates a broad template for Indian Modern Indian English Poetry to work out its details. So, that is the reason why we call Nissim Ezekiel, the

Father of Modern Indian English Poetry. He was a Professor of English at University of Bombay. Therefore, he had access to the best of poetry written across the Globe.

Generally speaking, it is said that his own poetry is greatly influenced by the poetry of Ezra Pound, a major symbolist poet and of course, T. S. Eliot. So, they act as his poetic gurus you can call them his 'Poetic Gurus'. Well, keeping in line with the ethos of post-independence India, his poetry comes to chalk out the ambiguities, the kind of confusion that existed in governance in way of life.

Because ; obviously, when there is such kind of a great epochal transition, India attained independence in 1947. So, the entire land was coming to terms with the new sensibility, the new way of governance, the new realities all these things. So, It is a kind of a transition phase.

So, any transition phase has its own states of confusion, states of ambiguity, states of adjustment period. So, his poetry describes all these things loneliness, creativity, petty politics. More than all these things, banality of life because, see remember, for over 100 years there was a kind of an epic struggle that defined Indian way of life.

until 1947, the India struggle for independence, gave an epic identity for people, because it was a in their collective pursuit after independence, it gave them an identity, but now that identity has been reached. Now that, India has attained independence, people need to carve out fresh identities.

Now, all of a sudden, that National, the Nationalistic Consciousness that pervaded the entire continent, now having achieved its purpose, now is witnessing a period of lull. So, during that period of lull, people find the entire life quite banal. So, his poetry expresses that banality of life in a brilliant way.

Especially, his poetry is very well known for using Indian English in a very creative way. Please remember, of course, by then English had become part of Indian life 1835, we all we already have identified 1835 as a landmark here, because Macaulay's *Minutes* on English education in India.

And it is been more than a century since English has been introduced as a medium of instruction here. So, as a result of which of course, a class of citizens have been formed, in


color and complexion and blood they are Indians, but in terms of sensibility, in terms of language they are English.

that is the purpose, one of the primary reasons behind MacAulay's introduction of English education in India. So, as a result of that people begin using English in their own way, in a creative way. So, Nissim Ezekiel uses this particular English to bring out the banality of life in a very brilliant way.

Before we discuss some of his poems, here are his important collections. In fact, he has more than 10 poetry collections to his credit, beginning with *Time To Change*. In fact, the title itself is symptomatic of the changed realities of the country in which he began writing; in 1952 has changed reality, it is a time of change and all that.

Afterwards, *Sixty Poems*, *The Discovery of India* and in fact, *Hymns to Darkness* is a very significant contribution. In fact, it brought a lot of fame to the writer. *Hymns in Darkness* and of course, later in 89 his collected poems comes out. So, this is a kind of a brief bio, a poetic profile of Nissim Ezekiel.

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NISSIM EZEKIEL (1924-2004)

Poet, Lover, Birdwatcher

To force the pace and never to be still
Is not the way of those who study birds
Or women. The best poets wait for words.
The hunt is not an exercise of will
But patient love relaxing on a hill
To note the movement of a timid wing;
Until the one who knows that she is loved
No longer waits but risks surrendering -
In this the poet finds his moral proved
Who never spoke before his spirit moved.

The slow movement seems, somehow, to say much more.
To watch the rarer birds, you have to go
Along deserted lanes and where the rivers flow
In silence near the source, or by a shore
Remote and thorny like the heart's dark floor.
And there the women slowly turn around,
Not only flesh and bone but myths of light
With darkness at the core, and sense is found
But poets lost in crooked, restless flight,
The deaf can hear, the blind recover sight.

So, from here, let us move on to understanding his poetry. Remember when we discuss any poem like this, it is not that this is a representative poem of the writer; it would be injustice to reduce our discussion of a poet to just a poem, but despite its limitations in order to have a

first-hand understanding of Nissim Ezekiel's poetry or anybody's poetry, we need to pick up at least one or two poems and discuss.

So, you can call them just illustrative, not a kind of representative one. So, in this beautiful poem, Nissim Ezekiel compares Poet, Lover and Birdwatcher. And of course, you can recall Shakespeare doing something similar in his some other work, he compares Poet, Lover and a Lunatic, but here he compares Poet, Lover and Birdwatcher.

Again, see of course, he also champions free verse and establishes it as a kind of a until then, Aurobindo in Savitri and many of his other works preferred using blank words. So, with Nissim Ezekiel begins the era of free verse in Indian English Poetry. So is this poem too.

“To force the pace and never to be still
Is not the way of those who study birds
Or women. The best poets wait for words.
The hunt is not an exercise of will
But patient love relaxing on a hill
To note the movement of a timid wing;
Until the one who knows that she is loved
No longer waits but risks surrendering,”


In this, the poet finds his moral power, who never spoke before his spirit moved. The poem goes on establishing common grounds for comparing Poet, Lover and Birdwatcher and how patience is a virtue. How you cannot force your time on when you are about to go watch birds, you cannot force your time, similarly you cannot force your will.

And. So, is the poet, he cannot force his way into poetry, he has to wait or she has to wait patiently.

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I am standing for peace and non-violence.
Why world is fighting, fighting?
Why all people of world
Are not following Mahatma Gandhi,
I am simply not understanding.
Ancient Indian Wisdom is 100% correct,
I should say even 200% correct,
But modern generation is neglecting –
Too much going for fashion and foreign thing.
Other day I'm reading newspaper
(Every day I'm reading Times of India
To improve my English Language)
How one goonda fellow
Threw stone at Indirabehn.
Must be student unrest fellow, I am thinking.

The Patriot



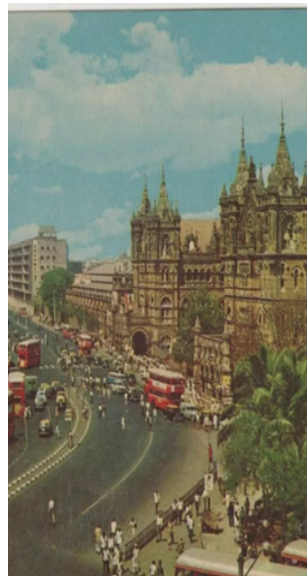
“The Patriot” is a poem of course, I earlier I was discussing the usage of Indian English in poetry. So, just look at it, look at a couple of lines: I am standing for peace and non-violence. Why world is fighting, fighting? Look at the use of refrain. It is a characteristic feature of many of our Indian languages.

Unfortunately, when many of us speak English, we try to imitate the language patterns of our first language even in English. They may sound un-English. Well, they definitely sound un-English. Nevertheless, as a medium of our expression, they are capable of conveying our sensibilities, that is why you can notice the use of continuous tense.

The use of refrain, fighting, I am standing. It is not that the person is actually standing, instead of using a simple present we keep using present continuous tense. Of course, using the same language, the poet expresses Indian sensibilities. “Why all people of world are not following Mahatma Gandhi, I am simply not understanding. Ancient Indian wisdom is 100 % correct, I should say even 200 % correct,” something like this. So, the poem goes on to describe it.

So, from Nissim Ezekiel of course, now, we go on to Arun Kolatkar and now the time has come for us to define why we call it, the Bombay Circle.

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POINTS OF DISCUSSION


- How did the Bombay Circle of Poets come into being during the turbulent 1960s?
- Who were the major figures in this circle?
- Can they be classified in terms of an overarching movements, or merely a spatial configuration?
- How did these poets negotiate their identities as Bombay and India residents, while writing poetry in Indian English?

But before that, we need to know one more thing, if there are two cities, that stand out in Indian English Poetry, in the literary map of Indian English Poetry, they are Kolkata or Calcutta and Bombay. If of course, Kolkata is we call it Kolkata now, then it was Calcutta the first phase of Indian English Poetry, I mean happened in Kolkata.

Therefore, Kolkata plays a major role in the early part of Indian English Poetry. The Origins of Indian English Poetry are there. So, the roots of Indian English Poetry are there. So, the flowering of Indian English Poetry takes place in Bombay, especially after 1950s. In fact, including Nissim Ezekiel or beginning with Nissim Ezekiel, Bombay plays a major role in taking up Indian English Poetry and establishing it as a major field of literary inquiry.

Therefore, in this class we are going to ask some critical questions as, why do you want to call it a Bombay circle of poets? Or who were some of the major figures in Bombay circle of poetry? How did these poets negotiate their identities in the backdrop of Bombay?

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Our Generation	WHAT IS THE "BOMBAY CIRCLE"?
<p>- Arvind Krishna Mehrotra</p> <p>As others go their ways we came ours in sixties Bombay and stuck together through thick and thin. The times evened out.</p> <p>The one who died was the reviving sort and soon revived.</p> <p>Would the same fate await us three – Adil, and Gieve, and me – the ones who survived.</p>	<ul style="list-style-type: none">• A generation of young and experimental poets in Bombay in the 60s• Represented emblematically by Arun Kolatkar - "The one who died"• And the rest - Gieve Patel, Adil Jussawala, Arvind Mehrotra - "The ones who survive".• Together they opened a publishing firm - Clearing House. Offered voice to a generation of upcoming young poets• These poets gave voice to an unrepresented generation, to countless identities in flux, and to their enigmatic Bombay which was rapidly changing 

Here is a very beautiful poem that talks of Bombay circle and major figures in Bombay Circle of poetry. It is by Arvind Krishna Mehrotra, who himself is a part of the circle. "As others go their ways

we came ours

in sixties Bombay

and stuck together through thick and thin.

The times evened out."

The one who died

was the reviving sort

and soon revived. Would the same fate

await as three—

Adil, and Gieve, and me –

the ones who survived."

So, here this poem identifies four major poets of course, the one who survived he is not named, but of course, they are referring to Arun Kolatkar here. Arun Kolatkar and then Adil Jussawala and Gieve Patel of course, Arvind Krishna Mehrotra these are the four major poets.

And the poem here does not refer just to these four poets using these poets, the poem talks about how Bombay acts as a kind of a literary plexus during the sixties and until or through the eighties, beginning with the fifties through the eighties Bombay acts as a kind of a literary plexus, drawing talent from across India and producing its own brand of modernism, especially in poetry.

These were experimental poets, who gathered in the 1960s in Bombay. It is not that when we say Bombay, it is not a space that is confined to a particular locale on the map, it is more of a sensibility. In fact, this place comes to represent certain metropolitan sensibilities, certain metropolitan values, that poets began practicing during these times.

What is significant here is, these three or these four poets that we discussed just a while ago, they publish in order to publish their poetry and also to encourage other poets, they set up a publishing house called Clearing House. This publishing house provides or it provided an extraordinary opportunity for the younger or the later poets and they found their voice through this publishing house.



These poets, that is why it is said that, these poets gave voice to an unrepresented generation, to countless identities in flux, and to their enigmatic Bombay which was rapidly changing. So, this changing, the word changing do not just signify Bombay of course, Bombay was changing. So, were other places. So, were the other cities in India. So, I mean not just the four people, the four poets were changing.

So, over the other poets, over the other masses. So, the change is, the identifying word in this statement.

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Bombay - The literary capital of the 60s

- "City of poets and cafés..... a place to rival Joyce's Dublin or Cavafy's Alexandria or Pessoa's Lisbon" - David Davidar
- "Feeling of tremendous artistic potential gathering together in one place and the pleasurable feeling that Bombay was the place where it would find release" - Adil Jussawala
- Bombay was the place where poets and artists congregated during the 60s, quite similar to Paris during the Modernist movement, and New York during the Beats movement.
- Bombay: A node through which multiple and exciting trajectories of art, writing and culture traverse to other places and back.



As we have already said, Bombay acted as a kind of a literary capital, especially in the 60s though it begins with Nissim Ezekiel in 1952, almost it was there until the 1980s. So, we have some remarkable observations by well-known poets, fellow poets and critics. “City of poets and cafes a place to rival Joyce’s Dublin and Cavafy’s Alexandria or Pessoa’s Lisbon” like of course, Joyce when you read James Joyce.

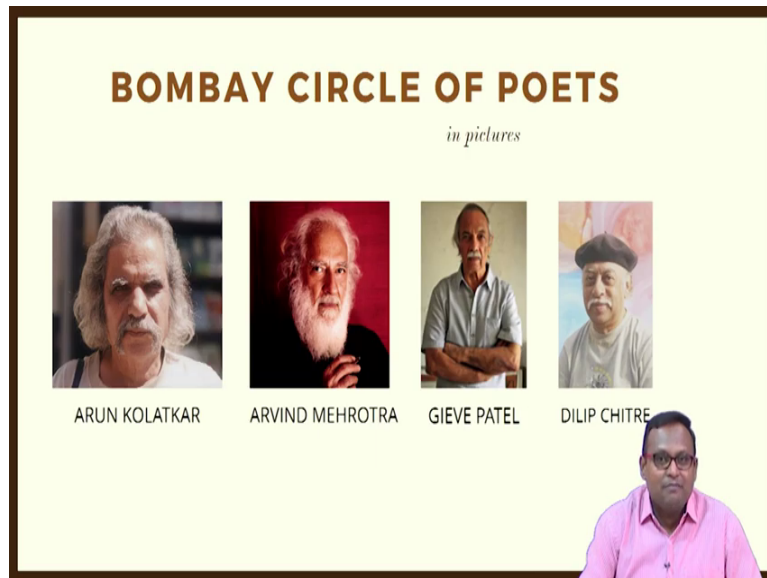
We come across Dublin. In fact, Dublin comes alive, through the writings of James Joyce, Dublin comes alive. Similarly, through the writings of these poets Bombay comes alive. Now, look at what Adil Jussawala says, he says, “Feeling of tremendous artistic potential gathering together in one place and the pleasurable feeling that Bombay was the place where it found a great release”.

And. In fact, Arvind Krishna Mehrotra, spent most of his life in Allahabad. So, technically it is not that he was born in Bombay. Nevertheless, he identified himself in the Bombay Circle. In fact, he say, he has always maintained this that, Bombay is a kind of an identifying mark for him. It defines him, more than any other city Bombay defines him.

That is why we said that Bombay is more than a city marked between two, I mean between certain points of longitude and latitude. Bombay becomes A node, a geographical plexus through which multiple and exciting trajectories of art, culture, poetry travels different place and come back here, it becomes more like a node.

That is why the second phase of Indian English Poetry you can if there is one place that is synonymous with the second phase of Indian English Poetry, you can call it Bombay.


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Yeah, these were the four major poets of course, Adil Jussawala is also there Arun Kolhatkar, Arvind Mehrotra, Gieve Patel, Dilip Chitre, Vilas Sarag and when it comes to Marati writers you have Bhalchandra Nemade, Dasaal. So, it was a healthy mix, there was a kind of a confluence of artistic voices, confluence of different traditions, creating a kind of hybrid production in Bombay and these poets played an important role there.

And. In fact, most of these writers were bilingual writers. Of course, Arun Kolatkar is also known for his contribution to Marati poetry. Dilip Chitre is an equally competent writer in both the languages, Vilas Sarang too.

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Arun Kolatkar

- Arun Balkrishna Kolatkar [1932-2004] - wrote in both Marathi and English
- Winner of the Commonwealth Writer's Prize in 1977 with his first book of poetry in English - *Jejuri*
- He had a formative influence on the local literary cultures of both languages
- His Marathi verse collection *Bhijki Vahi* won the Sahitya Akademi Award in 2005.
- "There is another lineage and avenue in Indian writing in English than the one *Midnight's Children* opened up... and its source lies in *Jejuri*"

And Arun Kolatkar plays a major role. If there is one poet, who acts as a kind of a patron to Bombay circle of poetry it is, Arun Kolatkar. So, in terms of he was a I mean the greatest ever poet not just in India, probably anywhere across the world. So, if you look at his poetry if you have read any of his poems you understand why I call him one of the greatest poets ever lived so.


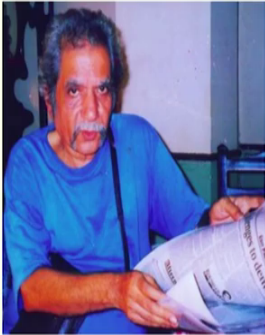
In fact, his significant contribution to poetry is *Jejuri*. In fact, it is his first contribution to poetry, *Jejuri*. Within just a couple of years after its publication *Jejuri* goes on to win one of the most prestigious prizes dedicated for poetry Commonwealth Writer's Prize in 1977. He is the first Indian to have ever won the Commonwealth Writers Prize. And we are going to discuss *Jejuri* in a short while.. And his Marathi collection *Bhijki Vahi* won the Sahitya Akademi award in 2005, again a significant contribution of Kolhatkar lies there.

Amit Chaudhary, a fellow writer and a literary critic considers *Jejuri* and Arun Kolatkar as not just significant poetry collection or poet, he says, he goes on to the extent of calling them as a starting point for a new lineage of writing. Generally, Salman Rushdie's *Midnight's Children* is said to have inaugurated or evinced interest the global interest in Indian English literature especially Indian English fiction. But much before Rushdie's *Midnight's Children* was there, *Jejuri* was there. Of course, though *Jejuri* is poetry, *Midnight's Children* is fiction the contribution of *Jejuri* is no less significant, probably you can even say that it is much more than what *Midnight's Children* is to fiction, *Jejuri* is to Indian English Poetry.

Therefore, a perceptive reader might even be able to trace another lineage of Indian English Poetry from *Jejuri* onwards, that is why *Jejuri* plays a very significant role.

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Arun Kolatkar and his Poetics



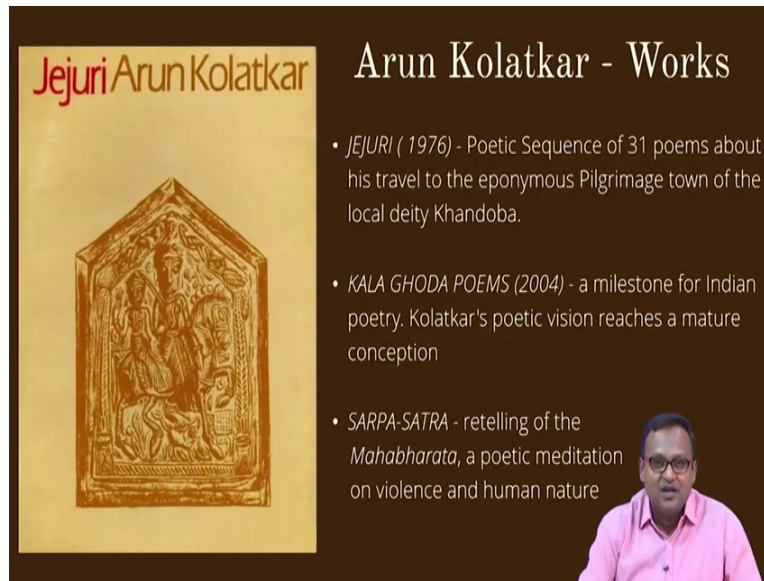
- Arun Kolatkar was the quintessential 'Bombay Bohemian'
- His work was tremendously influenced by the secular Bhakti Poetry of Kabir, Tukaram et al
- Kolatkar shuttles between the mythic and the modern
- His verses have traces of American Jazz, specifically the free-flowing Blues movement
- Kolatkar uses avant-garde literary traditions, and syncretic regional literary traditions in equal measure to produce poetry representative of his age

And again, Kolatkar to know little bit more about Kolatkar. Kolatkar was considered a Bohemian writer. So, he was a 'Bombay Bohemian'. He was a maverick writer an iconoclastic writer, an unconventional writer. He found his living through advertising. In fact, he was a major figure in the field of advertising.

Therefore, he did not depend on writing for his survival, unlike many poets. But, , therefore, he had an extraordinary insight into, he was considered a kind of a visualizer. So, not just in the field of advertising, if you look at his poetry, you find the visual element predominantly in his poetry. So, his words are capable of evoking a picture, a mental picture therefore, he was a great visualizer.

And he was a healthy mix of a great regional traditions and western literary traditions he was not of course, while he was open to the influences of egalitarian regional traditions especially, the Bhakti traditions of India, he was equally open to the western influences therefore, you can find in his poetry an extraordinary confluence of eastern and western influences.

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The slide has a dark brown background. On the left, there is a book cover for 'Jejuri' by Arun Kolatkar, which is a light yellowish-brown color with a central illustration of a deity in a shrine. To the right of the book cover, the title 'Arun Kolatkar - Works' is written in a white serif font. Below the title, there is a bulleted list of three works. In the bottom right corner of the slide, there is a small inset video of a man with glasses and a pink shirt, who appears to be the speaker.

Jejuri Arun Kolatkar

Arun Kolatkar - Works

- *JEJURI* (1976) - Poetic Sequence of 31 poems about his travel to the eponymous Pilgrimage town of the local deity Khandoba.
- *KALA GHODA POEMS* (2004) - a milestone for Indian poetry. Kolatkar's poetic vision reaches a mature conception
- *SARPA-SATRA* - retelling of the *Mahabharata*, a poetic meditation on violence and human nature

Jejuri we have already identified as a new lineage of Indian English literature, especially poetry begins with this particular collection. And *Kala Ghoda* Poems of course, is another milestone that is his another collection. Interestingly after *Jejuri*, Kolatkar does not publish any other collection. Though it went on to Win Commonwealth Writers Prize, he did not publish for a significant reason.


It is not that he was not writing poetry. On the other hand, he was busy writing poetry, but he chose not to publish anything in a systematic way or in a in the form of a collection. So, therefore, you find *Kala Ghoda Poems* having appeared almost after a couple of decades, an extraordinary work and *Sarpa -Satra* too is another important contribution.

In fact, every serious student of poetry or every serious student of literature, I would go on to the extreme, to the extent of saying that, they must read *Sarpa-Satra* for it is extraordinary for it is extraordinary use of language and for it is wonderful retelling of the *Mahabharata* and it has an extraordinary poetics, I mean it is highly significant work, a kind of a poetic meditation on violence and human nature.

Keeping the frame narrative of Mahabharata, Janamejaya's sacrifice. In fact, *Sarpa Satra* is a snake sacrifice , keeping that in mind he goes on to discuss some extraordinary things , a beautiful collection, I mean beautiful. It is almost epic in it is own in it is own, right, this particular poem a long poem it has achieved the status of an epic, a short epic.

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The Butterfly	Scratch	Chaitanya
There is no story behind it. It is split like a second. It hinges around itself.		Sweet as grapes Are the stones of Jejury',
It has no future. It is pinned down to no past. It's a pun on the present.	what is god and what is stone the dividing line if it exists is very thin at jejuri	He popped a stone in his mouth and spat out gods.
Its a little yellow butterfly. It has taken these wretched hills under its wings.	and every other stone is god or his cousin [...]	
Just a pinch of yellow, it opens before it closes and it closes before it o'	scratch a rock and a legend springs	
where is it?		



Here are, a couple of poems from *Jejury*. Again, to give you an idea of the poetic genius. Please remember, there is a kind of a misconception about Arun Kolatkar. In fact, Arun Kolatkar is misconstrued as an irreligious writer, an irreligious writer. He is not a religious writer. Whereas, if you look carefully, deep down, you understand that, he revives the vibrant Bhakti tradition of poetry, that existed in India or that exists in India especially in Bhasa literatures.

He revives that tradition in English. In fact, if there is one writer, Indian English writer who plays a major role in reviving the bhakti tradition of literature, then it is none other than our Arun Kolatkar, . Though, at the surface, they may sound sacrilegious or outrageous, if you look deep down, they are highly spiritual poems.

He is one of the greatest spiritual poets that you can come across , especially “Chaitanya.” Now, look at that particular poem , just a short one “Chaitanya.” I am sure “Chaitanya” needs no introduction to any Indian who is aware of especially at least who is a little exposed to Bhakti tradition , a major Vaishnavite follower of Krishna Chaitanya.

So, Sweet as grapes

Are the stones of

Jejury'.

Saying that, he popped a stone

in his mouth

and spat out gods.

Now, look at this, any reader who is not careful, any careless reader may easily misconstrued as a highly irreligious work or some kind of they may be under shock. But look at this in fact, the poem discusses the spirit of bhakti tradition in an extraordinary way.

In fact, look what happens here. In fact, rather than considering God as some kind of an idol or as some kind of spirit residing in an ideal, he goes on to call Chaitanya as that kind of a spirit which is capable of producing the divine element. So, anything that Chaitanya touches, anything the great devotee Chaitanya touches, becomes God. So, what creates God? it is the devotion. What gives birth to God? It is the devotion, that gives birth to god .

So, therefore, devotee comes to occupy a greatest pedestal than the god himself, than the deity. It is the devotee that gives birth to a deity. Now, think of it, think of this particular statement and you will understand how great a poet Arun Kolatkar is. Of course, I am not exhausting the meaning of the poem, I am just making, I am drawing your attention towards it.

Now, look at another poem from the same collection, “Scratch”,

what is god

and what is stone

the dividing line

if it exists

is very thin at

Jejuri.

Now is not this what our Upanishad's say, what our Bhagavad Gita say, the spirit of God resides in all things, whether it is living or non-living.

So, a great mind see, in if it comes to that even a Linga is also a stone. So, a true devotee, a true devotee need not find a Linga, to express his devotion, wherever he or she turns around they may find a Linga in any stone. Therefore, you cannot find a kind of cannot distinguish between what is a sacred stone, what is not a sacred stone.

It's there in the way you consider that, it is the way. So, therefore, in especially in "Jejuri," he says that the dividing line does not exist; everything becomes godly there, everything becomes divine; because anything that devotee touches with a pure heart, becomes an element to seek the divinity element to seek out the divinity.

So, and every other stone is God or his cousin, something like this now beautifully scratch a rock and a legend springs, is not this a beautiful way of expressing how we are a mythological nation, a nation obsessed with legends, mythologies and things like that because these are called Sthala Puranas .

If you go to any village, any place, people will show you towards a temple or a small place of worship and they say they give you a story behind that, a story why that place is being called by a particular name. There is a story behind that, that is how a legend springs, scratch a rock and a legend springs.

And another brilliant poem here of course, "The Butterfly", an extraordinary poem again, a short poem, a brilliant poem. And the butterfly itself is, highly symbolic. In fact, the butterfly plays a very major role. It is a very potent metaphor even in the writings of many major writers. Of course, even in *One Hundred years of Solitude*, you can recall butterfly's play a very major role for Marquez.

There is no story behind it.

It is split like a second.

It hinges around itself.

It has no future.

It is pinned down to no past.

It is a pun on the present. In fact, we have discussed various literary elements in one of our earlier classes. Please recall, what a pun means and see present the pun is intended here, present has two meanings; one is a gift and the other is the present time.

So, how the poet says the butterfly, comes to symbolize something that is ephemeral. Of course, the entire human life is ephemeral, right. So, the butterfly stands for that ephemerality that life signifies. And therefore, to focus more on the present, rather than obsessing ourselves over what will happen to us and rather than brooding about what happened to us, if we can focus on the present, then that is the greatest present, we can give to ourselves, something like this and “The Butterfly” signifies all that.

Now, it’s a little yellow butterfly. It has taken these wretched hills under its wings. when it flies not just the wretched hills, it seems it has taken an entire globe under its wings. Just a pinch of yellow, it opens before it closes and it closes before it o’ where is it? Now look at what happens here, I mean this is what is called scansion, the art of reading poetry in a proper way.

When you read it this is I have always highlighted this that it is at the magic touch of your voice, that a poem comes alive from the frozen pages in which it is published. It comes alive only at the magical touch of your voice. Now, look, what happens here. Look, how elegantly the poet introduces the element of epiphany, how poetry is capable of creating epiphany here.

Epiphany is an extraordinary revelation that happens all of a sudden, a moment of epiphany, epiphanic moment how poetry achieves it. Now, look at this when you read it, you will realize the moment of epiphany. Throughout, the poet is talking of ephemerality, the transience of life and using the metaphor of butterfly using the metaphor of butterfly.

Is discussing how it is pinned to no past, how it has no future and how it lives in the present and look what happens as the poet is speaking about it the butterfly has disappeared.

Just a pinch of yellow,

it opens before it closes

and it closes before it o’,

he does not even finish the word opens and it closes before it o' where is it? Look at how beautifully, I mean the poem gives us a moment of epiphany .

That is the reason why I call this particular class Arun Kolatkar and his Bombay Circle is because he played an extraordinary role in shaping the literary sensibilities of his entire generation and even his subsequent generation, ok. So, in the next class let us take up, some more major Indian English poets and their contribution to the field until then take care.