

# ***CHAPTER***

# ***2***

## **2. Modernity : Theoretical Premises**

### **2.0 Modernism :**

Modernism is a trend of thought. It affirms the power of human beings to improve and reshape their environment with the help of scientific knowledge, technology and practical experimentation. The term covers a variety of political, cultural and artistic movements rooted in the changes in western society at the end of 19<sup>th</sup> century. Broadly, modernism describes a series of progressive cultural movements in art and architecture, music, literature and the applied arts which emerged in the decades before 1914. Modernism includes the works of artists, thinkers, writers and designers who rebelled against late 19<sup>th</sup> century academic and historic traditions and confronted the new economic, social and political aspects of the emerging modern world.

Modernism as a tendency emerged in the mid-19<sup>th</sup> century, particularly in Paris, France. It was rooted in the idea that the 'traditional' forms of art, literature, social organization and daily life had become outdated. Therefore, it was essential to sweep them aside. In this it drew on previous revolutionary movements, including liberalism and communism. Modernism encouraged the re-examination of every aspect of existence from commerce to philosophy. In essence the modernist movement argued that the new realities of the industrial and mechanized age were permanent and imminent and that people should adopt their world view to accept that what was new was also good and beautiful.

A reasonable statement on modernism is made by Malcom Bradbury and James McFarlane in their co-edited modernism.

“ In sequence and in sum , the different movements build up into a shift away from Romantic nuances of symbolism towards a harder, mechanized more impersonal or classical

form of image; from an assertive aestheticism towards a more crisis-ridden view of the modern artistic situation. Most offer similar form of self justification , a loss of faith in objective reality and in the world established language , a fascination with the unconscious ; a concern with the pressures of industrial environment and accelerating change; a desire to discover significant artistic structure in increasing chaos. ” (1992:64)

Thus the complete of movements in poetry, drama and novel of the early years of the 20<sup>th</sup> century does contain discernible common elements. These contrasting to the literature of the preceding era. The sense of discontinuation with the past , the disability to trust the traditional mores of the corroding effects of the modern metropolis and monstrous industry, the realization of the failure of western civilization , combined with the realization of the need for making the arts ‘hard’ and ‘new’.

## **2.1 The Era Of Modernism:**

Modernism takes its roots around the turn of century –1895 , grows during the early years of new century until 1910 and matures during the years of world war 1 . The movements comes of age and finds a flowering of its expression during the 1920’s. It takes a turn in the 30s; from the Aesthetico - psycho-spiritual mode to the socio-economic-secular mode. This turn is, of course, true of poetry only. As for the end of the modernist movement, while some critics fix it at the end of 20’s , the others at the end of 30’s , majority does it at the end of world war 2. The ‘modernism’ proper for most critics is confined to the period between the two wars, that is between 1914 and 1945.

## 2.2 Intellectual Background:

‘For the study of modernism, it is necessary to look into the various changes that took place in different fields of knowledge, which caused and compelled the creation of new styles and techniques in English literature during the modern period between 1895 and 1945.’

The first half of the 19<sup>th</sup> century for Europe was marked by a number of wars and revolutions, which reveal the rise of ideas and doctrines now identified as Romanticism. These ideas are emphasis on individual experience the supremacy of ‘Nature’ as a subject for art and individual liberty. By mid-century however a synthesis of these ideas with stable governing forms had emerged, partly in reaction to the failed Romantic Revolutions of 1848. It was called by various names. In Great Britain it is designated the ‘Victorian Era’.

Against the current ran a series of ideas. Notable were the agrarian and revivalist movements in plastic art and poetry. For example Pre-Raphaelite Brotherhood and the philosopher John Ruskin. From the 1870s onward the ideas that history and civilization were inherently progressive and that progress was always good came under increasing attack. The roots of literary modernism must be traced to the ideas of philosophers.

One of the important source of ideas for the modern societies in Europe including England was Fredric Nietzsche, a German philosopher and a founder of modern irrationalism. His work namely ‘*Thus Spake Zarathustra*’, ‘*Beyond Good and Evil*’ had tremendous impact on modern men of letters all over Europe.

Another important source of influence on the modern writers was Henry Bergson a French idealist philosopher. He also advocated irrationalism.

William James, an American philosopher and psychologist, a

brother of Henry James also made significant contribution to the intellectual climate of early 20<sup>th</sup> century Europe and America. His '*The Principles Of Psychology*' is monument of radical thinking. The impact of his ideas on characterization in fiction and drama of modern period is significant.

Sigmund Freud made important contribution to the world of literature. His '*Interpretation of Dreams, Totem and Tabo*', '*The psychology of Everyday Life*' revolutionized man's concept of himself and changed his understanding of society. In Freud's view man exists in two dimensions - the realm of Id dominated by pleasure principle and the super ego, the social world dominated by reality principle. Freud's influence on literature was tremendous.

Another psychologist of the time who had unprecedented on literature was Carl Gurtav Jung. His work on the psychology of mental disorder and the word-association tests made revolutionary impact on the writing and study of literature. His theory of collective unconscious encouraged in literature and literary criticism the use of myth and archetype.

Two of the most disruptive thinkers of the period were in biology Charles Darwin and in political science Karl Marx. Darwin's theory of evolution by natural selection undermined religious certainty of the general public. Karl Marx seemed to present a political version of the same proposition that problems with the economic order were not transient but were fundamentally contradictions with 'capitalist' system. Both thinkers thoughts would become decisive in establishing modernism.

In the arts and letters two ideas originating in France would have particular impact. The first was 'Impressionism' a school of painting that

initially focused on work done, not in studios but outdoors. Impressionistic paintings demonstrated that human beings do not see objects, but instead see light itself. The second school was symbolism, marked by a belief that language is expressly symbolic in its nature, and that poetry and writing should follow whichever connections the and texture of the words create.

Alongside the new ideas in philosophy psychology, new political and social forces were also at work, which radically transformed the modes of life as well as literature. The forces of industrialization, urbanization, secularization were the main social and political phenomenon that effected radical changes in life and letters between the two world wars.

Like the French revolution for the romantics, the industrial revolution for the Victorians, the first world war was of singular importance for the modernists. The first world war enforce a new outlook on life leading to a new movement in literature. The war disconnected the new generation from the past. As for the general effect of war on the new generation of the moderns in Europe and America, Frederic Hoffman gives it an apt description,

“ The mood of futility, the shrugging of shoulders cover questions of moral imperative, were in large part a consequence of the war. The post war generation but honestly that it had been victimized by a gross and stupid deception. Nothing genuine had come out of the war .”  
(1949:99).

Thus the war destroyed the old moral and philosophical mores, the structure of values of the earlier society was reduced to ashes in the

blazing fire of the war. The new generation rose in revolt against the standards of life and art.

Thus modernism, like all the major literary movements, was the product of a complex of Philosophic, scientific, political and social ideas. It was also the product of a co-influence of social and political events, which shaped the life and letters of the western world between 1895 and 1945. The new concepts of reality, time, history and consciousness; the new political doctrines of Marxism, Fascism, the new social forces of industrialism, urbanization and mechanization. The new historical events of the world war, the Russian revolution , all these factors combined to produce a new movement in literature.

### **2.3 Characteristics:**

#### **2.3.0 Breakdown of Social and Cultural norms :-**

The term modern refers to a period of time and modernity is a literary movement of the early 20<sup>th</sup> century. There is a rebellious attitude against the old social and cultural norms. There is a cry for innovation in life and literature. There is breaking up of the 19<sup>th</sup> century consensus. A voice of rebellion is a common voice of product. People wish to destroy old and create something new. A new trend of thought is established in life.

#### **2.3.1 Dislocation of Meaning from normal context**

The central weakness of modernism is a lack of order and coherence . If its pursuit of a more complex sense of reality it lacks coherence. Instead of the conventional method is used by T.S. Eliot and James Joyce. There is less order and more chaos on these works.

Similarly in the absurd plays of Beckett and Harold Pinter we observe the breakdown of communication.

### **2.3.2 Product of Metropolis of cities:**

Another characteristic of modernism is the expression of urban culture. Characters and situations are taken from urban life. James Joyce's '*Ulysses*' concerns with the thoughts and experiences and above all the encounter of two men during a single day 16<sup>th</sup> June 1904 in Dublin . The two men are Leopold Bloom and Stephen Dedalus. T. S. Eliot presents London as a waste land. Modern poetry deals with city and metropolis.

### **2.3.3 Disillusionment :-**

The modern age is an age of disillusionment. A mood of pessimism and disillusionment is found in the modern poetry. The voice of discontentment is seen in the poems of Hardy. Post war poetry overflows with disillusionment , frustration terror , disbelief . During the first decade the world was going to be a 'heartbreak hour' as the forces of disintegration were at work. The old order was crumbling. The second period is the world war in twenties. As a result the twenties was an age of frustration .

### **2.3.4 Stream of consciousness :-**

Modernism is self-conscious about its own techniques. We see a technique virtuosity in early twentieth century fiction and poetry . The twentieth century English novel represent the modernist theory in practice. Henry James, Joseph Conrad and James Joyce evolved new



techniques. Stream of consciousness technique is used for novel writing. The most important aspect of the modernist literature is to focus on the inner, mental life of a character. Woolf's novels *Mrs. Dalloway*, '*To The Lighthouse*, and *The Waves* Joyce's *Ulysses* are the finest example of modernism. It has no story, no plot, almost no action, no real adventure, no moral values to impart.

### **2.3.5 Rejection of History & Substitution of Mythical Part :-**

The world of 1910 is much more complex than the world of the 19<sup>th</sup> century. This sense of the complexity is the fundamental concern of the modernist writer. The principle of reality in modern time is peculiarly difficult to grasp. The traditional methods were inadequate to render reality. The new methods of organization irony are introduced. One of them is mythical method. James Joyce uses the mythical method and archetypes in *Ulysses*, Similarly T.S. Eliot uses myths in *The Waste Land*. And in his poetic dramas.

In short, Modern ideas, methods, styles and movements in art, architecture and literature popular in the middle of 20<sup>th</sup> century, in which modern ideas and methods and materials were used rather traditional ones.

### **2.4.0 Modernism and modernity :-**

The terms modernity, modernism have been used synonymously . There is a difference between modernity and modernism. Modernism means new ideas or methods, styles and movements in art and literature. In 20<sup>th</sup> century. It also contains the attitudes of modern writers, architects, writers rejecting classical and traditional methods of expression.

But modernity is the condition of being new. Modernity means the quality of being modern and new. It is a matter of sensibility. To be modern is to be aware of contemporary scenario. Modernity is one of the important literary canon and values of literature. It requires change and transformation in every sphere of life.

Modern India is a synthesis of many cultural cross currents and in Mulk Raj Anand's words " the modern Indian is conscious of the double burden on my shoulders, the Alps of the European tradition and the Himalaya of my Indian past "(1946 : 67). To be a modern Indian is to be steeped in this consciousness. It means modernity can not be transplanted it must be shaped according to past traditions and present circumstances. The modern Indian poet in English is truly Indian when he draws his artistic sustenance from this heritage. He may not totally accept it.; he may even reject aspects of it, which he thinks are undesirable, but he can not altogether ignore it.

Thus there is an impact of European modernism on Indian English poets. But he is not totally influenced by modernism. Indian poet is all the time aware of past heritage as a point of reference. India has developed her own modernity. Modernity came to Indian English poetry as late as the fifties. But as a matter of fact modernity appears to have invaded the poetry of some Indian languages much earlier than English poetry. In Marathi for instance, B.S. Mardhekar had begun to publish strong and striking modernist poetry in the forties. It is in the mid-Sixties that mature, modern poetry emerged in Indian English, with Ezekiel's. ' *The unfinished Man*' (1960) Kamala Das, *Summer in Calcutta* 1965, Gieve Patels *Poems*(1966) and A.K Ramanujans *The Striders*(1966), the change is apparent in Adil Jussawala's long poem, '*Missing Person*' and Arun Kolatkars *Jejuri*(1976) in these poems one finds a much more complex, Modern sensibility and richer and detailed imagery of modern life.

Thus there is impact of European modernism on Indian English poetry however there is also an influence of French symbolism and surrealism, with an inwardness that focuses sharply upon the unconscious, on poets like Kolatkar, Mehrotra and Mahapatra. But Indian English poetry is not totally influenced only by modernism. It is also influenced and shaped by Indian modernity. It is therefore necessary to consider what is Indian modernity.

### **2.5.0 INDIAN MODERNITY:-**

Each society as a small replica of vast universe, wants change and transformation. It cannot be achieved by emphasizing the traditional way of life. It involves the revolutionary transformation in social political economical as well as other organizations. It requires change in action opinions beliefs, conventions, modes of thinking social behaviour, social structure and socio-cultural values. It means that "change-continuity" is a core of any modern society, which is always ready to accept it. But it is true that change or transformation cannot be acquired merely by the blind imitation adaptation or borrowings things from the west. Now one realizes that by borrowing things from the west one cannot bring about change and enter the realm of modernity. The elements of modernity are to be sought in our roots and traditions - in our own realities..... A meaningful modernity, which is truly Indian, can be developed not by merging the Western modernism with the Indian realities and creating a new category to go with the emergence of a new writing and critical awareness in respect of modern Indian literature in different Indian languages. (Choudhari, Indira Nath : 1997: 2-3). But Indian traditional society remained unmoved and unchanged till the first quarter of the twentieth century. Infact, the colonial rule of Britishers introduced many social changes with the help of English education.

English education gave the most permanent endowment to Indian

and it is modernism. It means that 'Modernism' is characterized by Liberal Humanism and Rationalism. Belief in Natural, Law faith in Scientific Progress, a linear view of History are moving inexorably towards progress. In short the Indian society in the nineteenth century accepted and welcomed modernity and cultural hegemony of the colonizer because it had reason of its own. Karanth whole - heartedly concurred with the colonial equation of English education = progress (Ramchandran ; 2001 : 113-114)

The terms 'modernity', 'modernism' and 'modern' have been used synonymously in the nineteenth century Indian languages. 'Modern' literature imbibing the spirit of European modernism is a typically twentieth century phenomenon, produced between the 1930s and 1960s in different regions of India. 'Modernism' in the literature produced since the 1930s clearly refers to the impact of the Western aesthetic movement. 'Modernity', came to India as a colonial legacy, as a handmaid of colonialism with the introduction of a new system of administration, western education, communication and transport facilities and grudging and slow industrialization. The impact of modernity was noticed in the change in the writers worldview and in the creation of secular, human-centered literature produced in different modern Indian languages in the nineteenth century. The change in the worldview and the deeply embedded feudal values and longings for a life of pristine simplicity created conflicts in their minds (Sarma : 2005-12-48). In short, modernity is a process, spreads knowledge, fights against superstition, narrows world-view, backwardness of society and aims at establishing new but open society.

'Modernity' inaugurated a new dawn in social, political and economic spheres. It created a new age of self-determination. In fact, 'modernity is perceived as a borrowing from the west and not as a natural

evaluation necessary for survival.' (Jain, Jasbir : 2002:289). No doubt, it implies change, evaluation, progress and development. Sukrita Paul Kumar believes, 'modernity is a moment of realization and revelation of progressive thought experienced as much in the past as it may be in the present' (2002:156). In his article '*The Genealogy of Post-modernism*' , Mohit K. Ray says, 'Modernity is a matter of sensibility. To modern is to be aware of the contemporary scenario as changed by the growth of knowledge; a sensitive perception of the world in the present state of knowledge' (1999:7). According to him there is semantic difference between contemporary and modern. The word 'Contemporary' is time based, any thing that happens in our time is contemporary. It is historic fact; but everything that is contemporary is not necessarily modern. But modernity is a process of change based on rationality, a progressive thought, matching with conduct of today or the past, a mining at achieving a decent standard of living for all people in the society. In this modern society, modern man gives up the traditional ways of thinking, feeling and accepts new ideas open-mindedly. Modern man is always ready for new experiences, open to innovation and change. He has awareness of he diversity of opinions and attitudes. He is oriented more to present and future than to the past. He is more regular, orderly and systematic in organizing his affairs. he believes in efficacy and reason. He has faith in science and technology, democracy and distributive justice. By 'modernization', we mean creation an open society or extent of creation of new instritutions and accepting change, which takes place in institutions, ideas and social strucutres of society. It follows certain common features like protest against tradition, experimentation, temper of science, secularism, high aspirations and achievement orientation, overall transformation of attitudes, norms and values, creation of new functional institutions, investment in resources, a growth oriented

economy, a national interest rather than kin caste, religion or language oriented interests, an open society, a mobile personality, skepticism, contemporaries, urbanity, authenticity etc. (Ram Ahuja : 1997:415-431)

K.L. Sharma, Vice Chancellor, University of Rajasthan, Jaipur gave clear-cut idea of modernity in 'foreword' in the book 'Rethinking Modernity' ( 2005 ). He says, 'Modernity refers to enlightenment as it implies a new state of structures and ideas leaving behind the regimentations of relations and norms and values. However, modernity is not a replacement of the old by the new. Today, modernity does not mean a subject-centered reason of enlightenment, nor is it an absolute form of knowledge. It is relational. Reason is basic to modernity, but unreason never disappears completely from human mind or from society and culture. Hence modernity is not a synonym for reason. Habermas talks of the determinate negation of subject-centered reason by a reason understood as communicative action.

Modernity is not a matter of aesthetic discourse. it is a philosophic discourse, identifying and marking out a road for action and interaction. There is no place for romanticism in the discourse of modernity. Modernity emanates from radical experience, free from the constraints of morality and utility, religion and science. Modernity provides a critique of subjective rationalism. Rational speech and action are the core elements of modernity at any given time and place. A new language reflects modernity as it is mediated by a new value system.

Thus, modernity is not rhetoric and poetic. It is also not to be seen in terms of logos and mythos, concept and metaphor, argument etc. Tradition and modernity are misplaced polarities. The two are not only relative phenomena, one is found in the other in some measure. Therefore, openness to critique and revision is the feature of modernity.

..... Contrary to Habermas's view, the Indian tradition is resilient and adaptive in the sense that it changes itself pragmatically in tune with the force of tradition..... Dipankar Gupta defines modernity in his 'Mistaken modernity'. He defines modernity in terms of the dignity of the individual, adherence to universalization of norms, elevation of individual achievement. According to him, privileges or deprivations due to birth, accountability in public life, trust in institutions and not in the individual must be basic elements of modernity. He looks at modernity as relations between people because of its emphasis on intersubjectivity. Thus, one has to examine modernity as a genuine course of social change.

In one way, modernity can be understood by simple indicator such as cars, refrigerators, washing machines, colour televisions etc. However, if one compares some of these gadgets with those in the U.S.A. one can feel that India is far behind in this respect. Modernity is more a way of life mode of thinking than a desire to acquire material goods. We are neither traditional nor in the American sense, we are somewhere in-between. Modernity implies innovation of doubt, but tradition does not imply necessarily frozenness. (Sharma K.L. : 2005: 11-12).

The term Indian Modernity is a universal and life view against traditional view which scrutinizes the traditional thoughts, values and institutions and to abandon those ideas, views, values or institutions which block the door of progress, without regret, and to nourish such elements which are helpful to human development in the present context. This is the important feature of modernity. Indian modernity does nourish new thoughts or values with reference to Indian context. In reality there is an intrinsic power at the central of all traditions to surpass over wicked-evil tendency, and it explodes by the name of modernity.

Modernity is a culture specific phase of history of any society or nation but still we perceive it as a universal commodity. The Indians transfigured all the external influences of Aryans, Huns, Sythians, Kushans and Mughals in our system, assimilated them innate power culture and all the outsiders were nativized here. When Britishers came in India, they lived like Indians wholly. They were costumes like Indians in their houses and offices, observe religions and social customs and traditions, and even worship Indian Gods-Goddesses. Majority Britishers married with Indian women. The record is found that the two Governor Generals who were expert in looting of Indian wealth, behaved as per the norms of Indian traditional ways of life. (Ashish Nandy; 1983:4-6). When the impact of middle-class in England and the Brahmin in India, increased in the politics of England and India one-sided love for western modernization. Consequently, the entire western culture started accepting blindly. Middle class who were possessed by mundane-utilitarian philosophy, felt that their material problems would be solved, this consciousness killed the possibility of digesting native modernity. Today, we are observing T.V. in cottages, the infatuating western modernity from mixer in thekitchen of middle class to computer, individual freedom, sugar-factories, English Education, newspapers, cities, cenema culture, unavoidable pollution in all fields-are some examples which display the rich profusion of modernity. In fact, all these things are obstacles in the path of progress of Indian society and development of culture. So, Gandhiji condemned them as non-retentive power. Which things should be modernized and which western things should be nativized by assimilating them, we didn't have such awareness.

In India as stated earlier modernism came to be recongnized as synonymous to westernization, hence it is not only great insult to India but also betrays gross ignorance of sociological science. Modernity



cannot and should not be transplanted; it must be shaped according to past traditions and present circumstances. We should create our own modernity that suits our ancient heritage and is of Indian growth. The western model of modernity in which all the other cultures and languages are ruthlessly eliminated is antagonistic to our perception of modernity. The real strength of Indian modernity will be tried on our indomitable Indian values.

Generally it is observed that there is no Gandhian Literature as such, though he remained a great liberating influence for three decades and will remain so for a long time to come, gaining fresh relevance with the passing of time.

Mahatma Gandhi was a real and fanatical nativist. He said about the people who want to gain Swaraj by accepting western modernity :

"that we want English rule without the Englishman. You want the tigers nature, but not the tiger; that is to say, you would make Indian English, and, when it becomes English, it will be called not Hindustan but Englستان" (1909:28)

What is conceived by Gandhi about Swaraj, could not be gained, so Sharan, A.K. says, 'What would be a greater failure, a deeper and an unhappy failure of a person like Gandhi or a leader thinker like Gandhi, than that immediately after independence, we went in foolishly for westernization'. (1996:154). Like Gandhi, Kolatkar rejected the role of the modernist, westernized, middle class intelligentsia as a vanguard of the proletariat.

Gandhiji realized Indian modernity by the example Basweshwara. So, in a session of Indian National Congress at Belgaon, Gandhiji said that what he was intended about the work, already done by Basweshwara in tveleveth century. Why did we need the modernity of Baseshwara

today ? It can be clarified and realized by observing the following life account and work of Basweshwara.

Basweshwar had no belief on thread ceremony, rejected it in his childhood, wished not to put on sacrificial thread, toned it and thrown away. It is a symbol of separation from conventional declivity. It became inevitable to him to challenge the religious power in order to ruin vexation (glass) of Varna-system, through it his ideology started becoming firm. This was ideology of equality. Infact, equality is only real desire of Indians. Basweshwara was a supreme being recognized that modernity is hidden in the abdomen of equality, out of this desire, he founded veershaiv cult. It means that Basweshwara rejected Hindutav (the word 'Hindutav' is used according to the present circumstances. Otherwise, it is proper and right to say that he rejected the vedic (Religion). Like Gautma Buddha, Vardhaman Mahaveer and Charvak he raised insurrection among the common people against vedic tradition.

Veershaiv teachings promotes Akeshawaravada (Monotheism), in which 'Shiva' should be worshipped by concentrated manner, who is the only basis of God. Shiva is an important consciousness in Basweshwara's modern thinking philosophy of the world. On the one hand, its caste and lineage reaches to the concept of Allah, and to Jotirao Phule's Nirmik (Creator) on the other hand. He violently attacked on convention-tradition and created consciousness among the common people through his native language- Kannada. he prohibited to his followers for going into the temples because these temples are built by the rich people through the exploitation of the labourers. He never admitted the concept of God in the temples. It was his teaching to create paradise on the face of the earth. On behalf of these information, we may say that he has a clear consciousness about class system. He dispersed from Kalyan city due to his efforts of making intercaste marriage between Hariya (the son

low-caste-Dhor) and Madhuvaras ( a Brahmin Girl). It means that Baseshwara had a clear consciousness of both systems-class and caste. On the contrary, only Europe was before Karl Marx. He didn't look at Asia or he didn't feel to think about Indian caste system but it is the most unfortunate thing that Marx is being studied in India, not Baseshwara. Perhaps, a different picture would have been created if we had collided and nativized both-Karl Marx and Basweshwara.

Basweshwara set up Kayak theory, associated with severe physical and mental or intellectual labour, devoid of exploitation, helpful to virtuous behaviour and based on equality. He worked as treasurer and this public affairs profession was a Kayak theory. According to this theory, do our profession honestly; give some part of it to jangams (cavassers of Veershaiv Religion) and poor people as a donation. This concept is directly related to octroi in *Kurana*. He generously gave everything for religious duties whatever he had and always prayed to God that 'He' (God) should give him abundant wealth that he should distribute them among the poor people and he would remain a poor again. He was a supporter of poor and had a faith that he was a servant of them. So he advised to his followers that they should do any business whatever they like, do hard work and be happy. Who would be the other socialist like he ?

Not only in India, but also in Europe-America, women struggled for equal rights in twentieth century. On the contrary, Basweshwara in twelveth century persistently advocated that women should get their just rights, freedom, participation in open discussion and the most important thing he persisted for women i.e. spiritual service. According to the process of conventional thinking women mean Maya (illusion). So she was considered as the root of all sins. Basweshwara did not agree such a blot on women. Purposely, one thing seems to mention for the Indian

supporters of women, that we are setting up feminism according to the theory of Simon de Behavior, but it is proper to set up womanism with the help of Vachan Sahitya of Basweshwara and his contemporary followers.

After fling away Chalukya's power, Samant of Mangalvedha made Bijjala independent, announced sovereign and established his capital in Kalyan (now in bidar District) . Basweshwara founded Anubhav Mantap under the presidency of the great philosopher Allamdeva Prabhu. Infact, Anubhav Mantap Means hermitage of knowledge where this movement started holding its roots and expression of freedom became the original source. There was open discussion in this Mantap, regarding the problems of movements and religions questions like colour discrimination, caste discrimination, untouchability, questions regarding widows, male-female equility, sati-custom, God, child-marriage, labour-pristige, favourable gender worship, (Estaling pooja) miracle and all orthodox rites and observations etc. Everyone participated in this discussion freely and expressed their opinions fearlessly. Even, Basweshwara too, was violently criticized in this discussion. No attempt was made to hide the mistakes of Basweshwara also. In India, the political system was adopted on the model of British Parliamentary system, so Gandhiji called it a sterile women and a prostitute. (Hindi Swaraj : 1909). Today, similar parliamentary system is existing in our country but we have to check the modernity between the twelveth century Anubhav Mantap and twenty-first century parliament, then we will realize which modernity-desi or videshi-we should have to accept.

Basweshwara's movement was made for common people, not for the learned and urban people. So he established his relation with tradition of Buddha (pali.), Mahaveer (Ardha-Magdhi) and Chakradhara (Marathi), which was against Margi (Sanskrit) tradition, and formed his literary-

bhasha in people's language (kannada). By accepting the nativistic literary values like Equality, Modernity and Spirituality, he expressed his experienced but deeply rooted pungent agony through his poetry. It is as follows :

I went to fornicate,  
but all I got was counterfeit,  
I went behind a ruined wall,  
but scorpions stung me.  
The watchman who heard my screams  
just peeled off my clothes,  
I went home in shame,  
my husband raised weals on my back.  
All the rest, O lord of the meeting rivers,  
the kind took for his fines.

(Tr. By A.K. Ramanujan, Speaking of Siva )

Thus, modernity in the poetry of Basweshwara, which is manifesting powerfully today, therefore, Marathi speaker would look at Basweshwara like Tukaram by meditative manner, in relation with Indian literature.

Basweshwara himself was a excellent poet, but he created many poets like himself, in which women were in large numbers unlike any other Indian languages, for example, Akkamahadevi, who belonged to this period, considered as the most excellent poetess of that languages, even today.

The people who feel that we have become modern, should introspect themselves by reading the following poem of Arun Kolatkar e.g. Breakfast Time at Kala Ghoda :

In Bandagere  
In Andhra Pradesh,

or may be somewhere else in , India  
thirteen high-caste Hindus  
are forcing four delits to eat  
human excreta,  
which is to say  
shit  
right now,  
for letting their cattle graze  
in the jowar fields  
of an upper-caste landlord, say,  
if not for  
some other reason  
(Kolatkhar 2004: 85)

The society is marching very speedily towards globalization; does one expect such kind of global village ? At present, the English word 'shit' is casually used in kitchen but when we pronounce its Marathi translation, then it feels shameful. We cannot feel any shame about the event, cited in Arun Kolatkhar's poem. Then, do we call ourselves as modern ? Its answer is negative. To which we call progress or development, it is merely videshi (alien) modernity; not Indian and it is clearly indicated through Arun Kolatkhar's poem. Though the above cited poem external form seems to be global due to English but there is interior explosion of Indian modernity. It is essential to check the Indian and foreign videshi modernity vis-a-vis with linguistic and cultural references because literature observes the signs of language and cultural code.

We accepted videshi (foreign) modernity in Marathi literature and criticism after importing all the western literary concepts like modernism, post-modernism, realism, excessive realism, existentialism, Marxism, structuralism, deconstructionalism, feminism etc. We could

not make any scrutiny whether such type of modernity would be digested in Indian situation or not. In this relation, Sisir Kumar Das says, 'The modernity in literature comes out of the continuous tension' rather than the synthesis, between these two worlds, more or less identified as opposites' (1995:402). Even he says, 'It is necessary to state emphatically that Western approaches to modernity either as a category of periodization or a particular social experience, whether as a project of an attitude towards past, can not be mechanically applied to Indian situation at all' (1995: 396)

In sum, Indian literature broadly shows two distinct trends—the Anglicized and the Sanskritized, the former being the more dominant. Another point worth noting in the context of Indian literature is that unlike English literature, Indian literature shows a gradual decline in spirit and innovation in its tradition. In fact, Indian modernity demands one unified and universal tradition.

In the subsequent chapters an attempt has been made to interpret and evaluate , Kolatkar's poetry in English such as *Jejuri*, *Sarpa Satra* and *Kala Ghoda Poems*, with the help of the following theoretical premises and methods of analysis.

### **2.6.0 Poetry :**

Many of the definitions commonly offered by poets and critics alike are unhelpful in this task of defining poetry. Because there is no single wholly satisfactory definition of poetry. These definitions are broad that they fit all literature as well as poetry. Some of them are "Poetry is imitation", "Poetry is expression" or "Poetry is a mode of communication" or yet "Poetry is a criticism of life". They tell us nothing in particular about poetry. They are general statements.

There are two schools of thought viz. the hedonistic and the

didactic. Those who belong to hedonistic school of thought believe that the object of poetry is solely to give pleasure; and those who belong to the didactic school of thought believe that poetry should teach, though it must give pleasure, too, in the process of teaching. There are, of course, many shades of opinion within these schools. The extreme statement of the hedonistic point of view was made by Oscar Wilde when he said, "There is no such thing as a moral or an immoral book; it is either well or badly written". Somerset Maugham has said bluntly 'Art is for delight'.

On the other side we have statements such as this by Sir Philip Sidney in his Apologie for Poetry: "It's that feigning of notable images of virtue, vices, or what else, with that delightful teaching, which must be the right describing note to know a poet by ." Another statement of Matthew Arnold : he says, "Long ago in speaking of Homer. I said that the noble and profound application of ideas to life is the most essential part of poetic greatness".

The wisest upholders of didactic approach have interpreted the above terms very widely have laid equal stress on teaching and delight. For example :

"Poetry is a speaking picture, with this end, to teach and delight"

Sir Philip Sidney

"Poetry is dulcet and gentle philosophy which leads on guides us by the hand to action with a ravishing delight and incredible sweetness."

Ben Johnson

"Whatever professes to benefit by pleasing must please at once"

Dr. Johnson.

"Poetry is at bottom a criticism of life; that the greatness of a poet lies in his powerful and beautiful application of ideas to life, to the question : How to live ?

Matthew Arnold (1974:136-137)



In short, poetry is a fine art. Poetry speaks directly to the mind. The rough materials of the poet are ideas and mental pictures. His medium is the language which is more powerful to affect the imagination. Thus poetry is a record of impressions, experiences, emotions ideas of a poet. Poetry is vital record of what men have seen in life, what they have experienced of it and what they have thought and felt about those aspects of life. Thus it is an expression of life through the medium of language. The poet is a man who has a greater knowledge of human nature and a more comprehensive soul. A poet is not concerned only with his own state of mind. It is the successful communication of that state of mind which is important.

So literary appreciation of a poem deals with two aspects. 1) a study of what a poem says , 2) and how a poet expresses himself.

### **2.6.1 Theme / Thought :-**

The term theme is more usefully applied to a general concept or doctrine whether implicit or asserted. Every poem conveys an experience. It refers to some concept or doctrine. Theme refers to the poet's experience and his intention. So critics have claimed that all non-trivial works of literature, including lyric poems involve an implicit theme which is embodied and dramatized in the evolving meanings and imagery.

The first step in judging a poem is reading. So the next step to take after the first reading of a poem is to read the poem again and again. After careful reading of a poem we should be in a position to give its general meaning, its detailed meaning and to say something about the intentions of the poet.

We can not judge any work of art until we understand clearly what the artist is trying to do. Once the meaning of the whole and of the parts

has been clearly established, the critic is in a position to decide the nature of the theme with which the poet is dealing. When we find what the poet is saying, we must then decide what his purpose was in saying it.

According both to its theme and the poet's attitude to that theme, a poem may be classed in one of two groups which may be called 'universal poetry' and 'restricted poetry'. Themes either have a universal application and come home to all men's business and their bosoms, or they are restricted in their appeal, satisfying an age, a mood, a group, a temperament, they are fanciful rather imaginative. The poet's attitude to his theme and to his readers determines the tone of the poem. The tone of the poem is as important as subject matter.

Then the critic must decide whatever the theme is universal or restricted and further and in greater detail whether humorous, allegorical, symbolic, descriptive narrative so forth.

To discover the nature of the theme he should ask himself questions such as - is it a pleasant trifle dealing lightly with an idle theme ? What relevance has this poem for me ? Or is it an attempt to reveal a truth about life as the poet sees it ? is it concerned with the external features of a way of life long since dead, or with human emotions and passions, of interest solely in so far as it reveals the personality of the poet - and is that personality worth revealing ? or is it concerned with the emotions and motives that the poet and I, and every man have in common ? Are the emotions expressed valuable and compelling, or are they artificial and in excess of stimulus ? Does this poem touch the whole of my life or only a part of it ? Does it profoundly modify my sensibilities or appeal strongly to a mood and a moment ?

These are but a few of the questions that may be asked when deciding the nature of the theme as a poem and the poet's attitude to that theme .

### **2.6.2 Language :-**

The meaning and the central significance of a work of art, the experience it embodies can not be separated from the form and language through which they are communicated to the reader.

To study poetic language it is necessary that we have some notion of the relation between the kind of language which occurs in poetry and other kinds of language. Language is used not only in gossip in scientific reports, in commercial or political persuasion, and in a multitude of other more or less mundane functions. Though we use terms like 'poetic' and 'ordinary' language, there is no firm dividing line between them. So it would be artificial to enforce a clear division between the language of poetry considered as verse literature and that of other literary kinds.

Poetry makes a special use of language but the common functions of language is communication. What the poetic language communicates is feelings, emotions, or attitudes of ideas. Poetry is much more compressed and intense than prose and so demands a highly imaginative use of language.

Poetry has a language peculiar to itself; to which almost every one that has written , has added something by enriching it with foreign idioms and derivatives. Poetic language is a treasury in which has been collected all that is best in the language of the past.

The meaning of poetry is contextual. A word carries with it not only its dictionary meaning but an aura of synonyms and homonyms. Words not only have a meaning but evoke the meanings of words related either in sound or in sense or in derivation. Language study thus becomes extraordinarily important for the study of poetry.

The relationship between poetic language and ordinary language is not a simple one and it has three aspects. ( 1985: 5-6 )

- i) Poetic language may violate or deviate from the generally observed rules of language. Poet deviates rules of language in many different ways. In ordinary language order of words, sentence structure occur and work in expected method, but in poetic language we find deviation and changes in words, order of words and sentence structure. This deviation is possible on all levels of language and we get different shades of meaning.
- ii) The creative writer and more particularly the poet enjoys a unique freedom amongst users of the language. Sometimes the poet disregards the social or historical contents. This means that the poet can draw on the language of past age or he can borrow features belonging to other not literary uses of language. Ezra Pound and T.S. Eliot have made use of the English of banal, prosy conversation in some of their poems.
- iii) The characteristic of literary language is, it has its roots in everyday uses of language in art. It is impossible to write poetry in poetic language avoiding ordinary language. For example Saint Tukaram has borrowed greatly from ordinary language. Thus poetic language can best be studied with some references to these use.

### **2.6.3 Metaphor, Imagery, Symbols and Myths : -**

When we identify the 'meaning' of a poem with its whole complex of structures, we then encounter central poetic structure. Metaphor, images, symbols and Myths are poetic devices in language. They get important places in the meaning of literature. Different shades of meaning, more explanation is possible because of the use of these four devices. Out of the four devices, Symbols and Myths are more impersonal and accepted by all men. They are more fixed in nature.

They can be related to other cultural fields. But metaphor and images are more personal than myth and symbols.

### **2.6.3.1 Metaphor : -**

Metaphor is a device by which we compare certain objects, feelings and attitudes with others, help to compensate for the inadequacies of language. It enables us to bring together various segments of our experience either real or imagined. Poets are constantly dealing with endless variety of experiences, thoughts, sensations and emotions that constitute living. Through comparisons poets are able not only to communicate the most complex material but to communicate them more effectively and more meaningfully to the reader.

A metaphor as defined in the dictionary is a figures of speech, in which a word or phrase literally denoting one kind of object or idea is used in place of another by way of suggesting a likeness between them.

In fact, metaphor is associated with a particular rule of transference, which we may simply call the 'Metaphoric Rule' and which we may formulate ; ' F = like L' That is the figurative meaning F is derived from the literal meaning L in having the sense ' like L', or perhaps 'it is as if L'. The simplest kind of metaphor to use as an illustration is that based on a clause structure with the verb to be.

**'Life's but a walking shadow, a poor player'**

In the literal parts of our mind, we know well enough that life is not a walking shadow, nor a poor players. With the aid of metaphoric rule , we actually understand life is like a walking shadow ' as ' Life is , as it were a walking shadow. In similes such as 'His face is as white as a sheet;, tenor, vehicle and ground are all especially mentioned.

In a simile, the two things to be compared and the ground of the comparison are spelt out in succession; the comparison itself too is made

explicit by means of such constructional elements as like, as.....as, more.....than. But in a metaphor, these three parts of the analogy have to be hypothesized from 'what is there' in the text.

Simile is an overt, and metaphor a covert comparison. This means that for each metaphor, we can devise a roughly corresponding simile by writing out tonor and vehicle side by side and indicating the similarity between them. 'The ship ploughs the waves' a metaphor, may be translated into a simile as follows.

'The ship goes through the waves like a plough ploughing the land.'

### **2.6.3.1.0 Notional classes of Metaphor :-**

There are notional classes of metaphor, certain types of semantic connection have been traditionally recognized as more important than others. They include (1985 : 158)

a) The concreateive Metaphor -It attributes concreteness or physical existence to an abstruaction - the pain of separation, 'the light of learning' , 'a vicious circle, room for negotiation etc.

b) The Animistic Metaphor :-

Which attributes animate characteristic to the inanimate - ' an angry sky' , graves yawned', killing half an hour, the shoulder of the hill'. etc.

c) The Humanizing Metaphor :-

Which attributes characteristic of humanity to what is not human ; This friendly river', laughing valleys, his appearance and manner speak eloquently for him.'

d) The Synaesthetic Metaphor :-

Which transfers meaning from one domain of sensory perception to another 'warm colour', 'dull sound' , 'loud perfume'.

Thus metaphors are equally important in producing images, and in making the abstract concrete.

### **2.6.3.2 Imagery :-**

This term is one of the most common in modern criticism and one of the most variable in meaning. Its applications range all the way from the "mental pictures" which it is sometimes claimed are experienced by the reader of a poem to the totality of the components which make up a poem.

Image is a term which belongs both to psychology and to literary study. In psychology the word 'image' means a mental reproduction, a memory of a part sensational or perceptual experience not necessarily visual. Imagery in poetry is an appeal to the sense through words. Through the senses the emotions and intellect of the reader can be swiftly stirred. Consequently, poetry makes much use of imagery.

An image is a picture made out of words and that a poem may itself be an image composed from a multiplicity of images. Ezra Pound, theorist of several poetic movements defined the 'image' "not as pictorial representation but as that which presents intellectual and emotional complex in an instant of time, a unification of disparate ideas," (1986: 187)

Three discriminable uses of the word however use especially frequent; in all these senses imagery is said to make poetry concrete opposed to abstract. (1993 : 86-87)

- i) Imagery is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description by allusion, or in the vehicles of its similes and metaphors. In William Wordsworth's 'She Dwelt among the Untrodden Ways' the imagery in this broad sense

includes the literal objects the poem refers to ('ways' , 'maid', 'grave') as well as the 'violet' and 'stone' of the metaphor and the 'star' and 'sky' of the simile in second stanza. Also 'imagery' in this usage includes not only visual sense qualities, but also qualities that are auditory, tactile (touch) thermal (heat and cold) Olfactory (smell) , gustatory (taste) and kinesthetic (sensations of movement). For example, In his In Memoriam, Tennyson's imagery encompasses not only things that are visible but also qualities that are smelled or heard, together with a suggestion in the adjective 'summer' of warmth.

- ii) Imagery is used, more narrowly to signify only descriptions of visual objects and scenes, especially if the description is vivid and particular, as in Samuel Taylor Coleridge's . The Rime of the Ancient Mariner.

The rock shone bright, the kink no less  
That stands above the rock  
The moonlight steeped in silentness  
The steady weathercock

- iii) Most commonly in recent usage, imagery signifies figurative language, especially the vehicles of metaphors and similes critics after the 1930s, and notably the New Critics, went far beyond earlier commentators in stressing imagery, in this sense as the essential component in poetry and as a major factor in poetic meaning, structure & effect.

Most poets have their favourite images or image-groups, certain sense impressions haunt them throughout life, or throughout particular periods of their lives. Caroline Spurgeon's book *Shakespeare's Imagery* showed that each of tragedies has a dominant image- motif, Hamlet is dominated by sickness and disease imagery, blood and



darkness are prominent in Macbeth, Othello contains a great number of animal images, 'Lear' is full of images of suffering and torture. In Paradise Lost, images drawn from the classics, the Bible or legendary sources occupy first place, images drawn from the forces of nature come second; images based on the life of mankind on earth are third in quantity. Mathew Arnold's poetry is full of moon images.

Thus imagery is an expression of the way in which a poet conceives his theme. Images can be classified according to the sense to which they are directed. In judging the poem we should notice carefully the kind of images used and any alterations in the image patterns or emphasis which may be seen as theme develops.

### **2.6.3.3 Symbol :-**

In the broadest sense, a symbol is anything which signifies or suggests something in this sense all words are symbols. In discussing literature however the term 'symbol' is applied only to a word or phrase that signifies an object or word or phrase that signifies an object or event which in its turn signifies something or has a range of reference beyond itself. Some symbols are conventional or public, thus the cross, 'the Red', 'white' and 'Blue' and the 'Good Shepherd' are terms that refer to symbolic objects of which the further significance is determinate within a particular culture. Poets like all of us, use such conventional symbols, many poets however also use private or personal symbols. They use private or personal symbols by exploiting widely shared associations between an object or event or action and a particular concept; for example, the general association of a peacock with pride and of an eagle with heroic endeavor or the rising sun with birth and the setting sun with death or climbing with effort or progress, and descent with surrender or failure.

Symbols in common use, such as, 'lamp = learning', 'star =

constancy', 'flame = passion', are assigned their underlying meaning by custom and familiarity. These need not, therefore, be any linguistic indication of what the tenor is. The most interesting symbols poetically are metaphorical.

Poet frequently adapt and develop their own symbols, instead of relying on traditional ones. These may be esoteric like those of Yeats and Blake.

Various poets of Romantic period, including Novalis and Holderlin in Germany and Shelley in England after used private symbols in their poetry. Shelley for example repeatedly made symbolic use of objects such as the morning and evening star, a boat moving upstream, winding caves, and the conflict between a serpent and an eagle. William Blake however exceeded all his romantic contemporaries in his recourse to a persistent and sustained symbolism - that is a system of symbolic elements = both in his lyric poems and his long prophetic or epic poems.

The modern period, in the decades after world war I was a notable era of symbolism in literature. Many of the major writers of the period exploit symbols which are in part drawn from religious and esoteric traditions and in part from their own invention.

Thus in poetry rose stands for beauty, winter for old age, spring for youth, road for life, sea for death. However these symbols are not limited in their use. Sea can stand for life as well. If there is symbolism in the poem, it will work in harmony with all the other elements in the poem and it will enrich the meaning and total effect.

#### **2.6.3.4 Myth :-**

In classical Greek, mythos signified any story or plot whether true or invented. In its central modern significance, however a myth is one story in a mythology - a system of hereditary stories which were once

believed to be true by a particular cultural group. They served to explain why the world is as it is and things happen as they do, to provide a rationale for social customs and observances and to establish the sanctions for the rules by which people conduct their lives. Most myths are related to social rituals - set forms and procedures in sacred ceremonies - but anthropologists disagree as to whether rituals generated myths or myths generated rituals.

If the protagonist is a person rather than a supernatural being, the traditionally story is usually not called a myth but a legend. If the story concerns supernatural beings, who are not gods, and the story is not part of a systematic mythology, it is usually classified as a folktale.

The term ' myth' has also been extended to denote supernatural tales which are deliberately invented by their authors. Plato in the fourth century B.C. used such invented myths in order to project philosophical speculation beyond the point at which certain knowledge is possible. The German romantic authors F.W.J.Schelling and Friedrich Schugel proposed that to write great literature modern poets must develop a new unifying mythology which will synthesize the insights, of the myths of the western past with new discoveries of philosophy.

A number of modern writers have also asserted that an integrative mythology, whether inherited or invented, is essential to literature. James Joyce in *Ulysses* and *Finnegans Wake*, T.S. Eliot in *The Waste Land*, Eugene O'Neill in *Mourning Becomes Electra* and Arun Kolatkar in *Sarpa Satra* and many other writers have deliberately woven their modern materials on the pattern of ancient myths, while W.B. Yeats like his admired predecessor Blake, undertook to construct his own systematic mythology, which he expounded in *A vision* (1926) and embodied in a number of remarkable lyric poems.

Myth has become a prominent form in literary analysis. A large

group of writers the Myth critic - including Robert Graves Francis Fergusson, Maud Bodkin, Richard charge and Northrop Frye view the genres and individual plot - patterns of many works of literature as recurrences of basic myth formulas.

#### **2.6.4 Style :-**

Style is not something external. It is a misconception that to think of style only as the dress of thought and not as something organically related to it. Matter and style are intimately related to each other. Matter and expression are parts of one. Just as the thought and feelings are personal to him. A man's style is his mind's voice. We can judge of a man's thought and temper from the way he expresses himself. Style is not merely words or words arranged in ascertain order but the whole ordering of thought, the juxtaposition of ideas, the deliberate choosing between one word and another, the incidence of emphasis, the balance, grace of expression all taken together. It will now be clear why style is said to be the image of character. The choice of words and their ordering will indicate the precise texture of his thought and attitude.

Style is traditionally defined as the manner of linguistic expression in prose or verse - it is how speakers or writers say whatever it is that they say. The style of a particular work or writer has been analyzed in terms of the characteristic modes of its diction, or choice of words ; its sentence structure and syntax, the density and types of its figurative language, the patterns of its rhythm, component sounds, and other formal features and its rhetorical aims and devices.

Great poetry can not be made with words loosely and unthoughtfully applied to the scenes, incidents or emotions that they are supposed to be communicating, but it arouses in the reader an overwhelming sense that the words chosen are the right ones for the work

in hand. The very fact of writing of poetry imposes on the poet an obligation to find a compressed and tense mood of speech which appeals shortly and vividly to the reader's emotions.

A very large number of loosely descriptive terms are used to characterize kinds of style, such as - 'pure', 'ornate', 'florid', 'gay', 'sober', 'simple', 'elaborate' and so on. Styles are also classified according to a literary period or tradition the metaphysical style, Restoration prose style, 'according to an influential text e.g. - biblical style, according to a type of use e.g. scientific style or according to the distinctive practice of individual author e.g. Shakesperean style or Miltonic style etc.