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“Indian verse... did not seriously begin to exist until
after the withdrawal of the British from India”

- R Parthasarathy

Abstract:

After the beginning of modernism, various transitions took place in Marathi and Indian English poetry. With time, the changing face of human life, social thought and the surrounding environment started to be reflected in poetry. In all spheres of life, the effective and dynamic thoughts of poets began to express themselves. Around 1960 many poets including A. K. Ramanujan, Jayanta Mahapatra, Nissim Ezekiel, Kamala Das, Dilip Chitre, Kolhatkar, Bhalchandra Nemade, Namdev Dhasal and some more changed the themes and dimensions of poetry. The poetic journey of Marathi and Indian English literature started towards social transformation. The metamorphic structure of poetry started to feel human emotions, pleasures, pains, happiness, joys, sorrows, sufferings and sensations, etc. These new transformations were innovative, modernistic, novel, fresh and metamorphic to face the times. Moreover, Marathi and Indian English poetry which caught up in a web of metaphysical conceit, artificial loftiness and tradition, began to flourish in a simplistic dimension capturing the human mind.

Keywords: transformation, change, novelty, metamorphosis, modernism, nativism romanticism, etc

After the beginning of modernism, various transitions took place in Marathi and Indian English poetry. These were changes over time; almost all literary forms - poems, stories, novels, dramas, autobiographies, travelogues etc. underwent transformations. With time, the changing face of human life, social thought and the surrounding environment started to be reflected in poetry.

In all spheres of life, the effective and dynamic thoughts of poets began to express themselves. The ethos of pre-Independence phase of Indian verse such as the poetry of Henry Derozio, MM Dutt, Kashi Prasad Ghose, Toru Dutt, Sri Aurobindo, Gurudev Rabindranath Tagore and Sarojini Naidu is radically different from that of all the post-Independence period. Around 1960 many poets including A. K. Ramanujan, Jayanta Mahapatra, Nissim Ezekiel, Kamala Das, Dilip Chitre, Kolhatkar, Bhalchandra Nemade, Namdev Dhasal and some more changed the themes and dimensions of poetry.

The poetic journey of Marathi and Indian English literature started towards social transformation. A new generation of revolutionist, humanist and modernist and neo-conservative thoughts came in poetry that changed its dimensions. The sky of poetry was opened through songs, stories and newspapers by releasing it from the shackles of tradition; it got a fresh form of human sensibility with full of social content. The metamorphic structure of poetry started to feel human emotions, pleasures, pains, happiness, joys, sorrows, sufferings and sensations, etc. The period of hope, optimism, aspiration and certainty was gone; an era of merciless self-scrutiny, identity, quest, questioning and ironic exposure commenced. These new transformations were innovative, modernistic, novel, fresh and metamorphic to face the times. Moreover, Marathi and Indian English poetry which caught up in a web of metaphysical conceit, artificial loftiness and tradition, began to flourish in a simplistic dimension capturing the human mind.

In twentieth century Marathi and Indian English poetry evolved through three novelties namely Romanticism, Modernism and Nativism. No innovation can destroy the previous one but

changes its original form by adding new elements to it. Marathi and Indian English poetry underwent some variable changes in the 20th century. One can see the 4th phase modernity and transformation in Marathi and Indian English poetry that comes after the 3rd phase. The symbolic and signified 4th phase of modernity clarifies its nature itself. Before explaining the nature of this fourth modernity, we can discover how the previous three transformations are different. It is also necessary to see how modernity and transformation entered into Marathi and Indian English poetry from the 19th century. It's revealed through the writings of Mahatma Jyotiba Phule. His writings brought enlightenment. It was truly an age of enlightenment. There was no liberty and freedom of expression in those days. Man was expressing himself under the veil of religious traditions. Phule presented the idea of freedom of expression in his writings and explained it. He put forward the clairvoyant ideology of telling what is seen in clear and fearless words about the truth. Generally, after the arrival of the British, the word 'enlightenment' gradually took root in India, which was not just a term but an ideology. Industrialization and mechanization was a new important factor behind the emergence of this new ideology at that time.

The footprints of liberalism are found in all languages of the world since ancient times. Even in India liberal ideas cannot be shown to exist in different religions but these ideas do not seem to have had any connection with actual life. On the contrary, Phule clearly showed that untouchables, dalits, bahujans and women were being exploited here on the basis of religion. And through outspoken literary writings, he strongly conveyed his views to the people, the movement of enlightenment that was expressed through his poetry in general and *abhangs* in particular in Marathi literature. The enlightenment, liberalistic ideology and the scrutiny of self and society have taken various forms in modern English verse as well. Poets like A K Ramanujan, R. Parthasarathy and Arun Kolatkar are touched with the modern roots.

From the 20th century, romanticism descended first from Keshavsuta. There is enlightenment in that too. Keshavsuta himself has said in his poetry that he has expressed the feeling that heaven should be built on the earth. The freedom to express oneself as one wanted for expressions were the characteristics of this innovation. The famous poem '*Audumbar*' by Thombre (popularly known as Balkavi) was the first romantic transformation. Audumbar (Fig) is a tree but its romantic and mystical outlook on life is characterized by freedom of expression to express what one wants without coming under the yoke of any religion. Like an expressionist painter, Thombre's '*Audumber*' appears to be free, clean, and environmentally fresh minded. This is a pure essence of modern poetry.

Later modern poetry, such as that of Mardhekar, describes a vision of the future. His poetry reveals industrialization, mechanization and cosmopolitan sensibilities. After that, the modernism that came from outside was challenged by the nativism. The aim of this transformation was to build Indian modernism into nativism. An exploratory journey began to reframe the history of poetry exploring its space and discovering new ones.

After 1960 the term 'patriotism' and 'indianness' started blooming in Marathi and Indian English poetry. An attempt to explore the cultural geography of literary practice is global, local and interdisciplinary structure woven by nativism. Overall, Marathi and Indian English poetry started transforming and metamorphosing after 1960s. Bhalchandra Nemade's nationalistic poetry made a difference. The multilingualism in A K Ramanujan, Ezekiel, Chitre, Kolhatkar's poetry shows the meaning of metropolitan sensibilities, while Namdev Dhasal, Sharankumar Limbale, Omprakash Valmiki poured the multilingual part of Dalit feeling which resulted as the healer of social reality. Sixties poetry expresses the dynamics of the cycle of daily life and the strong awareness of social reality identifying the new world. Namdev Dhasal's poetry expresses sorrow, suffering, labour, pain, struggle to survive against hunger and sexual brutality.

Around 1960s poetry brought new dimensions and themes. A new form of non-symbolic poetry came with a frantic pace and energetic dynamism. Dhasal and other Dalit poets portray a vigorous but realistic thought through their experiences. Their poetry expresses inner pains, sorrows and sufferings through revolutionary manner. Experience is a great teacher and it was convinced that changed the direction of poetry in the 1960s.

After 1960s, the journey of Marathi and Indian English poetry started towards social change. A new generation came into the field of poetry with revolutionary, humanist and novel thoughts. Out of the falconry of traditional trap, poetry opened up to the sky filled with social content with novel structure; got the impression of human form; it began to express man's sorrow, joy, happiness, pain, sensation, sympathy through words as the center of human transformation. Not only imaginary, but realistic picture commenced to portray in it. The innovative, modern, and realistic poetry explores human suffering and its cause conveying the effect of the pain on human life. Complicated, lofty and tradition-bound poetry of the past hardly appeals to the human heart and intellect as that compare to modern realistic poetry. Poetry is an innovative and artistic creation of a poet who creates an independent universe with the power of his imagination and creativity. Through this research paper, the following considerations can be put forth:

- Poetry should express the sense of words that convey a sincere relationship with our land and express the feelings rooted in our soil.
- Poetry should express and make others aware about the pain, sorrow, suffering of every human being of his/her own soil.
- A sense of life that matches the pain, joy, pleasure and thoughts of man in his/her own soil should be found in his/her poetry.
- The sense of loyalty, faithfulness, honesty to the soil should be expressed in poetry.
- A poet should accept his multicultural value rather than foreign cultural value.

Conclusion:

The composition of the new, modern, transformed and metamorphic stream of Marathi and Indian English poetry explores social and multicultural thoughts. Creative uprising can be clearly seen and felt prominently in such metamorphic stream of poetry with the vigour of new consciousness. The new trends in Marathi and Indian English poetry have a global, local, interdisciplinary structure. The quest for the human environment around and its difficulties and questions can be seen inquisitively in such novel form of poetry. An awareness of social reality is effectively and strongly reflected in the poetry after 1960s. The creative and modern poets have tried to explore their multicultural values rather than exploring alien cultural values.

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