

## CHAPTER - I

# INTRODUCTION

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The present century is pre-eminently suitable for studies in comparative literature. Purpose of such study is to discover the common areas among various literatures. This is a kind of co-ordination which seeks resemblance in some respects. In fact all great writings look to their own times and also look forward and backward. The process of comparison is a natural function of the reason. Even in our everyday life, comparison is implicit in our response and behaviour. It thus seems to be a normal and inevitable mental process. Hence the study and appreciation of literature in a sense is always comparative.

The motives of the study of comparative literature can be various. However, it is done with a view to use it as the most useful technique or analyzing work of art. One can recognize the qualities of a work more effectively by comparing it to other works in different languages. Secondly one can take a balanced view of literary merit. Thirdly, literature can not be a separate entity and so it must be studied in relation to other literatures. Comparative literary study aims at studying different national traditions. A set of characteristics constitute national character of spirit. This group of characteristics may not be found in a single individual in that country and in the study of comparative literature such ideal types can be taken into consideration. Thus an attempt can be made to define the spirit of the nation reflected in the language and literature.

A comparative literary study considers the impact of traditions. Rene Wellek has pointed out that "the work of art is never caused by another work of art. The study of influence implies study of analogy and tradition. Analogy can be defined as resemblance in style, structure, mood or idea between works which have no other connection. Influence can be direct or indirect as well as, in order to study the influence of one writer on another one must start from clear references. Comparatists can deal with the matics or the thematology"<sup>1</sup>.

In different languages at different times, natural human phenomenon have been the subject of literary works. In spite of common personages and of situations, each work can be an independent work of art. Thematic study implies the study of literary style. Genres, movements and periods are also equally important field for comparative study. A study of form occupies an important place in studies of comparative literature. The modern forms are more or less related to the aesthetic elements and comparative study seeks to find out the relations between these elements.

Comparative study leads rediscovery and revaluation of great literary figures of other cultures. The question of forms leads to the important question of the relation between literature and society. Certain forms thrive in particular social conditions, social morals, social ethics or social problems, philosophical convictions etc. Comparative literature takes note of all such aspects because social and political movements undoubtedly influence literature. Widening

of horizons, hopefulness and nobility of thought are useful for the revolution and reforms of the society.

In the light of above conceptual framework, here an attempt is made to study the animal world in the poems of Ted Hughes and Manohar Shetty in comparative perspective.

### **Review of British Poetry :**

Twentieth century English Literature generally falls into two phases, namely 'Modernist' and 'Postmodernist'. It is believed that modern English poetry begins after the death of Tennyson and Browning. Modern poetry developed through some movements, currents and cross-currents.

The modern poets, tried to establish new traditions and poetic techniques. They discarded old poetic forms. Poets like Robert Bridge wanted to change the old poetic forms considering them worn out and old fashioned. The new poets of the 1950s known as the 'Movements' discarded the defiance of tradition. Philip Larkin did not believe in any tradition of poetry. Ted Hughes voiced the natural and animal world through its violence. He made extensive use of myth displaying the violence of nature and animal.

The modern poets were deeply influenced by the impact of science. They widened the scope and nature of poetry. They turned away from the decadent romantic tradition which persisted in Georgian poetry. The revolt against the tradition was mirrored in the

poetry of T.S. Eliot. He saw in its naked realism and felt the common place subjects, too suitable for modern poetry.

The changing new poetry of modern age was realistic. The poets displayed the grim realities of life which shattered all illusions and romantic dreams. The modern poets expressed the elements of pessimism more poignantly than their precursors. But it doesn't mean that modern poetry is only poetry of despair and pessimistic. The modern poets brought modernity in poetry employing old traditions in the new forms. For Eliot metaphysical conceits and a marvelous feature of Donne's poetry had a strong pull. The rebirth of metaphysical conceits displayed the newness in modern poetry. Symbolism is the other feature of modern poetry. The fresh symbolists such as Laforgue, Verlaine, Mallarmé were eminent poets. Eliot and Yeats followed these symbolists and made use of extensive symbolism to communicate their vision and sensations. The complex and intricate became the chief feature of their writing.

Modern poetry had emerged in some innovations as imagism, neo-romanticism, realism and surrealism. The Imagist poets revolted against Georgian tradition. The Imagist headed by Ezra Pound laid some rules for poetry as clarity expression through the use of hard accurate and definite images to convey their intellectual and emotional complexes. Dylan Thomas and George Barker wrote poetry on mode of surrealistic approach. They were the chief among the surrealistic movement.

Modern poetry has passed through some reactions, tendencies and some groups. It reached on high peak in the middle career of T.S. Eliot and W.B. Yeats. Both brought new techniques and strategies in the form of modern poetry. The 'Movement' poets like Philip Larkin, Kingsley Amis, Donald Davie, Thom Gunn revealed the anti-romantic tendencies. The Group poets including Ted Hughes tried to give new treatment to modern poetry. Modern poetry took a new form in the hands of Ted Hughes.

Modern British poetry develops through the creations of dominant poets like T.S. Eliot, W.H. Auden, Dylan Thomas, Philip Larkin, Ted Hughes and such others. Ted Hughes was the most distinguished and dynamic poet of 'Group' contributed much to develop modern poetry. He was associated with the 'Group' but he discarded the 'Groups' innovations and made special identity by employing new strategies in his cannons of poetry. He was considered the towering personality of the modern times.

Ted Hughes is one of the noteworthy British poets emerging after World War II. He is known for his immensely prolific writings. Through his enormous writings he displays the contemporary disillusionment and chaos. He is a conscious poet of the modern age who voices of the modern civilization.

When Ted Hughes started writing poetry in the nineteen fifties, still the shadows of second World War lengthened on most of British poetry. The war had created a psychic numbness among the poets. This tendency is clearly reflected in the movement poetry. He

was clearly against this tradition of poetry. In an interview with Egbert Fass, Hughes expressed his view on Movement poetry in the following words :

"One of the things these poets had in common I think was the post - war mood of having had enough .... Enough rhetoric, enough overweening push of any kind, enough of the dark gods, enough of the Id, enough of the Angelic powers and the heroic efforts to make new Worlds. They'd seen it all turn into death campus and atomic bombs."<sup>2</sup>

Hughes made revolt against this post-war mood because people hadn't learn their lesson from the war. He decided to express the holocaust, the nightmare that confronted the world in a post-Hiroshima period.

Ted Hughes second main reaction against the contemporary British poetry in the form of an exploration of the inner world or man, which the 'Movement' poetry had deliberately avoided. He thinks that the unconscious, irrational and the primitive in man can not be ignored. They are not the creations or human fantasy, they are rather the things man tries to keep suppressed and yet he can not suppress.

### **Ted Hughes : Life and Works**

Ted Hughes is one of the versatile poets of the early 1960's and 1970's. He is honoured as 'Poet Laureate' of England in 1984 by Queen Elizabeth II at Buckingham Palace. Though he is regarded mainly as a prolific writer of verse, he has also written for children.

Hughes wrote plays for radio and stage; and wrote some very fine critical essays too. Ted Hughes is one of the conscious poets of the post War II. A. Alvarez regards him as the authentic poet of genius in modern poetic scene. His greatness as a famous poet is well summarized by A. Alvarez in his essay in the following words:

"Over the years, I have met dozens, may be hundreds of people who called themselves poets. Some were published, a few famous many were - and still are-unknown. But Hughes was, one of the few who had an authentic voice like no elses. A voice that comes out of nowhere and is always unexpected. He belongs up there with the other true poets of this half century whom I have been lucky to know; Zbigniew Herbert, Robert Lowell, John Berryman, Miroslar Holub and of course Sylvia Plath."<sup>3</sup>

The range of Hughes's poetic career is enormous and enriched by the various trends in modern poetry. He is associated with Movement poets of Group poets of mid 1950s. He moved through the poetic trends of modern poetry and become one of the outstanding poets of modern time.

Edward James (Ted) Hughes was born in Mytholmroyd, in the West Riding district of Yorkshire, on August 17, 1930. His childhood was quiet and dominantly rural. When he was seven years old, his family moved to the small town of Mexborough in South Yorkshire and the landscape of the Moors of that area informed his poetry



throughout his life. After high school, Hughes entered the Royal Air Force and served for two years as a ground wireless mechanic. He then moved to Cambridge to attend Pembroke College on an academic scholarship. While in college he published a few poems, majored in anthropology and archaeology and studied mythologies extensively.

Hughes graduated from Cambridge in 1954. A few years later, he co-founded the literary magazine *St. Botolph's Review* with a handful of other editors. At the launch party for magazine, he met Sylvia Plath. A few short months later, on June 16, 1956, they were married. Plath encouraged Hughes to submit his first manuscript, '*The Hawk in the Rain*' to the Poetry Center's First Publication book contest. The Judges, Marianne Moore, W.H.Auden and Stephen Spender awarded the manuscript first prize and it was published in England and America in 1957 to much critical praise.

Hughes lived in Massachusetts with Plath and taught at University of Massachusetts Amherst. In 1962, Hughes left Plath for Assia Gutmann Wevill. Less than a year later, Plath committed suicide. Hughes did not write again for years, as he focused all of his energy on editing and promoting Plath's poems. He was also roundly lambasted by the public, who saw him as responsible for his wife's suicide. In 1965, Wevill gave birth to their only child, Shura. Four years later, like Plath, she also committed suicide, killing Shura as well. The following year in 1970, Hughes married Carol Orchard, with whom he remained married until his death. He received the Order of Merit from *Queen Elizabeth II* just before he died.

Ted Hughes continued to live at the house in Devon, until his fatal heart attack on 28 October, 1998, while undergoing treatment for colon cancer. His funeral was held at North Tawton church and he was cremated at Exeter with ashes scattered on Dartmoor near Cranmere Pool. Seamus Heaney, speaking at Ted Hughes funeral in North Tawton on 3 November, 1998, said "No death outside my immediate family has left me feeling more bereft. No death in my lifetime has hurt poets more. He was a tower of tenderness and strength, a great arch under which the least of poetry's children could enter and feel secure. His creative powers were as Shakespeare said, still crescent. By his death, the veil of poetry is rent and the walls of learning broken."<sup>4</sup>

Hughes's lengthy career included over a dozen books of poetry, translations, non-fiction and children's books such as the famous, *The Iron Man* (1968). His books of poems include, *The Hawk in the Rain* (1957), *Lupercal* (1960), *Wodwo* (1967), *Recklings* (1967), *Crow* (1970), *Gaudete* (1977), *Moortown Dairy* (1979), *River* (1985), *Flowers and Insects* (1986), *Wolfwatching* (1989). His final collection, *The Birthday Letters* published the year of his death, documented his relationship with Plath.

Hughes's earlier poetic work is rooted in nature and in particular, the innocent savagery of animal. Tennyson's phrase, "*nature, red in tooth and claw*"<sup>5</sup> could have been written for Hughes. He is acutely aware of the mixture of beauty and violence in the natural world and writes of it with fascination, fear and awe. He

finds in animals a metaphor for his view on life, animals live out a struggle for the survival of the fittest in the same way that humans strive for ascendancy and success. A classical example is "Hawk Roosting".

His later work is deeply reliant upon myth and the bardic tradition, heavily inflected with a modernist, existential and satirical viewpoint. Hughes first collection, *Hawk in the Rain* (1957) attracted considerable critical acclaim. In 1959 he won the Galbraith prize. His most significant work is perhaps *Crow* (1970). It has been widely acclaimed critics, combining an apocalyptic, bitter, cynical and surreal view of the universe with what appears to be simple, sometimes badly constructed verse. Hughes worked for ten years on a prose poem "Gaudete" which he hoped to have made into a film. It tells the story of a survival struggle between twins and it illustrates the pattern of love and strife in his most intimate relationships. It was printed in 1970. Hughes was very interested in the relationship between his poetry and the book arts and many of his books were produced by fine presses and in collaborative editions with artists. *Tales from Ovid* (1997) contains a selection of free verse translations from Ovid's *Metamorphoses*. In *Birthday Letters*, Hughes broke his silence on Plath, detailing aspects of their life together and his own behaviour at the time.

Hughes's early poetry is over crowded with various influences of writers such as Donne, Hopkins, Dylan Thomas, Wilfred Owen, D. H. Lawrence and sometime T.S.Eliot. Hughes admired Donne for his satires and epistles. He extensively read the works of D.H.

Lawrence. Hughes praises William Blake for his supreme mysticism. When he had gone through the works of W.B. Yeats he became spell bound for about six years. He looked upon Yeats as the judge for his development. He could do well because of Yeats and his principles. He was also influenced by Chaucer and Shakespeare. Shakespeare became the favourite poet to Hughes. He read all the works of Shakespeare. He wrote '*Shakespeare and the Goddess of Complete Being*' in 1992. He respected Hopkins and read his poetry very closely. He is thrilled by Halter de-la-Mare. Dylan Thomas's *Death and Entrance* became a holy Book to Hughes. He likes Boura's primitive songs.

Ted Hughes is a versatile and prolific writer. He wrote many philosophical essays modeling on Schopenhauer and Nietzsche. He was deeply moved by the influence of Indian and Chinese philosophy and religious writings. He was much interested in mythology and folklore. *Bardo Thodol* (Tibetan Book of Dead) became the important book for Hughes. It was on Tibetan Buddhism. Hughes was wide read poet in modern time. He took inspiration from different sources and developed his poetic insight in the manner of a great poet.

The last but not least influences at his work was of the poet's father. His father fought in war four years. He revealed horror stories about French war fare in World War I. He collected the experience from his father. He was ten in 1940, and only fifteen when the war ended. He observed the German Bombing and rocket-raids of World War II. Hughes spent six years of life with his wife Sylvia Plath. She was also a poetess of high merit. Hughes was also influenced by Plath's writings.

### **Brief Review of Indian English Poetry :**

Nissim Ezekiel's *A Time to Change* (1952) have launched first modern Indian poetry in English. The 1950s and 1960s produced a number of poets writing in the modernist mode. The poetry was characterized by an ironic stance, discomfort with tradition and a negotiation with their Indianness. The search for a coherent self, human relationships, skepticism and a sense of despair implicated with the debates of tradition versus modernity.

Except for Arvind Krishna Mehrotra, there were few poets interested in the mystic mode. Nissim Ezekiel, Shiv K. Kumar, Jayant Mahapatra, A. K. Ramanujan, R. Parthasarthy and P. Lal explored the ground realities of human existence : love and desire, location and place, sexuality, language and communication. They present a spectacle of the predicament of man in the modern world. Their works are marked by an inner conflict, a sense of alienation and defiance of tradition. Mostly they saw acerbic speech rhythms and distorted syntax representing the complexity and harshness of modern realities in contrast with the pre-independence poets. Nevertheless, the impact of various Western aesthetic movements and trends can be seen in the modern Indian poets. The prominent poets of the west who have cast their influence on the Indian poets include Baudelaire, Mallarme, Pound, Auden, Eliot, Plath and most important Ted Hughes.

Nissim Ezekiel, who has been called "the father of post-independence Indian verse in English" is the foremost among the Indian English poets. He is the pioneer of modernity. He was

professor of English in Mumbai University, died on 9 January, 2004. Ezekiel's major themes are modernity, urban life, alienation and frustration in love and marriage. He employs colloquial speech and occasional rhyme. In his themes of urban life, he shows a keen sense of anguish and bewilderment. His descriptions of urbanity and modern living bear a touch of realism.

A. K. Ramanujan's poetic output includes *The striders* (1966), *Relations* (1971), *Selected poems* (1976), and *Second Sight* (1986). His later poems included in *collected poems* and *Uncollected poems and Prose*. Ramanujan is preoccupied with a conflict between tradition and modernity, a search for roots and identity and East-West encounters.

Jayanta Mahapatra is one of the most voluminous poets having over a dozen collections of poems to his credit, which include - *Close the Sky*, *Ten by Ten* (1971), *Relationship* (1980) and *Shadow Space* (1997). The major preoccupations of this poet are man - women love, human relations and some social issues. His style is mostly narrative and descriptive. He is the first Indian English poet, who received Sahitya Akadami Award for his *Relationship*.

Shiv K. Kumar has brought out the following poetry collections - *Articulated Silences* (1970), *Cowvebs in the Sun* (1971), *Subterfuges* (1976), *Woodpeckers* (1978), *Trapfalls in the Sky* (1986), and *Woolgathering* (1958). He has written largely on love, sexuality and man-woman relationship. He is marked for his images and ironic humour. He is a poet of cultural interaction. To him, poetry is the expression of the total man. His major concern is failure and

frustration in marital life, besides his perception of various human predicaments and consciousness of death.

Kamala Das, a staunch rebel against the conventional patriarchal structure in the Indian society, shocked and mesmerized audiences with her confessional mode. Her tone is distinctly feminist and full of dissent. Her works in poetry include - *Summer in Calcutta* (1965), *The Descendants* (1967), *The Old Playhouse and Other Poems* (1973), and *Only the Soul knows How to Sing* (1996). Das's poetry is autobiographical and confessional in nature. Her dissatisfaction and frustration in love and marriage form the leitmotif of her verses. As she herself reveals about the composition of some of her most favoured poems : "I was disappointed in love. Wanted nothing but death."

Keki N. Daruwalla published several books, consisting mostly poems, including *Under Orion* (1970), *Apparition in April* (1971), *Crossing of Rivers* (1976), *Winter Poems* (1980), *The Keeper of the Dead* (1982), and *Landscape* (1987). Certain existential concerns, human predicament, death, suffering, social issues and nature imagery are central to Daruwalla's poetry.

Arun Kolatar is known for his only long poem in thirty-one sections called *Jejuri* (1976), which won him the Commonwealth Poetry Prize in 1977. Kolatkar's short poems in English are not collected as yet and he enjoys his stature as an Indian English poet only for *Jejuri*. He is like most of the modern Indian English poet a bilingual poet - writing both in English and in his native language, Marathi.

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Gauri Deshpande has produced only three collections of poems : *Between Birth* (1968), *Lost Love* (1970), and *Beyond the Slaughter House* (1972) : Her major concerns include the various aspects of love, sex and marital relationship. Suniti Namjoshi's poetry embodies diasporic sensibility. But her poems depict certain harsh realities of the Indian society. Sunita Jain is another significant signature among Indian women poets who writes extensively on the various vicissitudes of love experience and man-woman relationship. Monika Verma is the most voluminous poet, who possesses unique politesse, poise and propriety in her poetic expressions. Verma is mainly the poet of nature. Moreover, her treatment of the love is an ideal and romantic kind. Her publications include : *Dragonflies Draw Flames* (1962), *Gita Govind and other Poems* (1966), *Green Leaves and Gold* (1970), *Across the Vast Spaces* (1975), and *Alkananda* (1976).

Agha Shahid Ali, Meena Alexander, Manohar Shetty, Imtiaz Dharker and Vikram Seth published their first work around the 1970s and 1980s. The women poets questioned the patriarchal system and began to articulate both a resistance and self confidence. The resistance to religious and social codes that refuse her an identity outside that of mother, wife, lover, derived much inspiration from Kamala Das. Even thematisation of taboo subjects, a celebration and exploration of the Women's identity are echoed in poets like Tara Patel Silgardo, Eunice de Souza, Imtiaz Dharker and Sajuta Bhatt.

Thus, Dharker's 'Purdah' becomes symptomatic of a social condition and the resultant resistance. Exile and displacement, nostalgia and the schizophrenic imagery inspire the poetry of Agha



Shahid Ali. Some formal experimentation and self-reflexivity is a feature that will become the hallmark of the poetry of the 1990s.

The new generation appeared on the scene, subsequent Newground publications were Eunice de Souza's *Fix* (1979), Saleem Peerandina's *First Offense* (1980), and Manohar Shetty's *A Guarded Space* (1981). All these poets have been resident in Bombay and each except Peerandina and Shetty is from a Goan family. While the poets have been associated with or student's of Ezekiel and build upon the kind of moral realism he initiated in Indian English poetry. The new poetry has moved further into the streets and lives of Bombay and the suburbans as well as making a start towards Goan and Poona Christian society. The poetry has also began to make fuller use of memories and dreams to recreate the past and to explore normally masked feeling within the mind.

Manohar Shetty born in Bombay in 1953 and educated at St. Peter's High School, Panchgani and the University of Bombay. His poetry is noted for animal imagery. It is treated as a single largest aspect of his poetry. Anthropomorphism appears in his poetry. It is this fascination for animal imagery that tempts critics to compare Shetty with the "Zoo-laureate" Ted Hughes. Vilas Sarang writes :

"The many poem - about animals indicate Shetty's obsession with primitive and violent aspect of human existence. Here, Shetty is treading upon ground already covered by such illustrious predecessors as D.H. Lawrence and Ted Hughes. It is to Shetty's credit that his animal poems no

way appear second-hand. They shine with an individual luminosity".<sup>6</sup>

No doubt that the recurring motifs in Shetty's poems are animals. However, this aspect of his poetry needs to be focused in detail. The comparative study of it will throw light on Shetty's outlook towards life.

### **Manohar Shetty : Life and Works**

Manohar Shetty, born in 1953 in Mumbai, spent his early childhood in Baroda, is one younger to Vikram Seth and writes in a style entirely his own. He lived in Mumbai till 1983. Mumbai, a city both fascinating and repelling, had a powerful hold on him and done his imagination. It peeps through his writing.

Manohar Shetty owes no legacy of literary writing. He is from a middle class family having middle class aspirations. The family expected him to be someone better than a journalist or a poet. It was truly Orthodox-Hindu Southern family. His father, Narayan, was a salesman. His mother was a descendent of a prosperous household. She was the only daughter in her family, having six brothers. A few of her brothers were in the business of hotelling running restaurants like 'Ankur', 'Alankar', 'Apoorva', 'Garden Jolly' in Mumbai. English was alien language to the members of this house. Yet, they knew the practical usefulness of English language and expected their son to learn to English language school. The language spoken at his home was Tulu, a Southern Vernacular, there is no creative literature.'

He was sent to St. Peters Highschool, Panchgani, near Poona. It was an English medium boarding school. While talking about the days in the school, he writes : "In the boarding school, I read the Westerners of J. T. Edson, Zane Grey and the sudden series by Olive Strange. Other favourites included the Jennings series and some of the Biggles adventures."<sup>7</sup>

After schooling, he was admitted for graduation in a commerce college in Mumbai University. During his college days, Shetty underwent several unpleasant experiences at home and in his studies. He loathed his suburban college and thought of Mercantile Law and Statistics as exotica. He was then a scrawny, long haired young man at odds with his family and the college curriculum. He never took his study sincerely nor attended the classes regularly. As a result of such an uncompromising rebelliousness he had to entreat a battle with his family which could hardly make him happy. Consequently, he failed in his examination for the first time in his life. But soon he recovered and completed his graduation, however, he could not change his erratic living.

Shetty was made for different taste, quite un-conventional in the family. His thoughts were unconventional. He was also different in from his friends and the peer pressure was not so strong to fame him. In the era of Woodstock, when all his friends showed allegiance to Bob Dylan, Joan Baez, the Rolling Stones and other musicians, he hummed tunelessly and buried himself in book. While his friends were interested in music, he was a compulsive reader. However, his reading was not moulded to a specific direction. He used to read everything that came in hand. His early favourites were

J.D.Salinger, Colin Wilson, Camus, Dostoyevsky, Gogol, Kafka, Audre Gide, Bernard Malamud, Graham Greene and then fashionable Herman Hesse, a German author who wrote several novels of mystical nature. For some time, he also went through the obnoxious philosophy of Ayn Rand. He followed the phase of science fiction he was captivated by the novels of Stanislaw Lem and J.B. Ballard. Certainly, he was profited by such an extensive reading.

In the adolescent days, he harboured a strange illicit secrete, he began to write poetry. He attempted to rhyme his thoughts with words. However, his early poems were immature and learning steps.

A close examination of the influences on Shetty's poetry reveals that in 1972, when he started writing poetry, it was just an admixture of a few different types of poems that had been incorporated in his 'school texts'. Till the first attempt at poetry writing, he had not read any contemporary Indian poetry. In a way, he was too far away from the world of English literature. After completion of graduate course, he thought of doing M.A. in English, became one of Ezekiel's students, but he could not complete the course and became journalist and later a writer of manuals for a computer organisation.

In a moment of unexpectedness, he came under the influence of Penguin modern poets. Accidentally, he came across the Penguin modern poets series. Each slim volume of series carried a selection from three poets : Brownjohn - Hamburger - Tomlinson, Holbrook - Middleton - Wevill, Murphy - Silken - Tarn, Black - Redgrove - Thomas, Amis - Moraes - Porter. Over a period of time, he read them slowly with an immense interest. He says :

"I had never read anything like it before, sharp, terse, unequivocally modern and the language polished steel. This was poetry, palpable and profound sometimes inaccessible and opaque, but always intriguing."<sup>8</sup>

His poetry finds all those impressions he had during his apprentice years. He noticed that the form plays important role in composition. Mere ideas are floating wood pieces on the waves and to literalise them is more important. Yet, a major influence on his writing seen is that of the Faber poets - Hughes, Heaney and Gunn and that came accidentally, too.

Ted Hughes's *Hawk in the Rain*, Seamus Heaney's *Death of Naturalist* and Thomas Gunn's *Fighting Terms* were the first full length collections, followed by Ian Hamilton's *The Visit*, that influenced him strongly. They shook his creativity and fired his imagination. His animal poems are often compared to that of Hughes. He writes :

"The poetry of Ted Hughes, Gunn and Heaney has always stayed with me. They are my sad captains and in those difficult years, my lifeline."<sup>9</sup>

He underwent a seachange. He became more conscious of his writing. Further, he read more poets in translation from Russian and various European languages and the work of contemporary poets in India. By the time he was twenty, he had written such poems as

'Fireflies', 'Bombay' and these early poems reflect his main concerns in his first collection *A Guarded Space* (1981).

Poetry from the perspective of Manohar Shetty is the art of telling details - details coiled around a central core of memory and emotion. He is a poet who does not take refuge in huge, all meaning ambiguity and rhetoric. His art is exact. A journalist and free-lancer, Shetty began to write poetry at the age of nineteen i.e. in 1972. Thus making an early start, he emerged as the most promising of new entrants in the field of Indian English Poetry. Although small in quantity, his works proved seminal immediacy. So far he has published three books of verse and edited a short story collection. Some of his poems are translated into Italian, Finnish and Slovenian languages. His poems have appeared into national and international journals like *London Magazine*, *Chelseac* (New York), *The Bombay Literary Review*, *Helix* (Australia), *Chandrabhaga* (Cuttack). A serious critical attention was paid to his poetry when Prof. Bruce King in his book *Modern Indian Poetry in English* (1987) held up a bright future for him. He slowly won recognition. Vilas Sarang introduced him with Santan Rodrigues and Darius Cooper in *Indian English Poetry since 1950 : An Anthology*. Three of them were not considered worth to find space in three earlier important anthologies i.e. Peeradina's *Contemporary Indian Poetry in English, An Assessment and Selection* (1972), Parthasarthy's *Ten Twentieth Century Indian Poet's* (1976) and Daruwalla's *Two Decades of Indian Poetry : 1960 - 1980* (1980).

His first verse collection *A Guarded Space* was published in 1981, and the second *Borrowed Time* in 1988. These collections were widely appreciated and excellently reviewed. However, on

commercial level, they were not sold rapidly, 'probably because he will not do public reading' of his poems. Still, Shetty received recognition among new generation of Bombay poets - Melanie Silgado, Rodrigues, Dhiven Bhagat, Darius Copper, along with the two slightly elder writers - Saleem Peeradina and Eunice de Souza. His third verse collection *Domestic Creatures* was published in 1994, while he edited a short story collection entitled *Ferry Crossing : Short Stories from Goa* published in 1998.

These two remarkable poets - Ted Hughes and Manohar Shetty written ample poems on the relationship between man and nature. There are number of articles published by the researcher on this aspect. Some other aspects of their poetry have also explored by the researchers. However, the animal poems written by these two poets are not studied by the critics seriously. There has been no comprehensive, comparative study on this aspect. So, in the present dissertation modest attempt has been made to compare and contrast the animal poems of these two poets. Here the images will be compared and their treatment and the meaning behind it will be deciphered.

In the present study, I have selected the poems form Ted Hughes : *The Hawk in the Rain* (1957), *Lupercal* (1960) and *Wodwo* (1967) and Manohar Shetty's : *A Guarded Space* (1981), *Borrowed Times* (1988), with some reference to *Domestic Creatures* (1994).

The present study is divided into the following chapter scheme: Chapter-I, Introduction deals with concept of comparative literature, and life and works of Ted Hughes and Manohar Shetty.

Chapter-II : A critical study of the animal poems of Ted Hughes.  
 Chapter-III : brings critical study of the animal poems of Manohar Shetty. His animal world mirrors human world with its positive and negative forces. Chapter - IV is devoted to comparative study of the animal poems of Ted Hughes and Manohar Shetty. In the concluding Chapter V, an attempt has been made to make a comprehensive critical statement on the animal world in the poems of these two poets and the deeper meaning behind it.

The second chapter opens with the animal poems of Manohar Shetty.

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