

# Impendence of Ethos and Incandescence in K.N. Daruwalla's Poetry

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**Abstract – Keki Nasserwanji Daruwalla is surely one of the significant voices in Indo-Anglian poetry. He won the Sahitya Akademi award and he writes with evident Indian components in his stanzas, particularly in his utilization of the landscapes, nature and human passions. His reasonable vision of human life and his own perception are his subjects. His own perceptions are not completely certainties; they are amalgam of myth and reality. Nature and landscapes possess a fundamental place among the subjects of Daruwalla's Parnassus. He has written numerous poems on places with most powerful and vivid symbolism. Through his poems, he draws out the present reality of nature, and states how the cutting edge man has controlled it. In his poetry, he interknits both the nature and human passions. The images he utilizes are normal yet the thoughts, which the images contain, are exceptionally scholarly with an expansive sense.**

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## INTRODUCTION AND POETRY OF K.N. DARUWALLA

Keki Nasserwanji Daruwalla is absolutely one of the real voices in Indo-Anglian poetry. He won the Sahitya Akademi award and he writes with clear Indian components in his sections, particularly in his utilization of the landscapes, nature and human passions. His reasonable vision of human life and his own perception are his subjects.

His own perceptions are not completely actualities; they are amalgam of myth and reality. The myth he utilizes don't remove the peruser a long way from the reality, since they are a result of his perceptions and broad consciousness on environment. Nature and landscapes possess a fundamental place among the subjects of Daruwalla's poetry. Binding together the nature and human enthusiasm together is uniqueness of his poetry.

Keki N. Daruwalla has written numerous poems on places with most extreme power and vivid symbolism. This made his commentators consider him an artist of landscapes. Numerous romantic poets like Wordsworth, Keats, Shelly and Indian poets like Ezekiel, A.K. Ramanujan, Arun Kolatkar, and Daruwalla additionally took numerous symbols and images from nature and scene. Daruwalla's feeling of scene isn't simply introducing the magnificence of the places, yet it additionally draws out the uncovered reality of the environment. He deciphers the picture of landscapes in words with his passionate, scholarly and moral reaction to his readers. Also, he cites the words of the artist to affirm his distraction with

landscapes, "My poems are established in scene, which stays the lyric. The scene isn't simply there set to the sense however to prompt an enlightenment, it ought to be the eye of the winding, I attempt that poetry identifies with the scene, both on physical, and on the plane of the soul" (Two Decades of Indian Poetry 21).

"Mandwa," is a fantastic lyric on scene and seascape. Through different images and symbols, he depicts the nature. The season in the waterfront territory was summer, the sun was burning and it resembled "an egg-yolk browning in the sky." And the seaside region was exhibited with fish-scales, "The shoreline white with fish-scales." Daruwalla puts every one of these things very delightfully,

Mostly when I arrive at places, it is winter. Here it isn't.

The sea pants, the islands smolder,  
the sun is an egg-yolk frying in the sky.  
And so to this anointed strip of coast,  
dark with shrub,  
the beach white with fish-scales,  
girdled by islands that seem to float  
like pieces of a broken carafe. (191)

At that point he depicts the nature, which is showing up outside from his window and the mild wind as, the wind covered braces as though a lung of the night was punctured by glass silver. In the following stanza, the artist calls the disturbance brought about by a child whale in the sea, and the wave group causes stink in the city as,

The night passes in baby-whale talk,

A baby whale which came in

with the foam and out stank the city,

Till the fire-brigade cut it up.

And threw it back into the ocean. (191-192)

Daruwalla amusingly remarks on seawater and the boat aggravated by a mild wind demonstrates the light side of the genuine writer. The picture of somnambulist is exemplary; it alludes to the Islands in the sea. As a man who strolls in rest, the islands additionally are dissipated in the huge sea, far from the fundamental land. Different images like, "sunken" and "goliath wings" allude to the sea and the sky and simply the risen sun, separately. The utilization of differentiating images and symbols are an impossible to miss characteristic of his poetry.

He expresses the grotesqueness of metropolitan city, Bombay as, "dark yeast/from here, and dark salt, a mass of spoiling muscle" (Mandwa, 193). The use of fake things to signify nature is an exceptional claim to fame in the writer's symbolism. The picture inward mirrors is a fine case of that which is expressed as,

The sea and the sky, two concaves

mirroring each other

two giant wings of a purple moth,

a rose-pink oar/ looking for a boat,

a lilac axe-blade looking for a tree line (194).

In the lyric, the writer draws the grand excellence of seascape with its different states of mind sensibly. The images, symbols and portrayal bring a dream before the eyes of the readers.

"Rumination at Verinag," is eminent ballad on grand excellence of the place, Verinag. He remembers his experience of discovering limitlessness and forever combines one, as Shiva and Parvati being one in the site. The writer clarifies the nature and scene,

Across the road, mustard-stalks lie heaped in  
meadows

and pear-groves.

The eye is used to this now, the fields layered

with water

and mountains axing down two thousand feet deep

across the wet sheath.

The eyes drugged with willow and waterscape can  
take

no more (205).

At the point when the water unwinds its loops and murmuring in strife, the artist contrasts it and the serpent picture, so he calls the spot in the stream as "Serpent-water". Along with the eyes of depicting nature, he pinpoints the not well natured procedure of water contamination, which happens in a similar stream "terraced water blended with dim light" (205).

Utilizing the mythical reference of the association of Shiva and Parvati, and the beginning of the place, the writer communicates his experience of affection and human enthusiasm for sex,

I too struck home and the waters of your body rose to  
engulf me.

We came here in the late summer of our love, the sky  
above

blue and benign. Your hair trailed over my face and  
pieced

together the bruised

bits of my being. No rheumatic heart ailed me,

but the soul's gout. (206)

To the poet, the place of his visit with his adoration brings imperativeness up in him. He feels more powerful in the place than the previous summer, "For me it is your thirst-murdering, thirst-recharging passions/spilling out of under the stone of your adoration" (206). R.N. Sinha says with respect to his snake picture, "All through the ballad, there is the picture of a snake proposing both the wild streaming development of water and physical energy. The peruser is helped to remember Freud's fantasy imagery in which wind recommends sexual enthusiasm" (140).

"Boat-Ride along the Ganga" is a sonnet on the opposite side of the reality of the river Ganges. For the Hindus, Ganga is a mother, divinity, life giver, and river of salvation. Be that as it may, the Zoroastrian poet, Daruwalla, sees it diversely and states the miserable reality of the river. On the banks of the river, he discovers death, disease and staleness. Through the lines of the sonnet, he expresses his

humiliation to see things in the river and its banks, while he is riding upstream a motorboat, with a boat rider, at sunset,

Slowly the ghat-amphitheatre unfolds

Like a diseased nocturnal flower in a dream

That opens its petals only at dusk.

Palm-leaf parasols sprouting like freak-mushrooms

Brood over platforms that are empty. (97)

He communicates his lack of concern with the words of panda and the things which he happens to see while paddling, "I listen devotedly to his legend-talk/endeavoring to overlook what I changed to see: the sewer-mouth prepared like a gun/on the river's flank" (97). These lines demonstrate his feeling of uneasiness and upsetting. It might be because of his religious background, or misunderstanding of Hindu convictions and rituals or his numbness. Bruce King writes that, he only from time to time shows up quiet among the lack of involvement, resignation and rituals of Hindu culture (as qtd. in R.A. Singh 82).

Like the lyric "Boat-Ride along the Ganga," "Vignette-II" likewise pictures the sincere rituals and consecrated rituals on the banks of river Ganga. H.L. Amga remarks on the ballad, which uncovers his new heading in which he gives the scene an abstract part and character. In addition, the Ghat portrayed in the lyric isn't only an all-encompassing riverside scene, however is a piece of the poet's indispensable, inscape" (112). He calls the river "a soundless inside monolog" that never talks yet "thought itself." That is, the river is an observer to all that goes on its banks, without expressing anything. Here is depiction of both the nature and myth:

You go the rounds of the Panchtirath

starting from the ghat where Durga

had dropped a sword

to where she dropped an earring

and the PanchgangaGhat where four rivers

are said to meet the Ganga,

like this river of faith going down

the stone-steps to meet the river. (101)

Once more, in this sonnet, his predisposition against the Hindu rituals is uncovered. He calls the rituals "insect string", which emblematically expresses the rituals are out-dated and unsavory. R.N. Sinha treats

the line, "All is bug string custom" in an alternate viewpoint, that the rituals are intended to trap the clueless pioneers (79).

Women do not take off their saris

as they enter the water;

men leave their clothes behind.

The dead leave their bodies. (102)

In the above lines, the poet expresses the environment in a wry tone. Furthermore, in the last two lines, he finishes with a strange dream and incredibly puts the circumstance, "A visually impaired man's fingers fuss over my face. A sadhu eyes me unblinking from his navel" (102).

In the ballad, "The Round of the Seasons" Daruwalla viably depicts every single season and the atmospheres in India. Besides, it is an exceptional ballad, unconventionally portrays the human energy with the five seasons. Through this sonnet, the poet draws out the seasonal impacts in the lives of the general population in India and his own understanding of affection in those seasons. He surveys them sequentially. At first, he outlines on the spring season, which is called as "Vasanta," the season of blooming. In the primary stanza, he commends the regular superstitious convictions in India, which are connected with a portion of the blossoms like Asoka, Bakala and Tilaka. In the second piece of the segment he calls the season as "season for Illusions," on the grounds that amid this time of even the common things don't show up, as they ought to be.

It is the season for illusions:

night mists turn to drawn haze.

The scent of the mango-blossom is there

but not the mango- blossom.

A bird alights on the leafing lotus bed

thinking it is an island. (210-211)

"Grishma" (summer) is the following area of the sonnet and it manages the singing and sultriness of the sweltering sun, through the mythical figure Kama, the God of desire. In this season, Kama does not enable his dearest to contact every one of the parts of his body, similar to eyes and fragrant hair. Here the poet depicts the human feeling like sex and enthusiasm together with the image of Kama and the sweltering summer.

Kama, in this torrid summer  
 Let some things remain cool:  
 Her eyes, reflecting the waters,  
 The smell of jasmine in her hair,  
 Her body dripping with the cold river  
 As she steps out on the ghats. (211)

A similar tone proceeds in the second area. He expect himself with a gazelle, got between the woodland fires, who don't have the foggiest idea where to go, as the impala, the poet misses the heading or way of joy with his cherished. "Such is my destiny cherished in the woodland of your appendages/under the dark downpour of your hair" (211).

In the third area entitled "Varsha" (The Rains), the poet carries on a similar soul of the keep going segment, human want on sex. He depicts the season of downpours as a season of sexual culmination of one's life. As the sky exasperates by the tumult of thunder, the poet feels a similar unsettling influence with hints of loosened the entryway of his neighbors by a few ladies. In the following stanza, the nature and the environment summon his feelings. In nature he finds everything truly pleasurable and first class, however nothing he can appreciate, on the grounds that he is distant from everyone else. Toward the finish of the stanza, he communicates his forlornness and missing the delight of enthusiasm with his adored as, "just my flank is unfilled. Just she isn't there" (212).

In the fourth area "Sharda" (Autumn), the poet proceeds with the adoration making as common like in the season of downpours. He addresses the peruser in the case of lightning and downpours are important to have intercourse with one's darling.

Is lightning necessary  
 For those smitten by lover's lightning?  
 Is rain essential  
 For those wet with each other?

He absorbs that nothing is important to expend the delight of sex, in light of the fact that the energy of adoration is never worried for a specific season and a specific necessities. That is the reason he says the last piece of the segment "who says sweethearts must move/just to the beat of downpour?" (213).

"Hemanta" (Early Winter) is the fifth segment of the lyric, which portrays the guarantee of human love. He includes that even nature has left from its darling

things to other degree yet human love never falls flat at any stage. In the following stanza, the poet draws out the pith of adoration between a man and his wife. While the wife solicits her better half to take care from his wellbeing in the season, however the enthusiastic spouse decreases her demand and discovers warmth of affection inside her and needs to devour it completely as, "you don't have a clue about the flames of our loves/she replied. "For us it is still Shrawan" (213).

The last area of the lyric is "Sisira" (Late-winter). The poet proceeds with the tone of lovemaking. He draws out the delight of adoration making through symbols like owl and wild hog.

In this ballad, the poet tells that there is a no season for lovemaking; the adjustments in the seasons never influence the affection making life of humans since lovemaking isn't only a blend of two physical make-ups yet in addition an accumulation of two human unceasing passions.

As to ballad, Asha Viswas remarks, "Daruwalla's forte is symbolism and the lines present an arrangement of shape and structure by hues and subtleties. There is ideal concordance among impression and articulation" (51).

In this lyric, the poet perfectly blends the human energy and nature together in his poems. His correlation of seasons with human energy for adoration is completely not the same as original examples of seasons with human sentiments and feelings. In each season, he can discover joy with his adoration; such delight finding is like the happiness regarding each season by the humans everywhere throughout the world.

"In My Father's House," the poet depicts about his dad's tomb and the nature around the place. The lyric is, a standout amongst the best poems of the poet, mixing human feelings with nature. The poet considers his dad's tomb another home him, where he lives and never finds any season change, which happens just outside his home. His home absence of exercises, warmth, and light. All in all, it is absence of life.

Nothing is new  
 around this place  
 except the snow,  
 except the quiet  
 monastic vows  
 of wizened bark  
 on skeleton tree.

The ribs too are a monastery

when seasons do not change within. (122)

The loneliness is proposed by the utilization of words like, "monastic" and "monastery", and tomb is forsaken is implied by the words "wizened bark" and "the skeleton tree". Prasenjit Mukherjee remarks, the savagery of human energy is recommended through a projection of such enthusiasm into the essential universe of nature. This isn't so much a case of finding a "goal correlative" to pass on the psychological condition of a person, as an endeavor to utilize characteristic images to fill in as a contrast to human experience. (57)

Through the external world seasonal change, he draws out the human enthusiasm for life and dread of death. However, he emblematically recommends that birth is middle of the road than death, by the words, "day break is colder/than the night." Here the poet not just informs us regarding his dad and his death, yet additionally demonstrates the mysterious picture of death to the human network. The glade, the winds, the sunset, the trees and everything around the grave give the impression of closure life.

At night the wind

still hacked at doors

bristling with knife,

and nail and fang:

but this was dusk;

vespers had a human ring:

the wind was a rhyme,

a chime, an echo. (124)

Daruwalla's poetry portrays nature with its full lively shading and development along with the human passions. With respect to M.K. Naik writes, "Daruwalla's mind is ceaselessly occupied in setting up important connection among Nature and Man, in different routes and in various settings and it is on the working out of these connections that the achievement and disappointment of these poems would seem to pivot" (65). His poetry is an enthusiastic yield with the sense on nature. R.N. Sinha calls, "His poetry is a reaction to the reality and because of that exchange among Nature and the poet's psyche, a specific sort of poetry is conceived" (91). In the poems "Mandwa," "Rumination at Verinage," "Boat-Ride along the Ganga" "Vignette-II" "In My Father's House," and "The Round of the Seasons" he interknits both the nature and human passions. Through the poems, he draws out the

present reality of nature, and states how the cutting edge man has controlled it. The images he utilizes are normal yet the thoughts, which the images contain, are extremely learned with a wide sense. These poems have a significant topical center, clear perception of scene, conservative and capturing introduction of episode, reminiscent symbolism and a great solidarity of tone and impact.

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