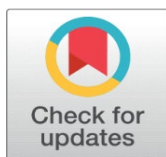


“BACK TO NATURE”: EMERGING FAITH IN REVITALISING POWER OF NATURE IN CONTEMPORARY INDIAN ENGLISH WOMEN POETRY

Dr. Rashmi Bajaj¹, Dr. Aparna Batra²

¹Professor of English, Faculty of Humanities, Baba Mastnath University, Rohtak – Haryana.

²Head and Associate Professor, Department of English, Adarsh Mahila Mahavidyalaya, Bhiwani –Haryana



DOI

10.29121/shodhkosh.v5.i6.2024.3197

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Copyright: © 2024 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](#).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.

ABSTRACT

With the increased urbanization and industrialisation in the last few decades, the physical and mental space for the world of Nature has considerably shrunk in Life and Literature. Homosapiens and their multiple concerns have come centre stage to dominate all discourses, with other entities relegated to the background. However, Nature has continued to occupy a significant place in women-writing across globe. The poetic corpus of Indian English women poets contains beautiful descriptions of the natural world, portrayal of close human-nature interface and also expression of some deep metaphysical and esoteric human experiences vis-à-vis Nature as the poets go beyond the mere outer manifestations of nature. This paper takes up an in-depth perusal of various dimensions of Human-Nature interface in the poetry of the contemporary poets. It also explores the distinctive aspects of their Nature-related vision and philosophy as these poets strive to connect with nature in their quest to strike roots in our route-less and rootless tempestuous Times.

Keywords: Urbanization, Indian English, Women Poetry, Human-Nature Interface, Rootless, Quest, Metaphysical, Distinctive, Vision



1. INTRODUCTION

Our early Indo-Anglian poets Toru Dutt and Sarojini Naidu were pre-occupied with the theme of Nature and it continues to make its presence felt in the poetry of modern poets also, though their approach and attitude towards Nature differs from that of their predecessors. Toru Dutt, a Child of the green valley of Ganga, holds the honour to be the first significant Indian English poet as Nature had no special attraction for her predecessors like Henry Derozio, Madhu Sudan Dutt and Kashiprasad Ghose. Her letters, original pieces and her legends amply bring out her undying love for Nature. Toru Dutt's response is that of a romantic and an aesthete. She has sensitively responded to the external aspects of Nature like sights, sounds and colours. However, it is in Sarojini Naidu's poetry that Nature receives a detailed presentation in an Indian English woman poet for the first time. The poet appears to be a painter in words and we have Keatsian sensuousness, picturesqueness, inextricable Human-Nature relationship, and nature-related divine and mystical experiences. Rajyalakshmi's succinct observation gives a fair idea of Sarojini's wide range of feelings towards Nature: From an innocent childhood wonder to an adult apprehension of Universal Love, from a lover's ecstasy to a devotee's bliss of communion, from a poet's mimicry to a prophet's epiphany.

2. THE MODERN SCENARIO -REDUCED SPACE FOR NATURE

The centre of interest in the modern age is Man and modern poetry is obsessed with personal life and socio-political-cultural dimensions of living. Moderns do not have the time to stand and stare at the world of Nature. Moreover, unlike the Romantics, they have no external nature to escape from the 'dark satanic mills'. The only possible outlet seems to be Internal Nature. Joseph Campbell has thus captured the spirit of our times: "Not the animal world, not the plant world, not the miracle of spheres but man himself is crucial mystery." So excessive is its concern with Man that our Age has come to be categorized as that of 'Man's Second Return to Nature', i.e. Human Nature. I.H. Rizvi has pointed out " little or no portrayal of countryside Nature " as the greatest deficiency of contemporary Indian -English poetry.

Modern Indo-Anglian women poets are well aware of the general dislike of the Age for Nature and the unsuitability of the theme of Nature in modern times. Conditions are not congenial for giving much attention to the world of Nature when

There are no more fairy stories

Ending happily ever after.

The seasons have all withered

And darkness falls upon the horizon

(Sujatha Modayil , 'Need')

Man has drifted apart from Nature and our artificial world completely differs from the natural world and the natural way of life. In Rukmini Nair's poem 'Telescope' the moderns find another planet, i.e, the moon 'closer' and 'more of our own terrain' than the world with shepherds, cattle, and greenery. In fact, the man who

Was a lover of roses

became a lover of bridges and dam

(Suniti Namjoshi , 'Ex-Prince')

The attitude of modern man towards Nature has been effectively brought out by Mamta Kalia through a dialogue between an old man and his son- a representative of modern world's values. The old man

said he could not live in the mousetrap called Bombay

He wanted sun, fresh air and the Ganga .

(' What Could He Do')

and the reaction of the younger generation is:

I lost my patience,

He was asking for things beyond my reach

(Ibid)

Nature seems to be simply 'beyond' moderns' 'reach'. Modern man's conditions are very peculiar ones. His is a world where all-pervasive death, destruction, chaos and gloom are the order of the day and life has changed into death-in-life. He is struggling hard with his inner and outer odds. Margaret Chatterjee feels thwarted in her writing on Nature:

Perhaps this is no time

To write of trees

When men lie dead

('The Sandalwood Tree')

3. WOMEN POETRY - CENTRALITY OF WORLD OF NATURE

The contemporary Indian English women poets have sung of life in the face of death. Their portrayal and celebration of Nature is a part of their celebration of life and its joys. Sunita Jain finds the world of Nature overflowing with this joy of life which is contagious:

A blessing of blue

the sky. The trees

rain satiated.

The beating of drums

in Lal's fields.

Two joy birds-

a friendly sight.

can a day do more

For the living?

('A Blessing of Blue')

Nothing can deter or dissuade them from writing about Nature:

Even if no one listen,

I shall sing songs about roses.

declares Monika Varma in her poem 'In Old Captivity' (Alkananda 20) and Nature makes her presence felt in the writings of the poets under study.

They have expressed romantic love and longing for the world of Nature. Many of them have spent their childhood in the lovely lap of Nature and they carry the sweet memories of their rendezvous with Nature in their hearts and minds.

Kamala Das has grown up in the natural surroundings and she never forgets how

In the bright summer months

I swam about and floated ,

I lay speckled and gold

In all the hours of the sun.

('The Suicide')

Sunita Jain, as a child, was enthralled like Wordsworth at the beauties of Nature and enjoyed herself when

The morning rays, the singing birds

caught us

running, garden stealing

on each turn expectations made

us gay

('Those Were the Days')

Nights seemed 'rude' and 'interrupting' to this child as all activities came to a standstill.

Gauri Pant remembers her childhood jaunts in lap of Nature in her poem 'Handful of Yesterdays' when along with her mate she gathered flowers and buds, caught butterflies and caterpillars and ate blackberries while jasmines and roses blossomed in the background. Mary Gupta's memories are of Nature- the Crystal lake with water clear as glass and little fish swimming swiftly past. The poets once again long for the joys experienced in childhood:

Often I wish to run,

when it's raining,

.....

Laughing and catching raindrops

in my youth

As I did in my childhood.

(Achla Bhatia , 'Retrospection')

This love continues throughout one's life. Gauri Deshpande, when face to face with death, wants to pause to enjoy the beauties of Nature

Can I not stop to hear where

a bird calls ?

('Death')

and complains

why lure me on as the starnight falls?

(Ibid)

'Nature poet' Monika Varma's love is Nature and the natural objects are objects of her love:

My loves are strewn upon the ground:

birds and leaves, seeds and song,

My love the herons flight

Swift running of dog

The blue jay's accepting nod

('My Loves')

Sujata Bhatt is a poet nourished on sugarcane and neem limbollis. She fondly recalls her childhood exploits in natural surroundings in a beautiful onomatopoeic picture:

Then, we'd roam beyond the neem tree

close to the tall hedge

where a huge hibiscus sways

thrumming

throbbing with the humming bird inside.

('The Difference Between Being and Becoming')

Sunita Jain counts the beauties of Nature foremost among her blessings and gives a call:

Wake to see

the green of Jasmine

hedge so white

and bales of new light

blinking at the door

('Count My Blessings')

Pia Ganguly wishes to chase butterflies all day in 'Moodswings'. One part of Nilima Wig is wanderer in 'I am' and her wander-lust will be satiated only after she has loitered in the lap of Nature. For Margaret Chatterjee, the urban life cuts one off from the Paradise, i.e., world of Nature:

We looked back like children

Expelled from paradise,

And the sound of traffic

Crowded the wings of birds,

('Daylight')

Sujatha Modayil calls city of steel and gleaming bridges a 'strange city' and nostalgically remembers her childhood in 'my own country.' The contrast is painful as

Today, the sun was setting

not against gentle, spreading trees

but against steel girders,

and multi-storeyed buildings.

('My World')

Rukmini Nair gives a Wordsworthian call to youth:

File out, and leave your notes behind,

For you will not need them to explore

The secret of iguana's changing hues

('Language Lessons:Related Reading')

4. NATURE AND THE WORLD OF POETRY

In these poets, there is a close relationship not only between the world of nature and the world of man but also the world of nature and human creative world. The genre of poetry is closely related with natural world for these poets. The intimate relationship between the worlds of Nature, Man and Poetry has been beautifully brought out by Sunita Jain in her poem 'Prize':

The world of poems

lives on nuances

A touch would blight it

The heart that papeeha pierces

is the heart to be prized.

Poetry and Nature have a close relationship in Monika Varma. Nature provides a congenial background for reading of poetry. When rain falls, the poet feels:

This is the time to read poetry

During the Monsoon season ,she is drunk with delight and finds:

*There is a high romance waiting here
and word-woods to loiter in, disregarding the rain.*
(‘Monsoon’)

Beauties of Nature turn the poet's thoughts to the poetic world in ‘Prose Poem’. When the days are green and gold, the birds bring extra colour, the green leaves rustle, sing, wave bands and the pollen-filled blossoms bloom - for Monika Varma

a drift of poems is in the breeze.
(*Green Leaves and Gold*, 23)

5. GOING BEYOND THE OUTER MANIFESTATIONS OF NATURE

Though these moderns have generally limited themselves to the portrayal of the outer manifestations of Nature , but at times they have gone beyond the surface also. Objects of Nature lead them to reflection and contemplation and they discover Nature’s healing power, her moral impact on man and though rarely, do experience the mystical moments in her company. Nature provides relief from the “weariness, fever and fret” of this dark unintelligible world. She gave refuge and shelter to Sunita Jain and Kamala Das right since their childhood. Scared to death by her father, Sunita sought refuge by 'hiding in hedges' in ‘Father’. When Kamala Das’ nursery teacher threw words on her like ‘pots and pans’ and children ridiculed Kamala, she 'hid her face in hedge’ in ‘Punishment in Kindergarten’. Monika Varma forgets her worries and problems in lap of Nature:

These coiled-care whys; why should I grieve-
There is a laughter in a silver thread of breeze,
(‘In This Loud World’)

Nature's beauty has an all-sweeping healing power that makes her, like Sarojini Naidu, oblivious of personal sorrow and grief:

What nights, what grief, can make its remembrance remain
When morning light falls soft as child's first laughter.
(‘The Gift of a Morning’)

‘A Blue Day’ with warm handshakes of sun, cool white caress of drenched flowers, grass ashiver with lively amorous touch of wind takes all weight off Lalitha Venkateswaran's limbs and she longs for such a day :

Blue day, where is it now?

Nature becomes Kamala Das' companion in her poem "JaiSurya’ and assuages her suffering:

It rained on the day my son
was born, a slanting rain that began with o
the first labour pain and kept me
company, sighing, wailing and roaring
So that I smiled and stopped my
plaints

She provides a diversion and compensation to lovers. A flight of red dragonflies distracts Gauri Deshpande and keeps her from ‘remembering the shape’ of lover's lips in ‘Waiting’. Nature can also afford compensation for the absence of the dead and dead are as if restored:

The fleet swaying spring, the summer
Restores to me my daughter.
(Lila Ray , ‘Beside the Well of Fate Dances’)

In Dorothy Sinha's view ,Nature holds a heaven of escape for the strife-tormented modern man in ‘O Dreamer Why’. The world is full of scientific strife but ‘ cumulus clouds still fancifully float in the sky’. Leela Dharamraj reveals a benevolent concept of Nature in ‘Intruder’-sky is merciful and roofs a beggar. For Monika Varma, the lover of Nature, Nature is a means of compensation, delight and a gift of God to man in her poem ‘Compensations’. Like in Shelley, here too, Nature can replace human world and provide a healing touch when one is disgusted with the world:

If you are lonely, lacking the loving arm

And a glad voice to call your name
(*'Compensations'*)

Then one should lie on the cricket-calling earth, watch the ants, their high-stepping gait, see the oriel gold, the forest and the hornbill on the berried tree where raindrops break a silence and the barbets clamour glee:

These are not compensation, they are
a gift to you and me
(Ibid)

The tragedy of modern man is that there is no Arcadia to escape into. Urbanization has swallowed the external Nature and the open place that Mamta Kalia finds is a burning ghat 'beyond the municipal limits.' The poet feels happy where even vultures and crows look sultry. Here she finds respite from her life full of scowl, growl and howl where she feeds fissures on forehead with B.P. 'always adding and subtracting'. In the cemetery at last, she is free from the suffocating atmosphere:

I don't gasp
when I breathe.
(*Poems 78, p.10*)

Though objects of Nature do not give these poets thoughts that often lie too deep for tears, yet they do lead them to a mood of reflection and contemplation. Sujatha Modayil, though revulsed by dying snake, thrashing its tail in pain, recognizes the common trap that all worlds- vegetable, animal and human are linked together in a bond of pain. Reflection, on the calf- feeling pain dumbly and bare and denuded tree feeling agony, leads Sujatha Modayil to thoughts and vision:

This mute pain, dimly recognized.
Is the bond between all creatures.
And so is the root from which love grows.
(*'Pain'*)

Watching the 'Orchids in Kandy', with roots in air clinging to charcoal and the rock with little sustenance, makes Margaret Chatterjee feel an affinity with them and she broods:

Why do I suddenly
Find in you a kinsman
Ourselves rooted in time
And you rooted in air?

The poets have also made the natural phenomena and objects instruments to convey their message to the human world. These objects, though short-lived, still rejoice and love life. Monika Varma thus preaches the lesson of hope in the face of despair:

O fools and wise, I know we all must die,
But why do you not laugh,
Laugh as the leaves laugh strung on boughs
That burst into rage
(*'Gold'*)

Through oak trees in her poem 'Recognition' Sunita Jain illustrates that anger brings sorrow and a great loss. Human beings should unclench fists and search their eyes to meet the sea "of surging emotions". Even stately oaks bend to knees, why cannot human beings subdue their ego?

Margaret Chatterjee's sandalwood tree is an ideal for humankind:

The tree of trees
The sandalwood
Which only when most bruised
Can fragrant be.

After having watched 'tree-drooping by the wayside' and 'leaf- lingering on wind' Lalitha Venkateswaran taught my heart to feel the tang.

The lovely stab of everything
(*'Autumn'*)

Sights of Nature like tired birds, spent-up bees, wilting leaves, twisted trees and twilight make Achla Bhatia understand the saga of life and death in her poem "Realization". Generally, single-mindedness is learnt from cat but Margaret Chatterjee takes a different inspiration:

I learn from him

Other things-

How to Relax.

(*'The Cat'*)

6. NATURE AND THE MYSTICAL MOMENTS

These poets do have their rare mystical moments in company of Nature. Sunita Jain feels a divine presence in Nature. Listening to the night noises against the star-sequined sky, the poet says:

I can hear you,

God, breathe.

(*'Night noises'*)

The birds that carry on procreative activities during winter, when bottlebrush tree is bare of all blossom, fill the poet with a sense of mystery and her thoughts turn to

God of all that lives

and sings in the winters of time

to go on loving.

(*'They Come Every Evening'*)

Margaret Chatterjee thinks that the blind saintly Pir who lived in Pari-Mahal was not blind to the moving shadow of leaf on grass, mountain torrent, tight-petalled rose, and that he might have seen the swing-back of the branch as the birds flew. She feels that may be this loveliness of the natural objects was

the gateway

The very arch

Through which he looked

beyond the gods.

(*'Pari Mahal'*)

Like in Wordsworth, Nature is a rung to spiritual realization.

For Leela Dharamraj, trees become both the means of sin and a doorway of heaven for man. At some places the trees are used for mercenary purpose: "*Trees are changed into cash / And Eve could surely testify / That sin did grow on a tree*". Trees also destroy wiles of evil one and are:

the rungs of a ladder

A spring to the feet of God,

(*'A Tree'*)

7. BACK TO NATURE

In an interview to I.K. Sharma, Kathleen Raine had remarked: "In Indian fields and villages life's values and meanings may be better understood." These poets have visualized in Nature the answer to our 'overwhelming question' of life. Sujata Bhatt deserves a special reference in treatment of Nature as she is the herald of Revival of Faith in Nature. The poet has accorded much space to Nature in her poetic world. Accuracy of observation is extraordinary and objects of Nature also have an independent existence. Moreover, world of man and world of Nature beautifully intermingle in her poems. Man is a part of natural world and Nature is a part of human world. Once again, man is in a state of harmony with Nature- relaxed and at home. The poet writes about a tree:

This clear yellow light

Made me want to stand there

Beside it all night, just staring up the trunk

And it even felt warm tree, so I thought

I could easily sleep beneath

The Saxifrage-amber,

Lively bright leaves, clean and inquiring

As a young giraffe's wet eyes

*I want to sleep beside that strength
To sleep with the tree, that yellow.
(‘Yellow October’)*

Modern cynicism and indifference have been replaced by the poet’s desire to derive warmth and strength from the world of Nature. Malavika Sanghvi finds an answer to all our questions in the lap of Nature:

*We are simple people
Who need roots
We must go back to earth
And learn to live again.
(‘We Must Go Back’)*

Monika Varma is greatly attached to the world of Nature and feels an ‘exile’ away from rivers, mountains and mist in ‘The Joke’. For her, Himalayas spread arms of eternal love ‘forbidding our miniscule despair’. In ‘Compensations’ she describes Nature as a means of compensation, a source of undying pleasure and a gift to mankind:

*If you are lonely, lacking the loving arm
and a glad voice to call your name
Lie on the cricket-calling earth, watch the ants
and their high stepping gait,
These are not compensations, they are
a gift to you and me*

Margaret Chatterjee is able to overcome her alienation in Indian milieu through seasons and scapes. Loom of sudden trees and pea-soup fog makes her feel as if ‘it might be London, dear London on a November morn’ and the poet wonders whether it has cured her deep-deep longing for North. Sujatha Modayil finds the way out of ‘City of Sorrow’ in Nature:

*Out of the caves. Into the forests
To the sea and to the mountains.
Out of ghetto
back to our true inheritance*

For Sujata Bhatt, Nature is a woman’s natural habitat and Home:

*Among a crowd of trees
she finds her place
and looks at the moon
as if it were her real sister
finally come home.
(‘She Finds Her Place’)*

In ‘A Blessing of Blue’ world of Nature - sky, rain- satiated trees, beauty of drums in Lalu’s fields and two joy birds bring immense happiness to Sunita Jain and she wonders : “Can a day do more for the living?” (*Silences* 1)

8. CONCLUSION

Contemporary Indian English women poets have revealed themselves to be romantic-moderns in their treatment of Nature. Nature has been the cradle for many of these women poets. So, she remains a perennial source of interest and the poets nostalgically recall their childhood rendezvous with Nature, but their essentially modern sensibility makes their treatment of Nature widely different from their Romantic predecessors. For the poets under study, Man and Nature are not parts of a single whole but separate entities and identities which are at times even hostile to each other. Unlike the Romantics, they are not preoccupied with the theme of Nature and their main interest is human world and its problems. Consequently, Nature mostly exists in relation to man and derives colour from human mind. She is in the background of human drama and a storehouse of symbols and imagery to describe human emotions and feelings. Nature has no overwhelming or sweeping impact on the modern poets. Thrown into ecstasy by rapturous’ spring season, Sarojini Naidu could become oblivious of grief but Mary Gupta finds it impossible to enjoy mild winter sun of Bengal as Nixon’s heavy bombers obliterate Hanoi. Though the poets under study have had their moments of occasional mystical illumination and they have experienced the healing touch and moral impact of nature, yet they have not uttered any philosophy or presented any vision as such. Perhaps it is the fault of the Age, as *homo sapiens* are presently obsessed

with their own overwhelming questions of existence. A woman's lot is much tougher as her problems are not merely man-made but also 'male-made'. Even in the 21st century, she is fighting a battle for physical existence under threats to her survival with female foeticides, infanticides, sexual violence and murders, honour-killings dowry-deaths and so on. Other issues can compel attention only when the physical survival is ensured and a woman attains a state of equilibrium in society and within herself. Presently, more important seem to be the Man-Woman relationship, the socio-cultural crisis and the related tensions: *I shal*

*When passion no longer
gnaws at my soul
blistered by your lies - as such
sing once again
of days bright with glory
of birds in nesting season.*

(Sunita Jain, 'It's a Promise')

However, significant new beginnings have already been made by poets like Malavika Sanghvi, Sujatha Modayil, Sujata Bhatt with their explicit and implicit 'Back to Nature' call and articulation of Revival of Faith in the regenerating power of Nature as an antidote to the crisis of existence in our turbulent Times.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

REFERENCES

- Bhatia, Achla. "Retrospection." *Awakening*. Writers Workshop, 1989, p.27.
- Bhatt, Sujata. "Yellow October." *Monkey Shadows*. Penguin books p.62.
- "She Finds Her Place." *Brunizem*, Penguin Books, 1993, p.62.
- "The Difference Between Being and Becoming." *Brunizem*. Penguin Books, 1993, p.33.
- Campbell, Joseph. *The Hero with Thousand Faces*. Meridian Books, 1956, p.391.
- Chatterjee, Margaret. "The Sandalwood Tree." *The Sandalwood Tree*. Writers Workshop, 1972 p.11.
- "Day Light." *The Sandalwood Tree*, p.38.
- "Pari Mahal." *The Sound of Wings*. Arnold Heinemann, 1978, p.74.
- "Orchids in Kandy." *The Sound of Wings*, p.35.
- "The Cat." *The Sandalwood Tree*, p.23.
- Das, Kamala. "The Suicide." *The Descendants*. Writers Workshop, 1967, p.3.
- "JaiSurya." *The Descendants*, p. 21.
- Deshpande, Gauri. "Death." *Between Births*. Writers Workshop, 1968, p.1.
- Dharmraj, Leela. "A Tree." *Slum Silhouette and other Poems*. Writers Workshop 1966.
- Jain, Sunita. "A Blessing of Blue." *Silences*. National Publishing House, 1982, p.12.
- "Those were the Days." *Man of My Desires* Writers Workshop, p.24.
- "Count My Blessings." *Between You and God*. Writers Workshop, 1979, p.15.
- "Prize." *Till I Find Myself*. Sterling Publishers 1986, p.85.
- "It's a Promise." *Love Time*. Arnold Heinemann, 1980, p. 30.
- "Night Noises." *Silences*, p.19.
- "They Come Every Evening." *Between You and God*, Writers Workshop, 1979, p.10.
- Kalia, Mamta. "What Could He Do?" *Poems 78*. Writers Workshop, 1978, p.22.
- Modayil, Sujatha. "Need." *We the Unreconciled*. Writers Workshop, pp.39-40.
- "My World." *The Attic of the Night*. Writers Workshop, 1991, p.31
- "City of Sorrow." *The Attic Of the Night*, p. 12.
- "Pain." *Crucifixions*. Writers Workshop, 1970, p. 8.
- Nair, Rukmini Bhaya. "Language Lessons: Related Reading." *The Hyoid Bone*. Viking Books, 1992, p.34.

- Namjoshi, Suniti. "Ex-Prince." *More Poems*. Writers Workshop ,1971, p.33.
- Raine,Kathleen. "An Interview with I.K.Sharma." *The Times of India* , 19 December 1993.
- Rajyalakshmi.P.V. *The Lyrical Spring*. Abhinav Publications ,1977, p.181.
- Ray,Lila." Beside the Well of Fate Dances." O.P Bhatnagar. "Lila Ray." ". Edited by A.N Dwivedi. Prakash Book Depot, 1984 , p.148.
- Rizvi, I.H. *Interview with Indian-English Poets*. Edited by Atma Ram. Writers Workshop, 1988 ,p.22.
- Sanghvi,Malavika. "We Must Go Back." *Poems Recent and Early* . Writers Workshop,1989, p.38.
- Varma,Monika. "In old Captivity." *Alkananda* .Writers Workshop, 1976 ,p.20
- "My Loves." *Quartered Questions and Queries* .Writers workshop, 1971,p.4.
- "Monsoon." *Geet Govinda and Other Poems* Writers Eorkshop ,1966, pp. 13,23.
- "Compensation." *Past-imperative*. Writers Workshop, 1972, p.35.
- "In This Loud World." *Dragonflies Draw Flame*, 1962, Writers Workshop, p. 15.
- "The Gift of A Morning." *Dragonflies Draw Flame* , p. 12.
- "Gold." *Green Leaves and Gold*. Writer's Workshop ,1970 ,p. 34.
- Venkateswaran, Lalitha. "A Blue Day." *Rocking Horse*. Writers Workshop, 1973, p. 28.
- "Autumn." *Rocking Horse* ,p.17.