

## **CHAPTER - I**

### **MANOHAR SHETTY'S LIFE, WORKS AND INFLUENCES**

It is clear that an attempt to study a poet involves inevitably his place in the tradition of the genre in practice. His works are needed to be viewed against the background of this tradition. Such an approach provides us with an objective awareness about the developments in the discipline. Although Indian poetry in English has no decades of tradition like that of English or French poetry, it is old enough to make its presence felt in the arena of Indian poets writing on different themes, techniques and styles. Monohar Shetty is one of such poets who is known for his own style and themes.

Manohar Shetty started writing poetry when there was almost end of modernist mode of writing and the post modernist mode of writing was emerging. Modernists like Mahapatra, Daruwalla, Kamala Das, Chitre, Patel were retreating, at the same time new poetry from the poets like Agha Shahid Ali, Eunice de Souza, Vikram Seth, Imtiaz Dharker was evolving on the scene. Although many critics do not acknowledge the division, and those who acknowledge cannot date it, certain changes in themes and techniques are easily discernible. As far as, Shetty's poetry is concerned, there is a difference in opinions among critics to bring him under any particular camp. In my opinion, Shetty's poetry can be enjoyed without categorisation. However, for the sake of present study, I would like to

consider him as a post-eighties poet since his first significant publication came out in 1981. As he has the legacy of a modernist poetry, he is capable of a new poetic vision.

## I

To begin with I would like to quote a few opinions of some of the best practitioners of Indian poetry in English. Mehrotra observes,

“Fifty years after Independence, with individuals as variedly gifted... the carpet of Indian poetry in English could be said to be in reasonable flying order...”<sup>1</sup>

In the days, when reading poetry is practically ceased, and not just the publishers, even Indian magazines and newspapers are indifferent to, or dismissive of poetry, Mehrotra’s observation is a propitious assurance. Keki N. Daruwalla, a well-known Indian English poet goes a step ahead and confidently remarks,

“With poets like Eunice de Souza, Melanie Silgado, Santan Rodrigues, Manohar Shetty, Imtiaz Dharker and Sunita Jain, the future of Indian English poetry seems to be in very safe hands.”<sup>2</sup>

Their observation is not just a tall-story when one perceives a genuine poetry coming up from number of recent poets - Ranjit Hoskote, Jeet Thayil, Vijay Nambisan, Tabish Khair, Sudeep Sen, Sujata Bhatt, Gauri Deshpande, Menka Shivdasani, Tara Patel, C.P. Surendran, Arundhati Subramaniam, Rukmini Bhaya Nair etc. illuminating the sky of Indian poetry in English. Every next generation of poets

seems to be deviating from or continuing along the line marked by the earlier generation. But anyhow their writings contribute to the reservoir of Indian English poetry enriching the Indian tradition. In his Introduction to *Reasons for Belonging: Fourteen Contemporary Indian Poets* (2002), Ranjit Hoskote acknowledges a debt to the older poets and seeks to venture into new pathways. He claims affinity with Agha Shahid Ali, Keki Daruwalla, Adil Jussawalla, A.K. Mehrotra and Dom Moraes.

Indebted to the galaxy as above and the influences on it, the corpus of Indian English poetry seems to have undergone significant phases of transformation so long as the treatment of themes and techniques are concerned. Monohar Shetty appears to be one among these experimentalists. His poetry is innovative, experimental and post modernist by all standards if one can think of applying them.

While tracing the tradition of Indian English poetry one has to consider the major poets writing for three generations. The first generation - Sri Aurobindo, Tagore, Sarojini Naidu, abundant in anthologies- is known as 'imitative generation'. The second is marked with Nissim Ezekiel's *A Time to Change* (1952) making the very first phase of modern poetry in English. Ezekiel has been a source of inspiration to many young practitioners of English poetry in India by setting up an example of his disciplined poetic art. P. Lal and K. Raghavendra Rao spoke on the aims of the modern poets in a

manifesto which they added to the anthology *Modern Indo Anglican Poetry* (1959). These modern poets made a formal rejection of the older generation in this anthology by stating that the phase of Indo-Anglian romanticism ended with Sarojini Naidu. They rejected the aesthetics of romanticism and neo-romanticism.

The 1950s and 60s produced a number of poets - can be called poets of Ezekiel generation - writing in the modernist mode. Their poetry was characterised by an unrelenting ironic stance, a distinct discomfort with tradition, and negotiation with their Indianness and chosen language of expression (English). The poets of this middle generation are A. K. Ramanujan, Parthasarthy, Keki Daruwalla, Arun Kolhatkar, Dilip Chitre, Jayanta Mahapatra, Kamala Das, Dom Moraes and their types.

The third generation of poets began publishing around the 1980s and 1990s. These poets pulled themselves away from the concerns that troubled the middle generation especially with regard to the use of English language. Their poetry is marked by the coalescence of the inner and the outer worlds. As far as language is concerned, these poets display a greater sense of independence and a spirit of freedom which emerges from a thorough understanding of both the native tradition and foreign influences. In his *Introduction to Indian Poetry in English* (1993), Makarand Paranjape noted that

poetry after 1980 has moved into the post-modernist mode. Thus, it has marked a break in tradition. In this book, he observes,

“This period has already produced noteworthy talents like Agha Shahid Ali, Saleem Peeradina, Manohar Shetty, Vikram Seth, and Imtiaz Dharker.”

The important poets he mentioned writing in this mode are Silgado, R. Raj Rao, Sen, Tabish Khair, Ranjit Hoskote, Jeet Thayil and Vijay Nambisan. Thus, as many critics accept, the post-independence Indian English poetry can be divided into modernist and post-modernist poetry, having 1980 as a line of demarcation.

It is certain that Manohar Shetty is one of the post eighties poets. It is interesting to note that the eighties began with the publication of two anthologies of poems - one by Vikram Seth (Mapping, 1981) and the other by Shetty (A Guarded space, 1981). Meenakshi Shivram points,

“These are the two poets (Shetty and Seth) who have opened up newer spaces of interrogation and cruised through newer direction in Indian English poetry. Poets like Agha Shahid Ali, Gauri Deshpande, Suniti Namjoshi, Sujata Bhatt and Ranjit Hoskote have considerably built upon this sense of confidence enthused by these two poets.”<sup>3</sup>

Thus, Shetty could be placed among the postmodern poets of 1990s. Though not prolific like Jussawalla or Mahapatra, he has successfully housed himself by three published collections of verse.

The fourth is on the way. He has also edited a collection of short stories in English.

## II

Manohar Shetty, born in 1953 in Mumbai, spent his early childhood in Baroda, is one year 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 on 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 a 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 in English language school. The language spoken at his home was Tulu, a Southern Vernacular. 'He says that in Tulu, the language of his family, there is no creative literature.'<sup>4</sup>

He was sent to St. Peter's 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 JT Edson, Zane Grey and the sudden series by Oliver Strange. Other favourites included the Jennings series and some of the Biggles adventures.”<sup>5</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 unconventional in the family. His thoughts were unorthodox. He was also different in taste from his friends and the peer pressure was not so strong to tame him. In the era of Woodstock, when all his friends showed allegiance to Bob Dylan, Joan Baez, the Rolling stones, Jimi Hendrix, Janis

Joplin, Jim Morrison and a host of other 'far out' anti-establishment musicians, he hummed along tunelessly and buried himself in books. 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 a more or less mystical nature. For some time, he also went through the obnoxious philosophy of Ayn Rand. Then, followed the phase of science fiction, he was captivated by the novels of Stanislaw Lem and J G Ballard. Certainly, he was profited by such an extensive reading.

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

"They were savage outpourings heaping scorn on the establishment and reflections on my own raw uncertainties about future. I hadn't had read much poetry and after my mandatory Tennyson and Walter de la Mare in School I thought at it as something vaguely pompous... all the early years I was writing in a complete vacuum, with only nebulous notions of rhyme and half rhyme, drawn mainly from the rock lyrics of the time. I knew no other writers or poets."<sup>6</sup>



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 a journalist and later a writer of manuals for a computer organization.

### III

In a moment of unexpectedness, he came under the influence of the 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>7</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' *Hawk in the Rain*, Seamus Heaney's *Death of a 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>8</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 the 'Common Chronicle'. These early poems reflect his main concerns in his first collection *A Guarded Space* (1981).

#### IV

Shetty began to write poetry around 1972. It is important to note that his poems first appeared in 'Illustrated Weekly of India', a magazine of great reputation. Since 1947, when C.R. Mande, an

Irishman, became its editor, it had tradition of encouraging new poets and bringing them into light. It had published a host of poets, unknown then, who have since become icons such as Ezekiel, Kersey Katrak, Dom Moraes, Kamala Das and P. Lal. Since his debut, Shetty has published more regularly in some of the best journals in India and abroad. His poems have been published in London Magazine, The Poetry Review (London), Chelsea (New York), Wasafisi (London), Helix (Australia), New Letters (Kansas City), S.P.A.N. (New Zealand), LisnDestino (Italy), Shenandoah (Washington and Lee University, Ratta Pallax New York) etc. Along with these western journals, his poems have appeared in Indian journals, viz. The Bombay Literary Review, Chandrabhaga (Cuttack), Kavya Bharati (Cuttuck) etc. With the advent of Internet, some of his poems are put on web sites, e.g. on Varnamala, a specialised web site for poets. His poems are translated into Italian, Finnish and Slovenian languages.

Although his poems appeared in several national and international journals, he could not find place in Daruwalls's anthology (1980). And then he was yet to come to the notice of critics, Bruce King studied his poetry first time. He hopefully expressed in his book *Modern Indian Poetry in English* (1987) that next major anthology might include his poems. Soon his prediction came true, when Vilas Sarang included his poems 'Manniquin' and

‘Love-Letter’ from *A Guarded Space* (1981) and ‘Departures’, ‘Ants’, ‘Bats’ and ‘Bored’ (then uncollected) in his anthology *Indian English Poetry since 1950* (1989). Later his poems appeared rapidly in several anthologies viz. *Black Poetry* (ed. Grace Nicholas, Blackie & Son, London, 1988), *The Oxford India Anthology of Twelve Modern Indian Poets* (ed. A.K. Mehrotra, OUP, 1992), *Indian Poetry in English* (ed. Makarand Paranjape, Macmillan India, 1993), *English Teacher’s Portfolio of Multi-cultural Activities* (ed. John Edwin Cowen, the CARE, 1996) and *Amore in Versi* (ed. Elisabetta Sgarbi, Italy, 1999).

Shetty began his career as journalist in 1974, with working as a sub-editor of *For You* (Bombay) for a year. He then took sub-editorship of ‘The Sunday Standard’ a magazine of Indian Express and worked there from 1977 to 1980. The magazine provided him opportunity to meet Adil Jussawalla, Dom Moraes and more importantly Devika Sequeira, a sub-editor in the same paper. He fell in love with her. She was a Goan Catholic. In the course of time, the relationship between V (i.e. Devika) and Manohar Shetty flourished with its own felicitous fragrance. Their courtship produced some of the best love poems such as ‘Gifts’. Dom Moraes remembers,

“I first knew Manohar Shetty when I worked (very briefly) for Ramnath Goenka at the old Sunday Standard. He was then not only the chief sub at the paper, but was helping to run a family restaurant, and also writing poetry. Any of these occupations, taken singly, would be

enough to make a normal person taciturn; doing all three at once would be enough to make him positively misanthropic, which Manohar often, in those days, seemed to be".<sup>9</sup>

Perhaps, this misanthropicism turned him towards animals in whom he sought parallel human world and isolated him from human world. Certainly Shetty's poetry flourished in isolation, from the beginning, a certain degree of isolation has been a part of his character. Soon he had to isolate himself from Mumbai, a city of his heart, in order to unite himself with V, love of his heart. Like Shiv Kumar, Shetty is a descent of an orthodox Hindu family. He appears as a rebel against Hinduism. When he realised that the salaries of two sub-editors could not sustain a decent household in the city like Mumbai, he took to run 'Ankur', a family restaurant, for two years in the hope of instant prosperity, but soon realised that three were obstacles far beyond his control. He gave up the business. He was still at odd with his family. He was petrified by the offer of an arranged marriage, soon decided to marry Devika.

In 1981, Shetty managed to publish *A Guarded Space*, his first book of poems. The Newground publication played an important role in the publication of the book. Newground, a Bombay co-operative publication, was founded on the model of Clearing House, by three Indian poets, Santan Rodrigues, Melanie Silgado and Raul D'Game Rose. Newground books were usually published in 1000 copies and the poets were asked to pay part of the expense of the printing.

Despite excellent reviews in various papers and journals, Shetty's *A Guarded Space* was not sold well, probably because he would not make public reading of his poems. Poetry was passion for him and he was not disappointed with bazaar results.

"To me poetry is a lifeline, an internal stabiliser that keeps me save", said Shetty. "I have to write whether or not people read me."<sup>10</sup>

In this slim volume of 45 poems, written between 1974 to 1980, Shetty maps the mind's pains, fears, wounds, disillusion and moments of insanity. The poems define areas of the inner self ; its defences and relations to reality. The title suggests a careful, defensive concern with the self and its feelings. The book consists poems with short-cryptic titles- 'Fireflies', 'Mannequin', 'Gifts', 'Fog', 'Mirror', 'Well'- quite symptomatic of the title of the anthology. Careful control is also shown in the physical shape of the poems, which consist mostly of stanzas and lines of regular lengths, so that the printed page after a feeling of enclosure. The book is in two parts. The first consists of poems from untidy semi-urban world which has become a mindscape for so many Bombay poets. The poems in the second half, entitled 'Legacy', are addressed to a woman at various stages of a crumbling affair.

*A Guarded Space* is studied as his exploration into 'self'. The world reflected in them is the world of his perception and sudden

realization The comment, by Dom Moraes, quoted on the backcover, reads, 'the writer of these excellent poems seems to peer out of the window of a train in rapid movement. He does not necessarily know where he is, but he is aware of what, in flashes and seconds, he sees reveals the essential characteristic of the collection.'

The volume was excellently reviewed by many wellknown poets such as Daruwalla and Mahapatra. It was marked for animal imagery and his craftsmanship. His debut was successful on literary level.

In 1982, Shetty worked as an editor of 'Keynote' (Bombay), a general commercial journal. Here he had worked with Melanie Silgado. This magazine at various times included Bhagat and Jussawalla among its contributors, as well as printing articles on the poetry of Peerdina, Daruwalla, de Gama and Mahapatra. The short-lived 'Keynote', had an editorial staff mostly composed of the poets. It was a sign of the change that a new generation of writers, less politically involved than their elders, instinctively sought their readership in a newly emerging serial group of cultural consumers.

Shetty left Mumbai in 1983, with a glen of nervousness. It was a moment of pain and pleasure, caught in his poem 'Departures'. He writes,

'For me, leaving Bombay was still an awful wrench. I had published *A Guarded Space*, my first book of poems and had made friends in the small bardic fraternity as well as

in the newspaper world. It was the place, where years before, I had discovered the work of Hughes, Heaney, Gunn and the Americans Richard Wilbur and Robert Lowell, all on my own. I would miss the Fort area the most, not only its magnanimous bustle and helter-skelter efficiency, but as a place where I lived much of my life.’<sup>11</sup>

Shetty’s love for Mumbai is clearly reflected in these words. Shetty is a Mumbai poet like Darius Cooper, Imtiaz Dharker, Melanie Silgado, Santan Rodrigues etc. Mumbai is a place where he finds the best of his abilities.

In Benglore, he worked as a chief editor of ‘Sunday Mid-day’ from 1983 to 1985. Benglore is the city of his ancestry. His forefathers came to Bombay from Benglore. Yet it was not found congenial by him. Soon he came to Goa and got settled immediately. Within a few months after his arrival, he found a job as an editor of a monthly magazine, ‘Goa Today’, a position he held for eight years (1986-1993). His assimilation into Goan society was made much easier by his marriage to V and his own Manglore origin. He has been in Goa since then and has spent two decades of his life. However, after so many years of living in Goa, it has not stirred poetry in him as Mumbai did. Lisbonian beauty of Goa does not fascinate him. He ironically admits the fact. He says,

“Goa has not gifted its poetry to me. I have written poems here, but they have no ‘setting’ and could have been written anywhere. In Goa, the sunsets are gold and saffron. The sea’s opalescents, the rivers sinuous and silvery and the greenery riotously green. But there is no intrinsic poetry in external beauty.”<sup>12</sup>



As a result, he retreated further and further, into the self, knitting the web around himself and recording the sound of his own heartbeats for an audience of one. He feels like a solitary, spinsterish tree, alien to the rocky terrain of the place. Yet, this alienation, has brought in him greater capacity to look life neutrally, without involvement of any kind. He has been in Goa, since 1986, and seen at close quarters the tussles of politicians with their daft dreams of transforming Goa into 'another Singapore', the struggle for Konkani to achieve official language status in the state, the wanton environmental degradation by iron ore miners, the rainous fallouts of unplanned tourism, the most repellent avarice in both the higher and lower ranks of government and builders and property developers trampling over the fragile ecosystem. But this has hardly reflected in his poetry or disturbed his guarded space of mind. Because, as he accepts,

"I cannot write obvious socialist verse, of the blood in the street and blood in the bread you eat."<sup>13</sup>

All these have not formed the background of his poetry, and though, Goa has not gifted him poetry, he has not ceased to explore more and more spaces of mind, as he writes,

"Both the horizontal world of prose and the vertical one of poetry have been a part of me. I write poems because I need to do. It is not an act of will, but must come, as Anne Stevenson says of love, as naturally, "as a Ferris Wheel to its fair". Poetry is me an internal stabiliser and that moment is unmatched when some ephemeral,

drifting wisp of thought and image is snatched miraculously from midair and made palpable on paper.”<sup>14</sup>

Shetty comments on what happens to him when he is in a mood of poetic composition. For him, poems are not ways of seeing but ways of feeling too. Poetry always involves a subtle process of handling world and word. Like a skilful tailor who stitches colourful sheds of cloth into a usable garment, an adept poet links and anchors the showy and empty pictures of life to a comprehensive reality, to a wider human canvas and grows these images into meaningful metaphor by tautening them by language and the tag of emotion. His poetic art is ordered and controlled.

The second collection of his poems, *Borrowed Time* was published in 1988, by Praxis Publication (Bombay) with the initiative taken by Adil Jussawalla. In this collection most of the poems are based on his experiences of the ‘borrowed times’. They depict his uneasiness and restlessness he has to face while leaving the guarded space. The collection confirms his achievement. However, many of the poems tend to be obscure, perhaps because of the use of surrealistic and bizarre imagery. The thirty two short poems in the book, all in free verse, cover every aspect of everyday life. The remark of the critics on these poems as there is nothing romantic or poetic about them, I think, is not a whole truth about them.

Shetty’s poetic imagination ripens slowly. He prefers to sit still and observe carefully life around him. To get hold of the inner world,

he waits patiently for proper images. Such an honest approach and attempt is one of the major reasons as to why he hasn't written and published great deal. The volume *Domestic Creatures* bears adequate witness to this fact. *Domestic Creatures* is his third collection of poems published in 1994 by OUP, New Delhi. It consists of thirteen new poems, as well as selections from *A Guarded Space* and *Borrowed Time*. With all the above the total number of poems comes to forty three. Among the selected poems, the two are very well-known poems. They are selected from *A Guarded Space*. They are 'Fireflies' and 'Mannequin'. The title poem, 'Domestic Creatures', had appeared earlier in *Borrowed Time*. It depicts the images of lizard, pigeon, spider and cockroach. The title is justified by Shetty's marked preference for animalia. The new poems show the maturity that comes with his fatherhood. They embrace family life and the birth of his two children. As Shyamala A. Narayan, a well-known critic, points,

'The title of the book takes a new resonance. The poet himself is now a 'Domestic Creature.'<sup>15</sup>

These volumes register his heart beats. It is reflected in his poetry which is highly self-conscious, the keynote of which could be realised in its urbanity and control.

Shetty's collections *A Guarded Space* and *Borrowed Time* published by small presses, and were little noticed except by other

poets such as Moraes, Mahapatra, Jussawalla etc. However, they were enough puissant to give him literary recognition.

From the horizontal world of prose, Shetty took the form of short story to write in, quite suitable to his temperament. His stories have appeared in 'Debonair', 'Indian Horizons' and 'Civil lines' 'Debonair'. These are general magazines that appealed to the educated, affluent professional classes of modern urban India. Besides, publishing the writing in the 'Illustrated Weekly', 'Debonair' or similar magazines and in commercial journals and newspaper brought him recognition and prestige. These journals offered place to Indian English writing and it gained recognition alongside the other newly emerging modern arts such as painting, drama, film and cultural journalism. They played important role in establishing Shetty as a writer of new dimension.

Among his many stories, some of well-known are 'Wish you Were Here', 'Subordinates', 'Raman's Vendetta', 'Four Letters', 'Kindred Spirits', 'Dead-End', 'Blind' and 'Lancelot Gomes'. In 2004, he won first prize of 'The Asian Age' for his short story 'Writers, Block.'

Also, he has edited a collection of short stories entitled *Ferry Crossing : Short stories from Goa*, published in 1998, by Penguin India, New Delhi. The collection shows his growing interest in life of Goa. In 'Introduction', he has expressed deep concern with the

wildly distorted image of Goa, blazed abroad the media and popular cinema and fanned by the demands of tourism. Like a true Goan, he tries to remove the misconceptions about Goa, and clear the picture, make the reader to look more at Goa realistically. With the publication of this book, a long-held curtain of strangeness between him and Goa, experienced acutely by him a few years ago, has dropped and the process of assimilation is complete - a change came as a surprise to him.

In these days, he has also noted another change, after so many years of waiting, at last extrinsic beauty of Goa awakened in him a new spirit. Recently, a poem stealthily came to him and surprisingly it is all about Goa- entitled 'Stills from Baga Beach'. While his other poem 'Anniversary Poem', depicts both Mumbai and Goa, and unlocks his heart in terms of his experiences and makes him a poet of universal perception.

On 2000-01, he worked as an editor of 'Govapuri'. At present, Manohar Shetty lives in Panjim, Goa, experimenting with poetry and waiting his forth volume to be published soon.

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