Indian English Poetry is the oldest form of Indian English literature, which has attained both fecundity and excellence of cross monastery. It represents various phase’s development of our multitudinous cultural and national life right from the beginning of the nineteenth to the mind of twentieth century. It has three phases of development. In the first phase there is a number of co-development which is responsible for generating Indian English Poetry. The indigenous contributing factors of women poets have been the legacy of equality of sexes inherited from the western civilizational developments, the Indian freedom struggle, Indian constitutional rights of women, spread of education and the consequent new awareness among women. Indian women were/are caught in the flux of tradition and modernity saddled with the burden of the past. So, to overcome the traditional barriers to express freely in all walks of life constitutes the crux of feminism in Indian literature. In literary terms, this pursuit precipitates a search for identity and a quest for the definition of the self. In critical practice, it boils down to scrutinizing empathetically the plight of women characters at the receiving end of human interaction.

India has strong traditions of poetry. The Indian women poets show how poetry can be born out of a sincere emotional response to social reality. Poetry served as an important nonviolent instrument of nationalism during the Indian freedom movement. Toru Dutt (1856-77) was the first Indian woman poet to write in English. It is important to note here that Dutt’s position as a poet of eminence rests chiefly on a handful of much anthologized poems like “Our Casuarina Tree”, “My Vocation”, “Sita”, “Savitri”, “The Lotus”, “Tree of Life”, “Baugmaree”, etc.. Many of her poems suffer from critical and academic oversight owing to obvious reasons. Therefore, a large number of her poems - particularly those written on mythological characters - like “Sita”, “Savitri”, “Prehlad”, “Jogadhya Uma”; “Sindhu”, “Lakshman”, “The Legend of Dhruva”, which form a meaningful pattern could be reread for a better understanding of her creative genius. Similarly, her long poem “Savitri” which clearly anticipates Sri Aurobindo’s epic of the same title requires intense reading. As both the novels of Dutt are now available, along with the rest of her available writings, it will be convenient for scholars to make a comprehensive There is every reason to believe that in intellectual power Toru Dutt was one of the most remarkable women that ever lived estimation of her literature. That is sure to reveal the numerous unknown aspects in her personality that stimulated and regulated her creative activities.
Toru Dutt became a name to reckon with and her poems found their way into anthologies of English poetry, and soon she was admitted into the ‘great English tradition.’ The ‘image’ of Toru Dutt that we have had for more than a hundred years now is evidently the construct of the western academe Toru was proud of India’s cultural heritage, folklores, myths and legends, and its rich classical literature: “Unknown, yet well-known to the eye of faith! Ah, I have heard that wail far, far away, in distant lands, by many a sheltered bay, when slumbered in his cave the water-wraith and the waves gently kissed the classic shore, Of France or Italy, beneath the moon, when earth lay trance in a dreamless swoon.”¹ And every time the music rose, “Mine inner vision rose a form sublime, Thy form, O Tree, as in my happy prime, I saw thee, in my own loved native clime.”² (Our Casuarina Tree).

Although, her efforts were imitative and derivative of English poetry, which successfully gave a new direction to Indian poetry in English by writing on Indian history, myths and legends. This phase is called imitative phase for poets of this phase have to followed the British Romantics and Victorical Poets. The second phase of poets is assimilative. This period starts from 1947. Self-expression was all important to the poets of imitation self-definition, accompanied by heart-searching probing into the culture inheritance became the genuine concern. Toru Dutt and Sarojini Naidu constitute a kind of watershed between these two phase, in that they share their predecesser’s individual nostalgic as well as their successor’s sense of crisis and quest of unfulfillment renown and the saint poets.

Sarojini Naidu (1879 – 1949) is a well known woman poet of India. Sarojini Naidu’s poems are noted for their expression of various shades of romantic sensibilities and fervor. Sarojini Naidu’s poems ensemble the elements of whole of the Indian culture and civilization. Her poems are a mirror to the time in which she lived. The major themes of Sarojini Naidu’s poems are search for pure love, an attempt to seek comfort in natural beauties and every day experiences in various realms of life. Sarojini Naidu was known as “The Nightingale of India”. Sarojini Naidu created a new awareness among Indians. Her famous poems ‘Mother’ and ‘Immortal India’ are noted for their revolutionary zeal. Her view of life was optimistic and she had undaunted faith that India would win her freedom and become a prosperous country. Her vigorous and vibrant lines stimulated and inspired even Gandhiji. To quote her: “O young through all thy immemorial years! Rise, Mother, rise, regenerate from thy gloom, And, like a bride high-mated with the spheres, Beget new glories from thine ageless womb! The nations that in fettered darkness weep, Crave thee to lead them where great mornings break . . . . Mother, O Mother, wherefore dost thou sleep? Arise and answer for thy children’s sake! Thy Future calls thee with a manifold sound, To crescent honours, splendours, victories vast; Waken, O slumbering Mother and be crowned, Who once wert empress of the sovereign Past.”³ (To India). The fact that she was so shocked by the Jallianwala Bagh massacre that she stopped writing poetry after that provides ample proof of her sensitive response to reality and nationalistic fervor.

The new poetry by Indian women poets adhere their own principiles, quest for originality and newness, this stress on individuality and the rejection of all. There a number of woman poet who are really good like kamala das, Monika Verma, Gauri Desh Pande and many others prefer originality and experiment in world –craft intensity and strength of feeling, clarity in though structure and sense of actuality, freshness, sensibility, concrete, experience, trained intelligence and vitality are essential for good poetry. these poets revealed tension
in their respective poem Their poetry has inborn Indianness. Kamala Das is one of the most significant Indian Poets writing in English today Her important works are ‘Summer in Calcutta’, The Descendants ‘, ’The Old Play House’ and others poems most of the theme of unfulfilled love and yearing for love. The Dance of The Eunuches’ is a good example of a poem dealing with the theme: “It was hot so hot before the eunuchs came to dance, wide skirts going round and round, cymbals, richly, Dashing, and anklelets jingling, jingling…. Jingling beneath the fiery gulmohur, with long braids flying, dark eyes flashing, they danced and They dance; oh they danced till they bled…”.

In the poem she finds objective co relative in “the Dance of The Eunuches’, to the represent the theme of surppressed desire within the dance of the eunuchs with their wide skirts…….”is contrasted with their vacant ecstasy suggesting a gully between the external, simulated passion and the sexual drought and rottenness inside. The contrast is sustained all through the poem. The dance of the eunuchs is a dance of the sterile, and therefore, the unfulfilled, and unquenchable love of the woman in the poet. Kamala Das is the most famous woman English poet of India. Her poems are included in the syllabus of literary studies of many of the international universities. Kamala’s poems are the ardent expression of a very sensitive soul which was always on the search for pure and intense love without any restrictions. Many critics have observed that her writings can be termed as confessional and feminist to the core, but some opined that they are above such classifications. ‘In An Introduction’ she says: “…..Don’t write in English, they said, English is not your mother tongue. Why not leave me alone, critics, friends, visiting cousins, every one of you? Why not let me speak in any language I like? The language I speak, Becomes mine, its distortions, its queerness, all mine, mine alone. It is half English, half Indian, and funny perhaps, but it is honest…”

Even today, when anybody distressed and find it difficult to express his verbally or in prose, poetry comes to rescue. This is sure if we read this collection of poems, we will end up wondering, “How did the poet know this is how I felt?” The persistent urge for free expression of Kamala Das has never been in doubt. She insisted on her right to choose the language for her poetic articulation. She was a pioneer among Indian women poets writing in English, who expressed a profound dissatisfaction with the situation imposed. Her manifesto in ‘An Introduction’ (from summer in Calcutta, 1965) speaks for all Indian poets in English: “I am Indian, very brown, born in Malabar; I speak three languages, write in two, and dream in one. Don’t write in English, they said, English is not your mother-tongue. Why not leave me alone, critics, friends, visiting cousins, every one of you? Why not let me speak in any language I like? The language I speak, Becomes mine, its distortions, its queernesses all mine, mine alone. It is half English, half Indian, and funny perhaps, but it is honest…”

Indian women poets reveal the mind boggling variety of theme as well as that poetry is capable of offering. Toru Dutt, Sarojini Naidu, Kamala Das—these poets have often raised their voices against social and cultural conventions that blocks their freedom. They believe that women need to explore their collective consciousness and shared experience in order to transcend the fragmentation and isolation of their lives. Toru Dutt was the first Indian women poet to write in English and her work depicts archetypes of Indian womanhood such as ‘Sita’ and ‘Savitri’, showing women in suffering. Sarajini Naidu is most lyrical woman poet of India. Her poetry reflects involvement with Indian life. Love is the prominent theme
of her poetry where women are shown as a sacred beloved who are ready to surrender before their lovers, “If you call me, I will come, Swifter o my love than a trembling forest deer or a panting dove”.

Kamala Das has opened new dimension in the field of recent Indian English Poetry. Her confessional poetry was the exploration of the man–woman relationship. Her ‘My Story’ contains an open statement about poet’s effort to defined expose the prison in which she finds herself trapped. The predominant theme is the difficulty of being a woman in Indian society and finding love. She also attempts to explore the quest for self identity and the stark reality within and around her.

These three Indian women poets demonstrate their love for the intensely personal confessional mode. With certain amount of attraction for the feminist views, they are all actively writing poetry. These women poets, with their national, cultural and personal identity intact, are wiping out these boundaries on earth. With their similarities and differences, with their borrowings and influences it is a progressive leap towards future where diversities are celebrated. And poetry is used again as a nonviolent tool for universal movement for love and peace. Their poetry exhibits three concentric circles of the self in relation to society, self in relation to history with family as the core unit, and self in relation to itself, its own self propelled emotions and feelings. These poets display a different open attitude. The subjects which were taboo earlier now are openly expressed in their lines. They do not emulate, they express their thoughts, their feelings, their fears and insecurities. The reflections and deliberations come from within and they are the end product of how life has treated them, their trials, tribulations, struggles and ultimate victories.

WORKS CITED


