Poetry of Kulbhushan Kushal: A Stylistic Study

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Stylistics uses the tools of linguistics for the analysis of works of literature. A stylistician accounts for the way a poem or a passage may strike the reader through his analysis unlike a linguist who is generally satisfied with the mere analysis of a piece of writing. A stylistician speaks both in analytical and effective terms. Stylistics has tools to examine language at several levels – lexis, syntactic, semantic and phonologic. Poetry, in general, has close intra-textual. The value of stylistic analysis is that it can provide the means whereby the learner can relate a piece of literary writing with his own experience of language and so extend that experience. Stylistics occupies the middle ground between linguistics and literary criticisms. It necessarily overlaps these two disciplines. It is for this reason that stylistic analysis shades imperceptibly into literary appreciation: if it did not it would not fulfill the pedagogic purpose.

The present paper proposes to make an exposition of the stylistic devices in the poetry of Kulbhushan Kushal by applying stylistic approach. The traditional approach has been rejected in favor of stylistic approach, as the former one is sporadic, arbitrary and extra-textual in nature. On the other hand, the stylistic approach is systematic, factual and text oriented and it helps in developing, modifying and making more explicit our responses to a given text through a systematic study of linguistic choice, i.e. a detailed analysis of phonological, syntactic, lexical and semantic devices. The approach shall be eclectic. None of the above-discussed stylistic methods will be followed rigidly. Depending upon the need of the context, the study will draw freely upon any of the methods related to stylistics. The ultimate judgment, although supported by linguistic data shall not be free from subjectivity.

Words form an important unit of poetry as the basic role of expression depends upon them. This is why; the choice of words has been included in the art of writing poetry. The vocabulary of poetry is the same as that of language generally spoken and yet different. The only order according to which words are grouped in a dictionary is the alphabetical. But the order of words in a poem,—best order as Coleridge called it,—is an order based on choice - choice that is guided by the strangeness, evocativeness, commonness or freshness of words. This is an order which cooperates generally with the grammatical order of words, clashing with it only when the usual grammatical order does not accommodate the motif or motifs which guide the poet's choice. The word is a linguistic entity composed of one or more phonemes. For a linguist the word is a very important fundamental unit. Not only is it the chief subject-matter of lexicology, but it is dependent on phonology for the analysis of its sound-structure and on syntax for the delimitation of its status in more complex configurations.

There are words that can impart strangeness and freshness to a poet’s utterance. There are other words which make poetry one of the joys ‘in widest commonality spread’, by their very plainness and commonness. And there are words that make poetry richly and deeply evocative—one with the soul-stress that lies in the music of the words. Finally, there are words which become luminous centers of transfigured meaning and of imaginative association—quintessential words. Such words are the wealth of the vocabulary of poetry. It is a kind of divine sureness instinct that enables a poet to select the appropriate word from one of these categories. The temperament of a poet has also some affinity with certain categories of words and this is one of the bases on which poetic styles are formed.

Kulbhushan Kushal exploits almost all the lexical devices like vernacular items, expletives, verb, adjectives, noun, conjunction, hybridized, word formation, and borrowings, etc. in his poetry to make the language emotive and effective. As a conscious artist, Kushal successfully uses the correct words with their maximum poetic effect, skillfully related to the meaning that is sought to be conveyed. He has knack and flair of putting the right word in the right place. In his poems, Kulbhushan does not impose words superficially, but makes them an essential part of the context. The following lines of the poem ‘Time’ exemplify his skillful use of words:

The watch laughs at us
we laugh at the watch
we think
we can catch time
by firelock
but time
has fettered
our feet
our hands.² (SH: 32)

Here the bard has personified the ‘watch’ by which he means that time is the greatest killer and has controlled the worldly things but we take it in joke which is our foolishness. That is why we mock at watch which has chained each part of the body. Once again the suggestiveness is being exemplified in the following lines from the poem ‘Time’ where the bard conveys the idea of the universal truth which is oft hidden under the surface:

How poor the rich
How rich the poor.¹ (SH: 33)

Kushal uses apt and meaningful words, which help him achieve terseness and condensation. He has become noticeable for his epigrammatic terseness, felicity of expression and classical simplicity and austerity. Let us mark the following lines from the poem ‘Melting Metaphors’ just in the fashion of Anita Desai:

Where shall we go
next summer?² (SH: 29)

Again in the poem ‘Angels of Chaos’ Kushal uses short phrases like Bacon:

No rest within
No respite without.³ (SH: 40)

In the poem ‘Broken Promises’ he holds’:

In all seasons
broken promises
chase us.⁴ (SH: 48)

The use of verb is also very important lexical device used by Kushal, which contributes to the meaning. For example in the poem ‘Broken Promises’, there are altogether twelve verbs in twenty eight lines. The verbs which occur in the present tense indicate the change of mode from the narrative to the dramatic and all the sentences in which the present tense is used are in assertive. The four verbs are used in present continues tense to show the continuity of the sentence. The finite verbs in simple structures contribute greatly to the succinct quality of the poem. He uses verbs with precision and economy, the structures of which vary greatly to suit the multiplicity of themes. The vocabulary is predominantly Indian. The poet mixes the rhyme scheme with strong adjectives like ‘green deserts’, ‘greener woods’, with ‘past’, ‘fast’, ‘care’, ‘rare’ and allows these verbs to hang to one definite abstract parallel syntactic structure – ‘horizons’. The sequencing of these words as well as the choice of words speaks of an Indian sensibility, but they are brought into a creative collaboration. The words ‘broken promises’ also have both physical and spiritual connotations.


Counting words
Discounting meanings
Mark the lexical devices of vernacular items used by the bard off and on in his poetry. A few are given here: ‘Terminating sins and punyas alike’, ‘And Marich has an endless guile’, ‘The silver Kamdhenus’, ‘And thrown to Vaitarni’, ‘And the prasads and charnamrats’, ‘Pure air, pranna supreme’, ‘And the prasads and charnamrats’, ‘Peace is the curse of punyas’, ‘To suck pranas’, ‘Here a brahmashakti/There is a nightmare/Agnibaan’, ‘Are the mudras’, ‘To hold the hand of Maya’.

Thus it is evident that Kulbhusahn Kushal bears a striking beauty in his expression by employing lexical items like borrowing from vernacular and other languages, collocation, adjectives, verb, hybrid, word formation consisting prefix and suffix and denotive and connotative words. His poetry has plastic quality. He always tries to say something new and innocent. He skillfully employs the device of playing words upon words to create a clever effect as well as to suggest the meaning that he intends to convey. His poems abound in facilities of words for the sake of effect. He also resorts to the linguistic device of coining new words by the process of combining two existing words. By employing denotive and connotative devices, he creates new meaning without loosing their original meaning. He was influenced with Indian culture and language, so his vocabulary is also Indian. He chose English as a medium of expression in his poems. His exceptional poetic skill has played an important role in the selection of appropriate words in accordance with the thoughts and emotions.

Another stylistic device used by Kushal aptly like his name is syntax. Syntax is a major influence on style: the way meanings are concretized through syntax, affects the way of an audience’s response to those meanings. It can provide different word order for the same meaning. The word order is potent and valuable as it determines the sequence in which a reader apprehends the elements of the complex structure of meanings embodied in a sentence. For example, the following two sentences convey the same meaning:

1. Rajesh Ramesh pushed.
2. Rajesh pushed Ramesh.

Although the meaning of both the sentences is the same, the first sentence is unacceptable as a sentence on grammatical grounds. It is ungrammatical even though it may be semantically interpretable. Words fall into different classes according to the grammatical limitations placed on their use, the members of each class having the same or similar potential for occurrence. For instance, only nouns (e.g. author, car, motor, word) can be substituted for the nouns ‘hesitation’ in ‘Any hesitation would be deplorable’. Capitalization and punctuation marks are also the part of syntax as they assist in the patterning of grammatical units within the sentence. It is a powerful weapon in the hands of a literary artist in expressing the thematic tone and to make an utterance meaningful. In the words of Winifred Nowottny:

Of all the elementals necessary to make an utterance meaningful, the most powerful is syntax, controlling as it does the order in which impressions are received and conveying the mental relations ‘behind’ sequences of words. And since we naturally tend -except when checked by a difficulty to take in without effort the relations conveyed by syntax, its operation as a cause of poetical pleasure is often the last cause – we recognize, if indeed we recognize it at all….Consequently, syntax, however little it is noted by the reader, is the groundwork of the poet’s art. (Nowottny: 9-10)

Kushal employs all the syntactic devices like—morpheme, inversion, repetition of phrases, words, passivity, stanzas-scheme, interrogation mark and conjunction to show his poetic genius. Kushal uses the present tense form in his poetry. There is an example of the use of present tense form in the poem ‘Broken Promises’. In this poem, the ‘present tense’ stands for a stalemate that lingers on the consciousness of the dynamic poet persona. It is a ‘knock at our doors’. It passes ever so slowly that it really chokes the poet: ‘when we are praying to God’, ‘when we are making love’, ‘when we are counting our coins’. The bard also fears ‘they may come when we are busy with matters’, ‘when sitting quite in room’.
Kushal also employs repetition of phrases, his, ‘greener deserts’, ‘greener woods’, ‘golden gates’, ‘huners hungry’, ‘moment’, the time to celebrate’, ‘so many’, ‘enough of’, ‘time has stolen’, ‘I might have seen’, ‘these are not the nights’ etc. In Kushal’s philosophical vision we see floods, sirens, rocks and lambs inhabit the world with almost the same purpose of furthering civilizations against all odds as human beings do. Instead of lamenting the degeneration of human beings to the level of rocks and cancerous mountains, he seems to have a firm belief in the progress of human civilization. The repetition of certain elements forms a part of Kushal’s poetic art. The repetition of words ‘let’ in ‘Dance of Masks’ and the repetition of lines ‘These are not the times’ in ‘Time to Celebrate’ and ‘Read not My Poems’ in the poem ‘Read not My Poems’ mark a specific emphasis and add to the poetic rhythm. In one of the interviews with N.K.Neb Kushal himself holds:

Rocks have always fascinated me for their static disposition and structure. Their imposing presence in environmental landscape corresponds with my psychic scope, where they provide a magnificent and meaningful backdrop for the enactment of my experience. Their barren faces remind me of the inherent barrenness of the modern urbanized way of life which paradoxically, in spite of high-tech movement and mechanical movements continue to reflect rock like static presence-sound and fury signifying nothing.” (Insight: 47)

With the help of the repetition of phrase, Kushal expresses a lot in a few words. The poems are remarkable for condensation of the material and its presentation through the appropriate selection of the words. Each of the things “lost long ago” revives in the speaker’s memory an event that is recounted in terms of its pathos and near-absurd complexity. Thus is built up a strange and bizarre catalogue of things that come into the house from outside to stay for ever and the things that go out but inevitably return.

Conjunctions are also used by Kushal in his poetry to join words/phrases/clauses/ and sentences. The poems ‘Time’, ‘Waves of Fire’, ‘Summers Then’ are vibrant exclusively with the conjunction ‘and’ which puts the reader in a thoughtful mood and he begins to search the things that might be said before this phrase: ‘and moments every moment’, ‘and the dense layered vapors’, ‘and announce the rise and fall of’, ‘and willingly yield’, ‘and kissing the crimson lips’, ‘and then wither’, ‘and not easy is to brush aside’, ‘and the endless school routine’, ‘and the fairies in far off retreats’. The poems ‘Time to Celebrate’, ‘Enough of It’, ‘Coffin of Dead Facts’, ‘Deception’ are the masterpieces of using conjunction ‘and’ of which a few are like these: ‘And hard promises’, ‘And boiling loneliness’, ‘And disguised curses’, ‘And stretching blanks’, ‘And positive denial’, ‘And hatred turned love’ ‘And to invite ghosts for lunch’, ‘And to learn’, ‘And to conjure fairies’, ‘And to say goodbye to hopes’, ‘And to repent for success’, ‘And weep for their favors’, ‘And to drink the poison’, ‘And musical imitations of parrots’, ‘And the smile of moon’, ‘And the phenomenal super technologies’, ‘And purchase our bonafides’, ‘And after service agreements’, ‘And the dance of planets’, ‘And you are not permitted’, ‘And with the music of spheres in your ears’, ‘And the dance of planets before my eyes’, ‘And all other internets’


Singing of a deep sorrow
Sitting under a guava tree
Knitting for the strangers
Weaving for the unknown urchins
Running in the streets... (SS: 45)...

The creative use of morpheme is again an important syntactic device, which has been used by Kushal acutely in his poems. In his poetry morphemic repetition links a few words and compels the reader to focus on their cumulative effect. Given below are a few examples in this regard:

1. thin, thinner grow
   its contours....
   For ages
   none has recognized it (SH: 27-28)

2. green deserts
   on that side greener
   greener woods....
   green deserts
   greener woods. (SH: 34)

3. the dancing mirror
   the dancing stars.
   Mirrors famed to
tell truth
  can’t sift
shadow from substances.
Beyond the mirror sleeps
a land of shadows
where images melt
melt melt melt
till they are mere elements... (SH: 37)

4. To confront a river
   May seem easy
   Easier to wade through the waves
   And the easiest is perhaps
   To evade it. (SS: 2)

6. To hide our will
   Our will to kill. (SS: 4)
   I am a lover of the shallow deep
   You a dweller of
   Deep, deep
   And still deeper depths. (SS: 9)

In the first example the adjective ‘thin’ has been repeated as ‘thinner’ as there is repetition of the comparative morpheme ‘er’ and the words ‘ages’, ‘lips’, ‘eyes’ and ‘ears’ have been repeated besides the repetition of plural morpheme. While in the second and the fourth examples the present tense morpheme’s’ is at work in the word ‘laugh’ and ‘mirror’ besides the repetition of ‘time’ and ‘watch’, ‘dancing’ and ‘melt’. In the third example there is repetition of the comparative morpheme ‘er’ in the adjective ‘green’ as ‘greener’ besides the repetition of the ‘woods’. In the fifth example adjective ‘easy’ is used in positive, comparative and superlative degree to evade the river and to force the meaning to the readers. In six and seven stanzas the
words ‘will’ and ‘deep’ are repeated as to create a rhythm and effective meaning. In the final example there is repetition of the comparative morpheme ‘er’ as used with ‘deep’ as ‘deeper’.

Kushal is deeply ‘kushal’ and sharp in using interrogative sentences whenever and wherever he thought to be needed. Mark a few lines: ‘How to live wisely?’,37 ‘Where are your roots?’,38 ‘Who has snapped… why alien the stars?,’39 ‘Where shall we go next summer?’,40 ‘Where to go from here?,’41 ‘Let’s see what shatters next?,’42 ‘Who can liberate me from these shadows?’.

The use of syntactic devices fascinates the reader’s response to the meanings. These devices include different word order for the same meaning. In his poetry the word order is very potent and valuable as it determines the sequence in which the reader apprehends the elements of the complex structure of the meanings embodied in a sentence. It is remarkable to note that in his poetry words fall into different classes according to the grammatical limitation placed on the reviews. Arrangement of stanzas in his poems is really impressive because he raises stanza lines according to the situation. The arrangement of each poem on the page, the spacing of lines and the flow of thought from the last line to the preceding stanza to the first line of the succeeding stanza and repetition of words and phrases and using interrogative sentences in a poem are strategies of his poetic imagination. The language used by the poet matches the colloquial, dragging, gossip-like language. Arresting and extending elements are marked features of colloquial speech. The complexity of articulation is represented by recursive and rank-shifted units almost throughout the poem. The depth of recursion and rank-shift marks the psychological depth of the anonymous reporter as well as of the poet. The poet has employed the techniques of recursion, word-complex, clause-complex and rank-shift to achieve a kind of depth matching the seriousness of the poetic theme: also his syntax suggests the slow, leisurely, and ‘unpoetic’ movement of the trickle.

A distinctive feature of Kushal’s poetry is his use of imagery. Almost every image, whether it is literal, vivifying, figurative or symbolic, can be studied in terms of various kinds of sense simulation in his poetry. They lend semantic intensity and semantic multiplicity to his language. He has used all categories of images lending his poetry the power to evoke the multi-dimensional experience of life. His images are precise, accurate, real, visual, tactile, auditory sensations, highly suggestive and striking. He achieves concreteness, sensuousness, and precision in the use of images. His images are a powerful means of semantic extra positions and they are employed in such a way that the theme moves on, reflecting a number of different aspects. It is the images that concretize the theme. They give it life and form and make its spirit visible. The use of nature imagery in Kushal’s poetry marks the expression of his holistic vision of life. The natural objects like rocks, stars, rainbow, trees, mountains and the animal imagery in the form of lambs, lions, monkey and bird imagery presenting parrots, sparrows and the creatures like glowworms form a part of the world envisioned by the bard. All these entities exist together.

The texture of his poems is woven with repetitive images providing a reference framework to the poetic utterance. The imagistic significance is reinforced through the operational and functional value of the images in the particular context. Often these contexts are some memorable experience which the poet chooses to deal with through poetic amplification and treatment. This aspect of his poetry emerges from his preoccupation with language in some of his poems directly concentrating on the nature of language and communication. For example in ‘Communication’ he reveals:

Shower of words
meanings ever
elude us
gestures come to
our rescue
frowns convey
smiles say.45 (SH: 53)

It tends to make linguistic communication merely a game played between words and their intended meanings.

In the poem ‘Melting Metaphors’ Kushal talks with Nature in the fashion of Wordsworth:
I ask the sky
wither you lead me?
I ask the earth
where you wish me to go? ④7 (SH: 29)

Similarly the poet visualizes the Nature in the poem ‘Naughty Sparrows’ in the following lines which are pertinent to discern:
and the rainy seasons
breeding insects
to be devoured by
frogs, lizards and the
naughty sparrows. ④8 (SH: 30-31)

Here he comes very near to the universal philosophy of ‘jeevo jeevashya bhojnam’ namely the big fish always eats the small fish. In the poem ‘Waves of Fire’ the poet seems to remind of Wordsworth’s Daffodils appositely:
Recurring pyres
dance before my eyes
I wish to drown them
in the heap of lies
flowers and butterflies. ④9 (SH: 44)

These are various kinds of examples of visual images in his poetry, which sometimes appear in clusters. Like visual imagery, auditory imagery is also used by Kushal in his poetry. The following examples are fine specimens of auditory images:

1 Soul now tattered
   the body fettered
   feelings featherless
   the metallic heart
   oozing blood. ⑤0 (SH: 60)
   Flowers blossomed into
   symphonises sublime ① (SH: 55-56)

In the first example of the poem ‘Victim’, Kushal uses figuratively onomatopoeia in the form of auditory images. Here he employs the words like ‘tattered’, ‘fettered’, ‘featherless’, ‘oozing’, ‘metallic’ to present auditory images of the soul, heart and body which can be heard. Similarly in the second example of the poem ‘On the Banks of Sangarma’ he uses the words like ‘song’, ‘blossom’, ‘book’, ‘flower’ to reveal the figuratively use of onomatopoeia.

Another kind of imagery used by Kushal is sensuous imagery. It is referred to touch-taste-smell-sight-heat, cold, texture. The poem ‘Choice’ is a fine example of sensuous imagery. The following lines are remarkable in this regard:
When he speaks
His eyes measure
The weight of rocks
Sitting on my shoulders
His tongue licks his wounds. ⑤2 (SS: 4)

His eyes measure the weight of rocks and tongue licks his wound, indubitably deal with the sense perceptions. In the poem ‘Endeavour’ he uses senses:
How full of flight
Are the stars bright
How solid the gentle moon
How cold the hot sun
And how stony the
Shinning galaxies.53 (SS: 10)

Here the poet conveys the idea with the help of Oxymoron figure of speech which is transparently visible. The sun is always hot but the bard unlocks ‘cold the hot sun’ and the galaxy is always shinning and the stars are rarely dim. Thus the readers enjoy the game of words played by the poet who is at the height of imparting sensuous pleasure to the senses of the readers. As the title itself suggests the sensuous theme of the poem ‘Smiling Masks’ in the following lines profusely:

…its lips
have not sung s song
eyes have not seen
the sky
ears have not heard
the voices.
Noises rattle in the ears
in the eyes
whirls sand
on the lips dances
silence grim.54 (SH: 27)

The following examples of his sensuous imagery are worthy to pen: ‘They will sing a song’,55 ‘And those laughing rivers’,56 ‘And echoes of nightingales/Singing in the late evening’,57 ‘Touching their comfort stems’,58 ‘We eat what you give/ And in turn we pollute’,59 ‘The bark of the dog’,60 ‘Dogs may laugh at us’.61

Last but not least rather foremost is the phonological device used by the poet aptly in his poetry. Kushal is a conscious and cognizant craftsman and draftsman who employs and exploits all the phonological devices like alliteration, assonance, and rhyme connecting two or more words through similarity of sounds, and by drawing the reader’s attention to them persuades him to think of their possible connection, comparison and contrast. Apart from these, onomatopoeia is also used to make the impact greater. He uses the simplest possible words, mostly monosyllabic, thus achieving a concentration of vowel sounds which makes his diction musical and sweet sounding. Rhyme and assonance are other devices used to create musical effects. Right words are used in the right place, and not a single word is superfluous. The poet uses extreme economy of means to achieve terseness and condensation. His diction has an almost classical simplicity, austerity and perfection. The epigrammatic terseness and felicity of expressions in ‘how poor the rich/ how rich the poor’, ‘no rest within/ no rest without’, ‘where to go from here’, ‘tirosome is the journey/ more tirosome the rest’, ‘in our arms/ shrink the days/ in our heads/ the nights’, ‘Man’s roots are perhaps nowhere’ etc, need no comment. English being a foreign language, the words are not burdened with irrelevant associations for the poet. They are invariably ordinary and inconspicuous, rarely, if ever, reverberant. And herein lies their strength. There is something clinical about Kushal’s use of language. It has a cold, glass-like quality. He uses tones and rhymes of familiar, everyday speech, and employs cliché and slang in incongruous contexts to achieve unexpected effects.

Alliteration is an important device which has been used by Kushal in his poems, especially at the beginning of words, stressed syllable is repeated. The poetic diction of Kushal tends to be alliterative and rhythmical at certain places. As an instance of his sweeping alliteration can be viewed in the poem ‘Angles of Chaos’:

Thundering in
golden gardens of
glittering glory,
soiling sacred rivers,
during the day.\(\text{SH: 40}\)

Here the phonemes /g/, /d/ and /s/ are repeated and this is a fine example of alliteration in the expression ‘golden garden’, ‘glittering glory’, ‘soiling the sacred’, ‘during the day’.

In the poem ‘Adventure’ Kushal conveys his meaning by employing the rhyming scheme more and alliterative device less. An example of this device is given below:

Terrible was the fight
at such a height
where all shone bright.
Like heroes brave
they fought the wave
of fire vocalic and grave.\(\text{SH: 41-42}\)

This passage unquestionably abounds in rhythmical lines. The ending of the first three lines echo the consonantal sound of /t/ and the ending of the last three lines sound the diphthong of /eiv/ succinctly. K.B. Goel writes ‘Rhymes highlight and render language musical’.\(\text{SH: 104}\)

On the basis of the study of this research paper, it can be said that the stylistic devices impart a poetic colour and tone to Kulbhushan Kushal’s poetry. Kulbhushan occupies a prominent place by virtue of his fine and striking imagery, his accurate symbols and his ability to depict the inner human struggle. He fondly uses images, symbols and myth. His symbols range from love, life, death, and several other situations of living. All such situations are used to produce a realistic effect. The greatness of Kulbhushan lies in fact that he discovers novel methods of using various images and symbols with several useful interpretations towards his single poetic mission. He has presented the memories of his past and these memories become vital factors in keeping alive his relationship with India within and without. It is more than a psychological support for him. Symbols used by him are really effective but hidden. They are behind the curtain and the readers have to peep into the curtain to understand this hidden meaning.

Kushal takes delight in experimenting with language in his poetry. His poetry shows a chiselled workmanship. He is one of the few Indian poets in English who could create a distinctive and personal style and it is through his unique style by which he gives a sharp focus to his experience. The intolerable grapple with thoughts, feelings and emotions is necessarily reflected in the language, i.e. – syntax, semantic, lexis, sound, and imagery etc. This is a conspicuous feature of Kulbhushan’s poetry. Kushal richly deserves the praise he received from the critics for his craftsmanship and use of language. He was a craftsman and a draftsman who was never satisfied with merely the observed. He shaped and polished each poem, cutting facets until the result approached the directness and clarity for which he strove. Stylistically Kushal’s poems may be called a poetry of perspectives and perceptions. The moments, situations and even the points of view are seen through multiple perspectives. This sometimes gives the reader an impact of tentativeness and eternal transition. Poetic statements are the strategic linkage for coordinating the different strains. Borrowing the words from Dr H.L.Kaila (Mumbai) I can put about this dynamic bard: ‘Kushal’s poems enlighten us about social, psychological, anthropological and metaphysical aspects of life. His poetry motivates to conceptualize even beyond the realms of the text books of these subjects’.\(\text{SH: Cover Page}\)

REFERENCES:


6 Winifred Nowottny, *The Language Poets Use*, University of London , 54.

7 *Language and Theme in Anita Desai’s Fiction*, 104.