

Origin, Growth and Development of English Language:

Introduction:

English language, West Germanic language of the Indo-European language family that is closely related to the Frisian, German, and Dutch (in Belgium called Flemish) languages. English originated in England and is the dominant language of the United States, the United Kingdom, Canada, Australia, Ireland, New Zealand, and various island nations in the Caribbean Sea and the Pacific Ocean. It is also an official language of India, the Philippines, Singapore, and many countries in sub-Saharan Africa, including South Africa. English is the first choice of foreign language in most other countries of the world, and it is that status that has given it the position of a global lingua franca. It is estimated that about a third of the world's population, some two billion persons, now use English.

Origins and basic characteristics:

Indo-European languages in contemporary Eurasia:

English belongs to the Indo-European family of languages and is therefore related to most other languages spoken in Europe and western Asia from Iceland to India. The parent tongue, called Proto-Indo-European, was spoken about 5,000 years ago by nomads believed to have roamed the southeast European plains. Germanic, one of the language groups descended from this ancestral speech, is usually divided by scholars into three regional groups: East (Burgundian, Vandal, and Gothic, all extinct), North (Icelandic, Faroese, Norwegian, Swedish, and Danish), and West (German, Dutch [and Flemish], Frisian, and English). Though closely related to English, German remains far more conservative than English in its retention of a fairly elaborate system of inflections. Frisian, spoken by the inhabitants of the Dutch province of Friesland and the islands off the west coast of Schleswig, is the language most nearly related to Modern English. Icelandic, which has changed little over the last thousand years, is the living language most nearly resembling Old English in grammatical structure.

Modern English is analytic (i.e., relatively uninflected), whereas Proto-Indo-European, the ancestral tongue of most of the modern European languages (e.g., German, French, Russian, Greek), was synthetic, or inflected. During the course of thousands of years, English words have been slowly simplified from the inflected variable forms found in Sanskrit, Greek, Latin, Russian, and German, toward invariable forms, as in Chinese and Vietnamese. The German and Chinese words for the noun *man* are exemplary. German has five forms: *Mann*, *Mannes*, *Manne*, *Männer*, *Männern*. Chinese has one form: *ren*. English stands in between, with four forms: *man*, *man's*, *men*, *men's*. In English, only nouns, pronouns (as in *he*, *him*, *his*), adjectives (as in *big*, *bigger*, *biggest*), and verbs are inflected. English is the only European language to employ uninflected adjectives; e.g., *the tall man*, *the tall woman*, compared to Spanish *el hombre alto* and *la mujer alta*. As for verbs, if the Modern English word *ride* is compared with the corresponding words in Old English and Modern German, it will be found that English now has only 5 forms (*ride*, *rides*, *rode*, *riding*, *ridden*), whereas Old English *ridan* had 13, and Modern German *reiten* has 16.

- In addition to the simplicity of inflections, English has two other basic characteristics: flexibility of function and openness of vocabulary.

- Flexibility of function has grown over the last five centuries as a consequence of the loss of inflections. Words formerly distinguished as nouns or verbs by differences in their forms are now often used as both nouns and verbs. One can speak, for example, of *planning a table* or *tabling a plan*, *booking a place* or *placing a book*, *lifting a thumb* or *thumbing a lift*. In the other Indo-European languages, apart from rare exceptions in Scandinavian languages, nouns and verbs are never identical because of the necessity of separate noun and verb endings. In English, forms for traditional pronouns, adjectives, and adverbs can also function as nouns; adjectives and adverbs as verbs; and nouns, pronouns, and adverbs as adjectives. One speaks in English of the *Frankfurt Book Fair*, but in German one must add the suffix *-er* to the place-name and put attributive and noun together as a compound, *Frankfurter Buchmesse*. In French one has no choice but to construct a phrase involving the use of two prepositions: *Foire du Livre de Francfort*. In English it is now possible to employ a plural noun as adjunct (modifier), as in *wages board* and *sports editor*; or even a conjunctive group, as in *prices and incomes policy* and *parks and gardens committee*. Any word class may alter its function in this way: *the ins and outs* (prepositions becoming nouns), *no buts* (conjunction becoming noun).
- Openness of vocabulary implies both free admission of words from other languages and the ready creation of compounds and derivatives. English adopts (without change) or adapts (with slight change) any word really needed to name some new object or to denote some new process. Words from more than 350 languages have entered English in this way. Like French, Spanish, and Russian, English frequently forms scientific terms from Classical Greek word elements. Although a Germanic language in its sounds and grammar, the bulk of English vocabulary is in fact Romance or Classical in origin.

Characteristics of Modern English:

Phonology:

British Received Pronunciation (RP), traditionally defined as the standard speech used in London and southeastern England, is one of many forms (or accents) of standard speech throughout the English-speaking world. Other pronunciations, although not standard, are often heard in the public domain. A very small percentage of the population of England is estimated to use “pure” RP (although the actual percentage is as unknown as what constitutes “pure” RP). It is considered the prestige accent in such institutions as the civil service and the BBC and, as such, has fraught associations with wealth and privilege in Britain.

The chief differences between RP, as defined above, and a variety of American English, such as Inland Northern (the speech form of western New England and its derivatives, often popularly referred to as General American), are in the pronunciation of certain individual vowels and diphthongs. Inland Northern American vowels sometimes have semiconsonantal final glides (i.e., sounds resembling initial *w*, for example, or initial *y*). Aside from the final glides, that American accent shows four divergences from British English: (1) the words *cod*, *box*, *dock*, *hot*, and *not* are pronounced with a short (or half-long) low front sound as in British *bard* shortened (the terms *front*, *back*, *low*, and *high* refer to the position of the tongue); (2) words such as *bud*, *but*, *cut*, and *rung* are pronounced with a central vowel as in the unstressed final syllable of *sofa*; (3) before the fricative sounds *s*, *f*, and *θ* (the last of these is the *th* sound in *thin*) the long low back vowel *a*, as in British *bath*, is pronounced as a short front

vowel *a*, as in British *bad*; (4) high back vowels following the alveolar sounds *t* and *d* and the nasal sound *n* in words such as *tulips*, *dew*, and *news* are pronounced without a glide as in British English; indeed, the words sound like the British *two lips*, *do*, and *nooze* in *snooze*. (In several American accents, however, these glides do occur.)

The 24 consonant sounds comprise six stops (plosives): *p*, *b*, *t*, *d*, *k*, *g*; the fricatives *f*, *v*, *θ* (as in *thin*), *ð* [eth] (as in *then*), *s*, *z*, *ʃ* [esh] (as in *ship*), *ʒ* (as in *pleasure*), and *h*; two affricatives: *tʃ* (as in *church*) and *dʒ* (as the *j* in *jam*); the nasals *m*, *n*, *ŋ* (the sound that occurs at the end of words such as *young*); the lateral *l*; the postalveolar or retroflex *r*; and the semivowels *j* (often spelled *y*) and *w*. These remain fairly stable, but Inland Northern American differs from RP in two respects: (1) *r* following vowels is preserved in words such as *door*, *flower*, and *harmony*, whereas it is lost in RP; (2) *t* between vowels is voiced, so that *metal* and *matter* sound very much like British *medal* and *madder*, although the pronunciation of this *t* is softer and less aspirated, or breathy, than the *d* of British English.

Like Russian, English is a strongly stressed language. Four degrees of accentuation may be differentiated: primary, secondary, tertiary, and weak, which may be indicated, respectively, by acute (´), circumflex (ˆ), and grave (`) accent marks and by the breve (˘). Thus, “Tèll mè thě trùth” (the whole truth, and nothing but the truth) may be contrasted with “Tèll mé thě trùth” (whatever you may tell other people); “bláck bîrd” (any bird black in colour) may be contrasted with “bláckbîrd” (that particular bird *Turdus merula*). The verbs *perμίt* and *recórd* (henceforth only primary stresses are marked) may be contrasted with their corresponding nouns *pérmit* and *récord*. A feeling for antepenultimate (third syllable from the end) primary stress, revealed in such five-syllable words as *equanímy*, *longitúdinal*, *notóriety*, *opportúnity*, *parsimónious*, *pertinácity*, and *vegetárian*, causes stress to shift when extra syllables are added, as in *histórical*, a derivative of *hístory* and *theatricáality*, a derivative of *theátrical*. Vowel qualities are also changed here and in such word groups as *périod*, *periódical*, *periodícity*; *phótograph*, *photógraphy*, *photográphable*. French stress may be sustained in many borrowed words; e.g., *bizárre*, *critíque*, *duréss*, *hotél*, *prestíge*, and *techníque*.

Pitch, or musical tone, determined chiefly by the rate of vibration of the vocal cords, may be level, falling, rising, or falling–rising. In counting *one*, *two*, *three*, *four*, one naturally gives level pitch to each of these cardinal numerals. But if people say *I want two*, *not one*, they naturally give *two* a falling tone and *one* a falling–rising tone. In the question *One?* rising pitch is used. Word tone is called accent, and sentence tone is referred to as intonation. The end-of-sentence cadence is important for expressing differences in meaning. Several end-of-sentence intonations are possible, but three are especially common: falling, rising, and falling–rising. Falling intonation is used in completed statements, direct commands, and sometimes in general questions unanswerable by *yes* or *no* (e.g., *I have nothing to add*; *keep to the right*; *who told you that?*). Rising intonation is frequently used in open-ended statements made with some reservation, in polite requests, and in particular questions answerable by *yes* or *no* (e.g., *I have nothing more to say at the moment*; *let me know how you get on*; *are you sure?*). The third type of end-of-sentence intonation, first falling and then rising pitch, is used in sentences that imply concessions or contrasts (e.g., *some people do like them* [but others do not]; *don’t say I didn’t warn you* [because that is just what I’m now doing]). Intonation is on the whole less singsong in American than in British English, and there is a narrower range of pitch. Everywhere English is spoken, regional accents display distinctive patterns of intonation.

Morphology:

Inflection

Modern English nouns, pronouns, adjectives, and verbs are inflected. Adverbs, prepositions, conjunctions, and interjections are invariable.

Most English nouns have plural inflection in (-e)s, but that form shows variations in pronunciation in the words *cats* (with a final *s* sound), *dogs* (with a final *z* sound), and *horses* (with a final *iz* sound), as also in the 3rd person singular present-tense forms of verbs: *cuts* (*s*), *jogs* (*z*), and *forces* (*iz*). Seven nouns have mutated (umlauted) plurals: *man, men; woman, women; tooth, teeth; foot, feet; goose, geese; mouse, mice; louse, lice*. Three have plurals in *-en*: *ox, oxen; child, children; brother, brethren*. Some remain unchanged (e.g., *deer, sheep, moose, grouse*). Five of the seven personal pronouns have distinctive forms for subject and object (e.g., *he/him, she/her*). Adjectives have distinctive endings for comparison (e.g., comparative *bigger*, superlative *biggest*), with several irregular forms (e.g., *good, better, best*).

The forms of verbs are not complex. Only the substantive verb (*to be*) has eight forms: *be, am, is, are, was, were, being, been*. Strong verbs have five forms: *ride, rides, rode, riding, ridden*. Regular or weak verbs customarily have four: *walk, walks, walked, walking*. Some that end in *t* or *d* have three forms only: *cut, cuts, cutting*.

In addition to the above inflections, English employs two other main morphological (structural) processes—affixation and composition—and two subsidiary ones—back-formation and blend.

Affixation:

Affixes, word elements attached to words, may either precede, as prefixes (*do, undo; way, subway*), or follow, as suffixes (*do, doer; way, wayward*). They may be native (*overdo, waywardness*), Greek (*hyperbole, thesis*), or Latin (*supersede, pediment*). Modern technologists greatly favour the neo-Hellenic prefixes *macro-* “long, large,” *micro-* “small,” *para-* “alongside,” *poly-* “many,” and the Latin *mini-* “small,” with its antonym *maxi-*. The early Internet era popularized *cyber-* “of computers or computer networks” and *mega-* “vast.” Greek and Latin affixes have become so fully acclimatized that they can occur together in one and the same word, as, indeed, in *ac-climat-ize-d*, just used, consisting of a Latin prefix plus a Greek stem plus a Greek suffix plus an English inflection. Suffixes are bound more closely than prefixes to the stems or root elements of words. Consider, for instance, the wide variety of agent suffixes in the nouns *actor, artisan, dotard, engineer, financier, hireling, magistrate, merchant, scientist, secretary, songster, student, and worker*. Suffixes may come to be attached to stems quite fortuitously, but, once attached, they are likely to be permanent. At the same time, one suffix can perform many functions. The suffix *-er* denotes the doer of the action in the words *worker, driver, and hunter*; the instrument in *chopper, harvester, and roller*; and the dweller in *Icelander, Londoner, and Trobriander*. It refers to things or actions associated with the basic concept in the words *breather*, “pause to take breath”; *diner*, “dining car on a train”; and *five*, “five-pound note.” In the terms *disclaimer, misnomer, and rejoinder* (all from French), the suffix denotes one single instance of the action expressed by the verb. Usage may prove capricious. Whereas a *writer* is a person, a *typewriter* is a machine. For some time a *computer* was both, but now the word is no longer used of persons.

Post-modern Schools of Literary Criticism:

Postmodernism is a literary genre that evolved after the end of the Second World War. It developed from **modernism** and the two genres share many characteristics. Aspects of postmodern literature include:

- Metafiction
- Intertextuality
- Very complicated plots
- The futility of understanding meaning
- The rejection of ideology and belief

The genre has typically been dominated by male writers like Samuel Beckett and Thomas Pynchon, but some women like Margaret Atwood have made inroads into the genre.

Importance of Postmodernism Literature:

Postmodernism in literature indicates a departure from earlier genres. Postmodernists attempted to express the deep paranoia and sense of meaninglessness that they felt as a result of the Second World War and other major historical events. Postmodernism is credited with breaking apart many literary standards and paving the way for new genres that have emerged in recent decades. Postmodern literature is also considered an important exploration of the human psyche and a creative and unusual form of artistic expression.

The Development of Modernism:

To fully understand postmodernism, one must first be familiar with **modernism** in literature. Modernism was a literary and artistic movement that developed in the early decades of the 20th century and was especially influential after the First World War. Modernists were dealing with a rapidly changing and industrializing society that seemed to lack many of the stable and predictable elements that had once existed. Their writing expressed a sense of psychological despair and absurdity as they sought to restore some kind of meaning to their lives. Modernist works tended to have a scattered or incoherent meaning and were often concerned with a lack of personal identity.

Another important feature of modernist works was that they tended to consider colonial efforts to have a kind of stabilizing effect on Europe. Although the modernist relationship to colonialism is ambiguous (especially in works like Joseph Conrad's *Heart of Darkness*), modernism has been criticized for failing to question colonial aims. Modernism continued to grow in popularity until the end of the Second World War, when postmodernism began to emerge.

Postmodernism Vs. Modernism:

Postmodernism has been described as both a continuation of modernism and a departure from it. The two genres share a number of commonalities, including:

- A rejection of the distinctions between high and low culture

- An exploration of meaninglessness and absurdity
- An interest in mixing genres in a single work
- An obsession with challenging philosophical and psychological questions

However, postmodernism in many ways went further than modernism did. Postmodernist writers seemed to feel that they were living in a world even more chaotic than the modernists could have anticipated, especially with the advent of nuclear weapons and the staggering horrors of the Second World War to contend with. As a result, postmodernist writing tends to mix humor with descriptions of extremely dark events.

Postmodernism and Its Critics:

Basic Premises-

As an intellectual movement postmodernism was born as a challenge to several modernist themes that were first articulated during the Enlightenment. These include scientific positivism, the inevitability of human progress, and the potential of human reason to address any essential truth of physical and social conditions and thereby make them amenable to rational control (Boyne and Rattansi 1990). The primary tenets of the postmodern movement include: (1) an elevation of text and language as the fundamental phenomena of existence, (2) the application of literary analysis to all phenomena, (3) a questioning of reality and representation, (4) a critique of metanarratives, (5) an argument against method and evaluation, (6) a focus upon power relations and hegemony, and (7) a general critique of Western institutions and knowledge (Kuznar 2008:78). For his part, Lawrence Kuznar labels *postmodern* anyone whose thinking includes most or all of these elements.

Importantly, the term *postmodernism* refers to a broad range of artists, academic critics, philosophers, and social scientists that Christopher Butler (2003:2) has only half-jokingly alluded to as like “a loosely constituted and quarrelsome political party.” The anthropologist Melford Spiro defines postmodernism thusly: “The postmodernist critique of science consists of two interrelated arguments, epistemological and ideological. Both are based on **subjectivity**. First, because of the subjectivity of the human object, anthropology, according to the epistemological argument cannot be a science; and in any event the subjectivity of the human subject precludes the possibility of science discovering objective truth. Second, since objectivity is an illusion, science according to the ideological argument, subverts oppressed groups, females, ethnics, and third-world peoples” (Spiro 1996: 759).

Postmodernism has its origins as an eclectic social movement originating in aesthetics, architecture and philosophy (Bishop 1996). In architecture and art, fields which are distinguished as the oldest claimants to the name, postmodernism originated in the reaction against abstraction in painting and the International Style in architecture (Callinicos 1990: 101). However, postmodern thinking arguably began in the nineteenth century with Nietzsche’s assertions regarding truth, language, and society, which opened the door for all later postmodern and late modern critiques about the foundations of knowledge (Kuznar 2008: 78). Nietzsche asserted that truth was simply: a mobile army of metaphors, metonyms, and anthropomorphisms – in short, a sum of human relations, which have been enhanced, transposed, and embellished poetically and

rhetorically, and which after long use seem firm, canonical, and obligatory to a people: truths are illusions about which one has forgotten that this is what they are.

According to Kuznar, postmodernists trace this skepticism about truth and the resulting relativism it engenders from Nietzsche to Max Weber and Sigmund Freud, and finally to Jacques Derrida, Michel Foucault and other contemporary postmodernists (2008:78).

Postmodern attacks on ethnography are generally based on the belief that there is no true objectivity and that therefore the authentic implementation of the scientific method is impossible. For instance, Isaac Reed (2010) conceptualizes the postmodern challenge to the objectivity of social research as skepticism over the anthropologist's ability to integrate the context of investigation and the context of explanation. Reed defines the context of investigation as the social and intellectual context of the investigator – essentially her social identity, beliefs and memories. The context of explanation, on the other hand, refers to the reality that she wishes to investigate, and in particular the social actions she wishes to explain and the surrounding social environment, or context, that she explains them with.

In the late 1970s and 1980s some anthropologists, such as Crapanzano and Rabinow, began to express elaborate self-doubt concerning the validity of fieldwork. By the mid-1980s the critique about how anthropologists interpreted and explained the Other, essentially how they engaged in “writing culture,” had become a full-blown epistemic crisis that Reed refers to as the “postmodern” turn. The driving force behind the postmodern turn was a deep skepticism about whether the investigator could adequately, effectively, or honestly integrate the context of investigation into the context of explanation and, as a result, write true social knowledge. This concern was most prevalent in cultural and linguistic anthropology, less so in archaeology, and had the least effect on physical anthropology, which is generally regarded as the most scientific of the four subfields.

Modernity first came into being with the Renaissance. Modernity implies “the progressive economic and administrative rationalization and differentiation of the social world” (Sarup 1993). In essence this term emerged in the context of the development of the capitalist state. The fundamental act of modernity is to question the foundations of past knowledge, and Boyne and Rattansi characterize modernity as consisting of two sides: “the progressive union of scientific objectivity and politico-economic rationality . . . mirrored in disturbed visions of unalleviated existential despair”.

Postmodernity is the state or condition of being postmodern. Logically postmodernism literally means “after modernity.” It refers to the incipient or actual dissolution of those social forms associated with modernity” (Sarup 1993). The archaeologist Mathew Johnson has characterized postmodernity, or the postmodern condition, as disillusionment with Enlightenment ideals (Johnson 2010). Jean-Francois Lyotard, in his seminal work *The Postmodern Condition* (1984) defines it as an “incredulity toward metanarratives,” which is, somewhat ironically, a product of scientific progress. Postmodernity concentrates on **the tensions of difference and similarity** erupting from processes of globalization and capitalism: the accelerating circulation of people, the increasingly dense and frequent cross-cultural interactions, and the unavoidable intersections of local and global knowledge. Some social critics

have attempted to explain the postmodern condition in terms of the historical and social milieu which spawned it. David Ashley (1990) suggests that “modern, overloaded individuals, desperately trying to maintain rootedness and integrity . . . ultimately are pushed to the point where there is little reason not to believe that all value-orientations are equally well-founded. Therefore, increasingly, choice becomes meaningless.” Jean Baudrillard, one of the most radical postmodernists, writes that we must come to terms with the second revolution: “that of the Twentieth Century, of postmodernity, which is the immense process of the destruction of meaning equal to the earlier destruction of appearances. Whoever lives by meaning dies by meaning” ([Baudrillard 1984:38-39] in Ashley 1990).

Postcolonialism has been defined as:

- A description of institutional conditions in formerly colonial societies.
- An abstract representation of the global situation after the colonial period.
- A description of discourses informed by psychological and epistemological orientations.

Leading Figures:

- **Jean Baudrillard** (1929 – 2007) Baudrillard was a sociologist who began his career exploring the Marxist critique of capitalism (Sarup 1993: 161). During this phase of his work he argued that, “consumer objects constitute a system of signs that differentiate the population” (Sarup 1993: 162). Eventually, however, Baudrillard felt that Marxist tenets did not effectively evaluate commodities, so he turned to postmodernism. Rosenau labels Baudrillard as a skeptical postmodernist because of statements like, “everything has already happened...nothing new can occur,” and “there is no real world” (Rosenau 1992: 64, 110). Baudrillard breaks down modernity and postmodernity in an effort to explain the world as a set of models. He identifies early modernity as the period between the Renaissance and the Industrial Revolution, modernity as the period at the start of the Industrial Revolution, and postmodernity as the period of mass media (cinema and photography). Baudrillard states that we live in a world of images, but images that are only simulations. Baudrillard implies that many people fail to understand this concept that, “we have now moved into an epoch...where truth is entirely a product of consensus values, and where ‘science’ itself is just the name we attach to certain modes of explanation,” (Norris 1990: 169).
- **Jacques Derrida** (1930 – 2004) is identified as a poststructuralist and a skeptical postmodernist. Much of his writing is concerned with the deconstruction of texts and probing the relationship of meaning between texts (Bishop 1996: 1270). He observes that “a text employs its own stratagems against it, producing a force of dislocation that spreads itself through an entire system.” (Rosenau 1993: 120). Derrida directly attacks Western philosophy’s understanding of reason. He sees reason as dominated by “a metaphysics of presence.” Derrida agrees with structuralism’s insight, that meaning is not inherent in signs, but he proposes that it is incorrect to infer that anything reasoned can be used as a stable and timeless model (Appignanesi 1995: 77). According to Norris, “He tries to problematize the grounds of reason, truth, and knowledge...he questions the highest point by demanding reasoning for reasoning itself,” (1990: 199).

- **Michel Foucault** (1926 – 1984) – Foucault was a French philosopher who attempted to show that what most people think of as the permanent truths of human nature and society actually change throughout the course of history. While challenging the influences of Marx and Freud, Foucault postulated that everyday practices enabled people to define their identities and systemize knowledge. Foucault is considered a postmodern theorist precisely because his work upset the conventional understanding of history as a chronology of inevitable facts. Alternatively, he depicted history as existing under layers of suppressed and unconscious knowledge in and throughout history. These under layers are the codes and assumptions of order, the structures of exclusion that legitimate the epistemes by which societies achieve identities (Appignanesi 1995: 83). In addition to these insights, Foucault’s study of power and its shifting patterns is one of the foundations of postmodernism. Foucault believed that power was inscribed in everyday life to the extent that many social roles and institutions bore the stamp of power, specifically as it could be used to regulate social hierarchies and structures. These could be regulated through control of the conditions in which “knowledge,” “truth,” and socially accepted “reality” were produced (Erikson and Murphy 2010: 272).

- **Clifford Geertz** (1926 – 2006) was a prominent anthropologist best known for his work with religion. Closely identified with interpretive anthropology, he was somewhat ambivalent about anthropological postmodernism. He divided it into two movements that both came to fruition in the 1980s. The first movement revolved around essentially literary matters: authorship, genre, style, narrative, metaphor, representation, discourse, fiction, figuration, persuasion; the second, essentially entailed adopting political stances: the social foundations of anthropological authority, the modes of power inscribed in its practices, its ideological assumptions, its complicity with colonialism, racism, exploitation, and exoticism, and its dependency on the master narratives of Westerns self-understanding. These interlinked critiques of anthropology, the one inward-looking and brooding, the other outward-looking and recriminatory, may not have produced the ‘fully dialectical ethnography acting powerfully in the postmodern world system,’ to quote that *Writing Culture* blast again, nor did they exactly go unresisted. But they did induce a certain self-awareness and a certain candor also, into a discipline not without need of them..

- **Ian Hodder** (1948 –) is a founder of postprocessualism and is generally considered one of the most influential archaeologists of the last thirty years. The postprocessual movement arose out of an attempt to apply insights gained from French Marxist anthropology to the study of material culture and was heavily influenced by a postmodern epistemology. Working in sub-Saharan Africa, Hodder and his students documented how material culture was not merely a reflection of sociopolitical organization, but was also an active element that could be used to disguise, invert, and distort social relations. Bruce Trigger (2006:481) has argued that perhaps the most successful “law” developed in recent archaeology was this demonstration that material culture plays an active role in social strategies and hence can alter as well as reflect social reality.

- **Nancy Scheper-Hughes** (1944-) Scheper-Hughes is a professor of Anthropology at the University of California, Berkeley. In her work “Primacy of the Ethical” Scheper-Hughes argues that, “If we cannot begin to think about social institutions and practices in moral or ethical terms, then anthropology strikes me as quite weak and useless.” (1995: 410). She advocates that ethnographies be used as tools for critical reflection and human liberation because she feels that “ethics” make culture possible. Since culture is preceded by ethics, therefore ethics cannot be culturally bound as argued by anthropologists in the past. These philosophies are evident in her other works such as, *Death Without Weeping*. The crux of her postmodern perspective is that, “Anthropologists, no less than any other professionals, should be held accountable for how we have used and how we have failed to use anthropology as a critical tool at crucial historical moments. It is the act of “witnessing” that lends our word its moral, at times almost theological, character” .
- **Jean-Francois Lyotard** (1924 – 1998) was the author of a highly influential work on postmodern society called, *The Postmodern Condition* (1984). This book was a critique of the current state of knowledge among modern postindustrial nations such as those found in the United States and much of Western Europe. In it Lyotard made a number of notable arguments, one of which was that the postmodern world suffered from a crisis of “representation,” in which older modes of writing about the objects of artistic, philosophical, literary, and social scientific languages were no longer credible. Lyotard suggests that: The Postmodern would be that which ...that which refuses the consolation of correct forms, refuses the consensus of taste permitting a common experience of nostalgia for the impossible, and inquires into new presentations—not to take pleasure in them, but to better produce the feeling that there is something unrepresentable.[Lyotard 1984]

Lyotard also attacked modernist thought as epitomized by “Grand” Narratives or what he termed the Meta(master) narrative (Lyotard 1984). In contrast to the ethnographies written by anthropologists in the first half of the 20th Century, Lyotard states that an all-encompassing account of a culture cannot be accomplished.

Methodologies:

One of the essential elements of Postmodernism is that it constitutes **an attack against theory and methodology**. In a sense proponents claim to relinquish all attempts to create new knowledge in a systematic fashion, instead substituting an “anti-rules” fashion of discourse (Rosenau 1993:117). Despite this claim, however, there are two methodologies characteristic of Postmodernism. These methodologies are interdependent in that **interpretation** is inherent in **deconstruction**. “Post-modern methodology is post-positivist or anti-positivist. As substitutes for the scientific method the affirmatives look to feelings and personal experience. . . the skeptical postmodernists reject most of the substitutes for method because they argue we can never really know anything (Rosenau 1993:117).

Deconstruction:

Deconstruction emphasizes negative critical capacity. Deconstruction involves demystifying a text to reveal internal arbitrary hierarchies and presuppositions. By examining the margins of a text, the effort of deconstruction examines what it represses, what it does not say, and its incongruities. It does not solely unmask error, but redefines the text by undoing and reversing polar opposites. Deconstruction does not resolve inconsistencies, but rather exposes hierarchies involved for the distillation of information (Rosenau 1993). Rosenau's Guidelines for Deconstruction Analysis:

- Find an exception to a generalization in a text and push it to the limit so that this generalization appears absurd. Use the exception to undermine the principle.
- Interpret the arguments in a text being deconstructed in their most extreme form.
- Avoid absolute statements and cultivate intellectual excitement by making statements that are both startling and sensational.
- Deny the legitimacy of dichotomies because there are always a few exceptions.
- Nothing is to be accepted, nothing is to be rejected. It is extremely difficult to criticize a deconstructive argument if no clear viewpoint is expressed.
- Write so as to permit the greatest number of interpretations possible....Obscurity may "protect from serious scrutiny" (Ellis 1989: 148). The idea is "to create a text without finality or completion, one with which the reader can never be finished" (Wellberg, 1985: 234).
- Employ new and unusual terminology in order that "familiar positions may not seem too familiar and otherwise obvious scholarship may not seem so obviously relevant"(Ellis 1989: 142).
- "Never consent to a change of terminology and always insist that the wording of the deconstructive argument is sacrosanct."
- More familiar formulations undermine any sense that the deconstructive position is unique (Ellis 1989: 145). (Rosenau 1993, p.121)

INDIAN ENGLISH DRAMA:

Drama in India has a grand old history. Tagore, the first major playwright, invested Indian English drama with lyrical excellence, symbolism and allegorical significance. Dramatists like Manjeri Isvaran, Nissim Ezekiel, Lakhan Dev, Gurcharan Das, G.V. Dasani, Pratap Sharma, Asif Currimbhoy, Gieve Patel and Pritish Nandy made significant contribution in uplifting the Indian English drama. Contemporary Indian drama is experimental and innovative in terms of thematic and technical qualities. A cumulative theatrical tradition evolved by Mohan Rakesh, Badal Sircar, Vijay Tendulkar and Girish Karnad, prepared the background of contemporary Indian English theatre.

Drama in India has a grand old history. Its origin can be traced back to the Vedic Period. Bharata's *Natyasastra* is the first and most significant work on Indian poetics and drama. Here Bharata considers drama as the fifth Veda. There are references to drama in Patanjali's *Mahabhashya*, Vatsyayana's *Kamasutra*, Kautilya's *Arthashastra* and Panini's *Ashtadhyayi*. Bharat's theory of dramatic art was followed by Ashwaghosh, Bhasa, Shudraka, Kalidas, Harsha, Bhavabhuti, Vishakhadatta, Bhatta Narayana and Murari. The supreme achievement of Indian Drama undoubtedly lies in Kalidasa, the Shakespeare of India. In India Sanskrit drama flourished in its glory till the fifteenth century but thereafter Indian drama activity almost came to an end due to certain invasions on India.

The rise of the modern drama dates back to the 18th century when the British Empire strengthened its power in India. With the impact of Western civilization on Indian life, a new renaissance dawned on Indian arts including drama. For the first time in the history of modern Indian theatre two comedies, *Disguise* and *Love is the Best Doctor* were translated from English into Bengali by Lebedoff and Goloknath Das and they were produced in Calcutta. But the real journey of Indian English Drama begins with Michael Madhusudan Dutt's *Is This Called Civilization* which was written in 1871. Thereby any sustainable creative efforts were not taken place in drama for two decades after Dutt's play.

In fact there were many difficulties in the way of the development of the Indian English Drama. 'The difficulty, however, has been overcome to a considerable degree by some talented Indian English dramatists by carefully choosing the situations and language that transcend time and place and the characters that are plausible and convincing.'¹ By the end of the 19th century, the literary giants like Rabindranath Tagore, Sri Aurobindo, Harindranath Chattopadhyaya, T.P. Kailasam, Lobo Prabhu, Bharati Sarabhai and so on tried to overcome these difficulties and opened up new vistas in the genre. This pre independence crop of dramatists did not give enough

weight -age to the acceptability and stage -worthiness of their plays. During the colonial era, drama in English in Indian soil could not flourish as a major current of creative expression. Although the pre-Independence Indian English drama is notable for its poetic excellence, thematic variety, technical virtuosity, symbolic significance and its commitment to human and moral values, it was by and large not geared for actual stage production.

The post- Independence Indian English drama was benefited by the increasing interest of the foreign countries in Indian English literature in general and Indian English drama in particular. A good number of plays by Indian playwrights were successfully staged in Europe and United States of America. Despite the growth of poetic drama in early post independence, Indian English drama made genuine progress. Dramatists like Manjeri Isvaran, Nissim Ezekiel, Lakhan Dev, Gurcharan Das, G.V. Dasani, Pratap Sharma, Asif Currimbhoy, Gieve Patel and Pritish Nandy made significant contribution in uplifting the Indian English drama. M.K. Naik rightly says that 'Tagore-Aurobindo-Kailasam tradition of poetic drama continued, but with a difference in the hands of Manjeri Isvaran, G.V. Dasani, Lakhan Dev and Pritish Nandy.' In the realm of Indian Drama , Nissim Ezekiel is acknowledged for his exceptional poetic creed and rare dramatic sensibility. In spite of strong sense of dramatic concept, Ezekiel could not transform his poetic talent into appropriate dramatic talent. His plays can be appreciated for symmetrical construction with abundance of irony. They unveil his sharp observation of the oddities of human life and behaviour. It is attributed 'In his satire of current fashion, in his exposure of prose and presence, Ezekiel comes very close to the spirit of some English social satirist in theatre'.

Asif Currimbhoy is one of the most prolific playwrights of the Post-Independence period. He is India's first authentic voice in the theatre. He is one modern Indian playwright who has shown great interest in producing drama. His love for Shakespearean drama has influenced his body of work. His first play Goa deals with racial discrimination as a paradigm of post colonialism. In spite of comprehensiveness, Currimbhoy's dramatic art has been a subject of criticism. 'His symbols are often crude, conventional and mechanic but the greatest limitation of his technique is revealed especially in his later plays in which Currimbhoy appears to confuse dramatic technique with theatrical trickery and stage gimmicks with dramatic experience'. Mohan Rakesh, Dharamvir Bharati, Badal Sircar, Vijay Tendulkar, Girish Karnad and Mahashweta Devi are the most representative of the Contemporary Indian drama not only in Hindi, Marathi, Bengali, and Kannada but also on the pan Indian level. They are widely considered to be among the finest dramatists writing in Indian languages. They have made use of remarkable innovations

and experiments in technique and theme. They contributed to the modernization of the face of the Indian theatre. While drama in English struggled to sustain itself, drama in other Indian languages kept on experimenting, growing and absorbing folk forms.

Mohan Rakesh, a Hindi playwright, projected Marxism in his plays which presented a relentless fight against the traditional stranglehold of Hindi drama. As a playwright, his main concern was to portray the crisis of contemporary man caught in the web of uncongenial surroundings and the persistent threat to human relationship. His plays dramatize the suffering of men and women who fall victims to socio-economic hierarchy and cultural hegemony. He made extensive experiments in theatre. He uses historical characters to present the breakdown of communication in modern life. He used words and languages not as dialogues or direct statements but as the tools of suggestion to convey the meaning beyond the verbal connotation. In Indian English drama the influence of Mohan Rakesh can not be ignored.

The modernization of Indian theatre was done with the literary excellence of playwrights like Badal Sircar, Vijay Tendulkar and Girish Karnad. These dramatists have approached with their innovative ideas to present in front of the larger audience. They made fruitful experiments with the thematic concerns and technical virtuosity. They used legends, folklores, myths and history with splendid results. They broke the barrier of regional works and produced many good works at national level. They dramatized universal aspects of human life in India.

Badal Sircar, a prestigious name in the realm of contemporary theatre, represents New Theatrical Movement in India. He created a genuine people's theatre known as Third Theatre, a theatre supported and created by people. This theatre was once described by Rustom Bharucha 'as the most rigorously non commercial political theatre in India'.⁵ Sircar's notable plays project existential philosophy of breakdown of communication and depict the existential attitude of modern man in the postcolonial India. Through his plays Sircar suggests constructive action aimed at social change. The concept of modern man representing a new generation was challenging enough for dramatists like Badal Sircar to take up as the subject matter of his drama.

A Marathi playwright, Vijay Tendulkar, significantly changed the form and pattern of Indian drama. He bridged the gap between traditional and modern theatre. In all his plays, Tendulkar harps upon the theme of isolation and suffering of the individual and his confrontation with the hostile surroundings. He explores the socio-political matrix of contemporary Indian subjectivity in his plays. He strongly believes that ideas are firmly entrenched in our psyche at an early age and 'our attitude has a lot to do with what we internalize in our early formative years'.⁶ He relates the problem of anguish to the theme of violence in most of his plays.

Girish Karnad is an important contributor to Indo-Anglian theatre. His contribution goes beyond theatre. He has directed feature films, documentaries, and television serials. He represented India in foreign lands as an emissary of art and culture. Karnad has the widest range in terms of theme and technique. He has experimented with the fusion of the traditional and modern dramatic forms and content. The purpose of using traditional forms is to achieve a rare insight into the contemporary reality because Karnad believes that complexities of post colonialism are inherited from the colonial and pre-colonial times. Pre-colonial, colonial and post colonial experiences in literature can not be compartmentalized in true sense. They are not divorced from each other. Girish Karnad uses the devices of myth, folklore and history not just to visit the past but to look at the present and also to foreshadow the future. He uses myth and history to create a new consciousness of the absurdity of human life with all its passions and conflicts. He borrowed his plots from history, mythology and old legends but with intricate symbolism, he tried to establish their relevance in contemporary socio-political conditions. Karnad's dramatic art lacks stability still his success lies in technical experiment with an indigenous dramatic form.

Apart from the above mentioned playwrights some women dramatists also tried to enrich the soil of Indian drama by projecting the inner world of feminine psyche in the theatre. Among them Mahasweta Devi is a noteworthy playwright. She satirizes the prevailing social system in her plays. Her plays represent a profound concern for human predicament and sincere hope for the better future of mankind. She emerged as a dramatist having a quest to explore something challenging and new. 'Like Brecht, Mahasweta Devi never tries to disguise the stage apparatus so as to make the audience aware that it is sitting in a theatre'.⁷

Contemporary Indian drama is experimental and innovative in terms of thematic and technical qualities. It is not an off spring of any specific tradition and it has laid the foundation of a distinctive tradition in the history of world drama by reinvestigating history, legend, myth, religion and folk love with context to contemporary socio-political issues. A cumulative theatrical tradition evolved by Mohan Rakesh, Badal Sircar, Vijay Tendulkar and Girish Karnad, prepared the background of contemporary Indian English theatre. Recently Indian English drama has produced two brilliant playwrights like Manjula Padmanabhan and Mahesh Dattani who elevate Indian English drama at its summit of success. Both of them raise English drama not only in Indian theatre but also in the world theatre in rich quality and thematic presentation. Manjula Padmanabhan is the first Indian to earn international fame with her play *Harvest*, a futuristic play. It deals with an impoverished family living in a single room in a chawl of Bombay, fading

up by extreme hunger and unemployment, protagonist decided to sell his organs of body. Here she projects a dehumanized, terrifying world in which mothers sell their sons for the price of rice. The plays of Padmanabhan are intellectual but not suited for stage.

Mahesh Dattani is one of the best playwrights the country has ever produced. The plays of Mahesh Dattani emerged as 'fresh arrival' in the domain of Indian English drama in the last decade of twentieth century. He is taken to be a true successor of Girish Karnad and responsible for the revolutionary progression of English drama. He emerges as a compelling playwright who projects the postcolonial dichotomy at various levels. He keeps women at the centre of his dramatic world and may be called a great feminist. He was greatly influenced by Tennessee Williams, Arthur Miller and others. He says 'Change does not happen overnight, we grow liberal after not because we want to, but have to'.⁸ Mahesh Dattani used the contemporary sensational issues as a theme for his plays such as – Gender discrimination in *Tara*, Gay community in *On Muggy Night in Mumbai*, Status of eunuch in *Seven Steps around the Fire*, and Communalism in *Final Solution*. He has an array of themes to offer us. His plays and issues he chooses to project are the most topical but also the most controversial. 'The most significant contribution of Dattani is perhaps his use of language. Dattani uses in his plays the kind of English spoken by people in India'.

A survey of contemporary Indian drama shows that the works of Vijay Tendulkar, Girish Karnad and Mahesh Dattani represent a powerful and resurgent Indian drama. These playwrights have given new directions to Indian drama. One of the things which profoundly unite them is their mutually complementary treatment of the problematic of contemporary Indian subjectivity on the various axis of gender, sexuality, history, politics, tradition, class and socio-cultural change. Indian English drama is on the right path of progress at present and in future it has a bright prospect.

Indian poetry in English:

Introduction:

When we talk about Indian English Literature, it is obvious to mention Indian English Poetry, since it is the oldest form. The typical and actual India is beautifully being carved and described by Indian poets who write in English. A new form of English poetry had been discovered by Indian poets by using Indian culture, traditions, issues etc and made the world know about them.

During the pre-independence era, few of the poets tried to '*be English*' by copying the style and pattern of the native English poets, they lost their identity by not paying heed to their own potential. When British came to India, they brought their culture, language and religion along with them which resulted in the writers and poets trying their hands in this foreign language and they are famed as well as reputed till date.

Indian English differs from western or native English in a number of ways like theme, language, style of writing, imagery etc. The poems were written in Indian English get more connected to Indians because it is '**for the Indians and by the Indian**'. But when a poet writes for foreign audiences, the Indian touch in the poem makes it worth reading.

Indian English Poets:

*"The best **Indo-Anglican poets** have given us something which neither English poetry nor any of our English literature can give: in other words, they have effected a true marriage of Indian processes of poetic experiences with English formulae of verse experience."*

-Shrinivasa Iyenger

A team of pro essay writers affirm that the introduction of **English education in India** caused a tremendous ferment in the life and literature of the people. A whole world of new ideas was opened to them through the portals of **English literature**. Lord Bentinck's decision to make English the medium of education in India was a momentous one. The inauguration of the Universities of Bombay, Calcutta and Madras in 1857 was the next landmark. As the new generation of India came out of the colleges and universities, English became the medium of thought and expression among the Indian Intelligentsia. It entered straight to the soul of Indian people. The first sign was found in the writing of English verse.

The growth of **Indian poetry in English** was a direct result of the British influence and rule of India. Early Indian poetry in English was a borrowed plume in every possible way. Right from syntax to sentiments everything was so imitative that it looked a perfect alien bride. Both in its inspiration and guidance it depended on England. Even the imagination was slavish.

The first among the **Indo-Anglican poets** was **Henry Louis Vivian Derozio** (1809-1831). Curiously enough, Derozio was not an Indian in the real sense of the term, for his father was a Portuguese and if he had inherited from his Indian mother a love of India and a strong patriotic fervor, he had also inherited from his father's side an equally strong prejudice against Indian culture and Hinduism. At the age of only nineteen he became the professor of poetry in Hindu College (Today's Presidency College). He is being regarded **the father of Indo-Anglican sonnet**. His sonnets, The Harp of India and To India- My native Land, are regarded as fine examples of India's earliest nationalistic poetry. His long narrative poem, The Fakir of

Jangheera, describing the ill-fated life and adventures of Brahmin widow, Nuleeni. Derozio's poetry shows a strong influence of the English Romantics, notably Byron and Scott. Another pioneering **Indo-Anglican poet** was Kashiprasad Ghosh (1809-1873), who published *Shair* and Other Poems in 1830. *The Shair* relates the tragic story of a poet whose lady love dies and who, unable to bear the separation, throws himself into the sea. The poem is full of conventional description of nature and tedious moralizing.

Michael Madhusudan Dutt was more original and more spontaneous than Kashi Prasad Ghosh. He was a passionate admirer of Byron and sent poems to Blackwood's Magazine dedicating them to William Wordsworth. Two longer pieces, The Captive Ladie and Vision of Past and some sonnets and lyrics form his only writing in English verse. The Captive Ladie deals with the story of Prithvi Raj, the most romantic figure in the Rajput history. Vision of the Past is a slight sketch in the blank verse. It describes the primeval innocence, the Temptation of Man and his Fall in the form of visions.

Romesh Chander Dutt, civilian and economist, translated the Ramayana and the Mahabharata into felicitous English verse. He also published his Lays of Ancient India in 1894.

With **Aru Dutt** and **Toru Dutt** we reach the first truly significant chapter of fulfillment in the history of **Indo-Anglican poetry**. Both the precious sisters are gifted singers, but unfortunately fated to die an early death, when they were still hardly more than girls. Aru died in 1874 and Toru in 1877, aged twenty and twenty one respectively. The most significant aspect of Dutt's literary career was her use of the rich Indian heritage of myth and folklore. In Ancient Ballads she converted popular stories from the Ramayana, Mahabharata and the Puranas into English verse. In this, she pioneered a way for several later **Indian writers in English** who had similar problems regarding their poetic identity. The best of these, probably, one of the best individual compositions in **Indian poetry in English** is Our Casuarina Tree. This poem, reminiscent in both form and content of Keats' odes, is about memory, imagination and transcendence. The stories of Savitri and Sita, Dhruva and Prahlada, told so often before, are told again with new freshness and charm. Both Our Casuarina Tree and Baugmaree show Toru Dutta reaching a riper perfection. Edmund Gosse paid a glorious tribute to her when he wrote:

“When the history of English literature of our country comes to be written, there is sure to be a page in it, dedicated to his fragile exotic blossom of song.”

Manmohan Ghosh is unique among **Indian writers of English** verse. He buried himself in the study of classical European art and literature with the result that his poetry entirely Western in taste an allusion. During his lifetime just one collection of his poems, Love Songs and Elegies, was published in London by Elkin Mathews in the Shilling Garland series in 1898. He remained a dedicated poet and wrote a number of longer, more ambitious works including 'Perseus', 'The Gorgon Slayer', 'Nala and Damayanti', 'Orphic Mysteries', 'Immortal Eve' and 'Adam Alarmed in Paradise'.

Manmohan's younger brother **Aurobindo Ghosh** was more than a poet; he was a patriot, philosopher, and yogi rolled into one. Sri Aurobindo had a record of poetic achievement without a parallel in our day. Urvasie and Love and Death are nobly articulate narrative poems, while Baji Prabhau is a first-rate poem of action. The Rose of God, The Golden Light, and Thought the Paraclete are among the finest mystical poems. His supreme achievement was Savitri, a colossal epic running to about 20000 lines. In Savitri he used the story of Savitri's conquest of death in the Mahabharata – a story which has influenced Indians for centuries as an

exposition of perfect womanhood – and expanded it to create his epic. A mystic and a seer, Aurobindo claimed to have described his own, palpable experiences in writing the poem.

Rabindra Nath Tagore is regarded as the Titan among the **Indian writers of English verse**. Though strictly speaking, Tagore wrote only one poem, 'The Child' (1931), in English, his own English renderings of his famous poem, Gitanjali (Songs Offering) (1912) won him the Nobel Prize for literature in 1913 and world – wide renown. After that, Tagore continued to “translate” several of his works into English, deviating considerably from the Bengali in the process. Tagore bestrides the world of Indian culture like a colossus.

Sarojini Naidu (1879 – 1949), the Nightingale of India, is among the most popular and accessible of Indian poets in English. Naidu's poems are deliberately grounded in an anti – intellectual aesthetics of ephemeral beauty. She was primarily a lyric poet whose mastery of rhyme and meter is unmatched. Her poetical output contained in the volumes called The Golden Threshold (1905), The Bird of Time (1912), The Broken Wings (1917). These volumes are full of poignant feeling and picturesque Indian imagery. The chief quality of her poetry is melody – sound and sense combine to produce an emotion, as in music.

Harindranath Chattopadhyaya (1898 – 1989), brother of Sarojini Naidu showed great promise in his first collection, The Feast of Youth (1918). Both Tagore and Aurobindo were impressed by his talent. His another volumes are The Magic Tree, The Perfume of Earth, Grey Clouds and Coloured Garden etc.

There is no doubt that during the 1950's the dominant tone in **Indian poetry in English** shifted. The impact was swift and sweeping. What had been a minority voice suddenly became that of the majority. A ready made aesthetic was available to the new poets – the modernism of Eliot and Pound, of Richards and Leavis and of Picasso and jazz music. This aesthetic found rapid acceptance in the disillusionment of the post – independence era. Instead of ushering in the promised golden age, independent India became a typical third world country, backward, corrupt and hypocritical. The new generation which had come of age in the 1950's and 1960's found itself betrayed by its elders.

The major post – independence **Indian English poets** are : Nissim Ezekiel, Dom Moraes, P. Lal, Adil Jussawalla, A. K. Ramanujan, R. Parthasarthy, Gieve Patel, Arvind Mehrotra, Prithvi Nandy, Kamala Das, K. N. Daruwalla, Shiv Kumar, Jayanta Mahapatra, Dilip Chitre, Saleem Peerdina, Santan Rodrigues, Eunice De Souza, Silgado, Meena Alexander, Agha Shahid Ali, Vikram Seth, Manohar Shetty, Bibhu Padhi, Rukmini Bhaya Nair, Hoshang Merchant, Imtiaz Dharker, Jeet Thayil, Makarand Paranjape, Rabindra K. Swain, Vijay Nambisan, Arundhati Subhramaniam, Anjum Hasan, Mamang Dai etc.

Moraes chooses **Babur** as a persona to suggest his own sense of alienation from India; Jussawalla finds himself filled with revulsion and pain upon Approaching Santa Cruz Airport, Bombay, in Kamala Das' The Sunshine Cat, An Introduction, the speaker castigates all the men who abused her, Ramanujan wonders if he is really himself in a characteristic self-reflexive “Self – Portrait”. Mehrotra resorts to a surrealistic subversion of meaning in very discontinuous “Continuities”; Parthasarthy's Homecoming is loaded with self – criticism and loss; in Daruwalla's Routine the police officer cynically prepares himself for another riot; Mahapatra's Dawn at Puri links the temple at Puri with crows and skulls' Chitre's speaker regards his Father returning Home with dispassionate and ironic detachment. **Kolhatkar** turns the whole idea of the traditional pilgrimage inside out in Jejuri. The publication of, in 1976, of Arvinda Krishna Mehrotra's Nine Enclosures, Gieve Patel's How Do You Withstand, Body, and Adil Jussawalla's Missing Person by a Bombay Clearing House shows promise that high quality

of **Indo- English poetry** is being produced still today. The firmly rooted in their own cultural milieu and conscious of their poetic identity, the new **Indian writers of English poetry** delve into the myths, legends, superstitions and folklore of English poetry to express the contemporary social reality. Indian poetry in English is thus only occasionally poetry and only sometimes poetry. This leads to another strain of thought that – why must Indian poetry in English be always “Indian” to establish a nationality.

Characteristics:

In the poems like ‘**The Railway Clerk**’ by **Nissim Ezekiel**, there is a comprehensive use of Indian English such as the suffix; ‘ing’ is unnecessarily being used and in a wrong way and that is how most Indians use English typically. Here the poet used this type of English as a tool to create humour and satire. When the Indian poets started using the words from Indian languages (Hindi, Urdu etc) like “*guru, goonda, burkha, chapatti, pan*” etc, *people from all over the* world automatically started borrowing those words in English. It is easy for a true reader to differentiate between an Indian poet and a western counterpart since the essence of Indianness will remain in their writings. **Jayanta Mahapatra** is a prominent Indian writer who possesses **Indian sensibility**. In his poem “**Dawn at Puri**” he describes the importance of the pilgrimage, Puri, in the life of a Hindu. To attain salvation, women desire to die here. Mahapatra uses landscape theme which includes sensibility and the connection with roots. Same is the case with other Indian poets, whether it is Nissim Ezekiel or A.K. Ramanujan, an exception is hardly available. The language and the subject used by the poets reveal the experience earned by them. Indianness is inherited from Indian writers and they can’t escape from it. Beliefs, attitude, myths, allusion etc are the patterns used by the Indian poets. So nothing can be more inspirational for Indians other than India.

Indian English poetry is the oldest form of Indian English literature. Indian poets writing in English have succeeded to nativize or indianize English in order to reveal typical Indian situations.^[1] Henry Louis Vivian Derozio is considered the first poet in the lineage of Indian English poetry followed by Rabindranath Tagore, Sri Aurobindo, Sarojini Naidu, Michael Madhusudan Dutt, and Toru Dutt, among others.

- Other notable 20th century poets of English poetry in India include Eunice De Souza, Gieve Patel, Kersy Katrak and P. Lal among others. The younger generation of poets writing in English are Abhay K, Adil Jussawalla, A. J. Thomas, Anju Makhija, Anjum Hasan, Arundhati Subramaniam, Binay Laha, Dr. Abdul Wahab Sukhan, Hoshang Merchant, Madan Gopal Gandhi, Bibhu Padhi, C. P. Surendran, Dileep Jhaveri, Anuradha Bhattacharyya, Gopi Kottoor, Jayanta Mahapatra, Jeet Thayil, Sridala Swami, Jerry Pinto, Urvashi Bahuguna, K Srilata, K. V. Dominic, D. C. Chambial, T. Vasudeva Reddy, Makarand Paranjape, Akhil Katyal, Mani Rao, Meena Kandasamy, Menka Shivdasani, Manohar Shetty, Priya Sarukkai Chabria, Sharanya Manivannan, Ranjit Hoskote, Jaydeep Sarangi, Jayanthi Manoj Robin Ngangom, Nitoo Das, Rukmini Bhaya Nair, S. Anand, Salik Shah, Sudeep Sen, Sukrita Paul Kumar, Nalini Priyadarshni, Vijay Nambisan, Kumar Vikram, Durga Prasad Panda, Brian Mendonca,^[2] Syam Sudhakar, Vihang A. Naik, Tapan Kumar Pradhan, Amitabh Mitra and Yuyutsu Sharma among others.

Modern expatriate Indian poets writing in English include Meena Alexander, Ravi Shankar, Sujata Bhatt, Tabish Khair, Vikram Seth and Vijay Seshadri among others

Conclusion:

Indian English poetry is the oldest form of Indian English Literature. Henry Louis Vivian Derozio is considered the first poet in the lineage of Indian English poetry followed by Sri Aurobindo, Sarojini Naidu and Toru Dutt, among others. Indian poetry in English established itself globally as a distinctive genre with the pioneering works by Nissim Ezekiel, A.K. Ramanujan, R. Parthasarathy, Kamala Das and Jayanta Mahapatra. Another significant poet of the post-Derozio and pre-Ezekiel times is Rabindranath Tagore but he wrote primarily in Bengali and was responsible for the translations of his own work into English. The book critically examines the poetry of Nissim Ezekiel, A.K. Ramanujan, R. Parthasarathy, Kamala Das and Jayanta Mahapatra, who are the major voices in the contemporary Indian poetry in English. It attempts to analyse different modes and strategies employed by these poets to substantiate the view that their poetry makes a persistent effort to construct the concept of home and/or nation and the urge behind such construction. Each of these poets follows the quest for the metaphoric and symbolic dimensions of home/nation, which is central to his/her poetry.