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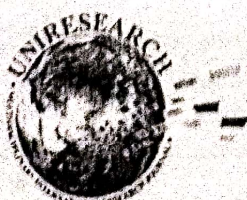
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या विशेषांकाचे सर्व अधिकार प्रकाशकांनी स्वतःकडे राखून ठेवलेले आहेत. लेखांचे प्रकाशन वा पुनर्प्रकाशनाचे अधिकार प्रकाशक आणि संबंधित लेखाकाधीन समान असून शोध निबंधातील मते ही संबंधित लेखाच्या लेखकांची वैयक्तिक मते आहेत त्या मताशी संपादक व प्रकाशक सहमत असतीलच असे नाही.

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SUNITI NAMJOSHI : A GLOCAL FACE OF INDIAN ENGLISH POETRY

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Abstract :

*Globalization becomes a key factor among all which hastened postmodernism in India. Globalization affects deeply the minds of the select poet living in the globalized conditions. It is internationalization which brings out global themes in local writing such as themes of alienation, loss of moral values, tradition versus modernity and lack of human values. Literature of postmodern times reflects the increased flow of people from one country to the other. It deals with the issues such as hybridity, loss of identity, migrancy, multi-culturalism and disappearance of rigid national identities. As a result of this expatriate and Diasporic authors gained popularity. Suniti Namjoshi, belongs to the Diaspora. The postmodern issues in their different avatars surface in the works of Namjoshi. The present research paper attempts to probe the select works of Suniti Namjoshi and to trace the Diasporic-postmodern elements emerging from her poetry. Her, *More Poems*, has certain characteristics. Her Muse starts to change the hue from diasporic to postmodernist. Nostalgia and the feeling of expatriation constantly haunts the diasporic authors.*

Key Words : Globalization, postmodernism, internationalization, alienation, multicultural, global citizen, nostalgia, intergenerational, conflicts, expatriate, immigrant, Third World, postmodern sensibility, schizophrenic, psyche(split), personalities, (mental) illness, anti-canonical

Introduction :

Post Independence Indian English Poetry is experimental. The postmodern poets have been experimenting with style, form and expression. The postmodern poetry or New poetry in English shows dynamic voice, new spirit and energy. It brings out newer visions of reality with impulses from the Occident such as experimentalism, surrealism, positivism, new humanism, imagism, new aestheticism and neorealism. The New Indian English Poetry also voices celebrated poets of diasporas and vents out their sense of alienation, double home situations, up-rootedness and impact of non-Indian culture. Suniti Namjoshi's poetry reflects the repercussions of the diasporas.

Globalization : A Postmodern Phenomenon

Globalization becomes a key factor among all which hastened postmodernism in India. It is necessary to gauge the nature of Globalization since the concerned poet is living in globalized conditions which affect her deeply. It is internationalization which brings out global themes in local writing such as themes of alienation, loss of moral values, tradition versus modernity and lack of human values. Due to globalization there is interdependence of economic and cultural activities. In the globalized conditions a person living on one side of the world can interact, to mutual benefit, with somebody on other side of the world. Globalization amplifies worldwide social-relations. Sociologists, Martin Albrow and Elizabeth King, rightly sum up, Globalization as:

"..... All those processes by which the people of the world are incorporated into a single world society."

This remark shows that literature of postmodern times reflects the increased flow of people from one country to the other. It deals with the issues such as hybridity, loss of identity, migrancy, multi-culturalism and disappearance of rigid national identities. As a result of this cultural practices merge together. Globalization affects metropolises and turns them cosmopolitan and multicultural.

Suniti Namjoshi: A Diasporic Author

The poet in the present research work, Suniti Namjoshi, belongs to the Diaspora. Diaspora is definitely a postmodern product. It literally means a 'Scattering'. The diasporic author can be the ex-patriot or immigrant. The word, expatriate, focuses on the native land while 'immigrant' implies the country into which one has entered as an immigrant. Expatriate author lives on his/her ex-status which is related to his native country. On the contrary, immigrant author celebrates his/her present status in the host country. Suniti Namjoshi belongs to the latter category.

Being an offspring of postmodern conditions diasporic literature reflects the themes of postmodern conditions such as issues related to younger generation, inter-generational relations, complexities of inter-cultural / inter-racial relationships and Global multiculturalism. Besides Suniti Namjoshi, a few diasporic authors include, Bharati Mukherjee, Chitra Bannerjee, Jhumpa Lahiri, Amitav Ghosh, Arun Joshi etc.

The present research paper attempts to probe the select works of Suniti Namjoshi and to trace the Diasporic-postmodern elements coming out from her poetry:

Let us begin with her early selected poems which appeared in the three volumes, *Poems* (1967), *Cyclone in Pakistan* (1971) and *More Poems* (1971). Some of the poems in these early anthologies, particularly from *More Poems*, reflect her postmodern sensibility. These early poems set the tone of her philosophic speculations. Her first collection, *Poems*, contains twenty four poems. They reveal her personal feelings and dissatisfaction towards the world. The poet here impatiently seeks certain change in the order. *Flawed, Apology, Disturbance, The Lessons*, etc. are some of the poems which bring out the absurd conditions of life as well as her personal experiences. This early poetical work of the poet has 'economy of words'. Her Indian sensibility is reflected in the poem such as, *In English*. Here she presents 'cultural dilemmas.' An Indian poet writing in English, naturally presents images of *attar*, silk, cock or bullock-cart and creates a sense of surprise amongst the Western readers. She writes,

Oriental Princess,

How can I make these foreigners understand you are my mother? (Poems)

Her, *More Poems*, has certain characteristics. She introduces animal characters such as 'blue donkeys' and 'one eyed monkeys.' She seemed to be engrossed with the idea of the mythical world depicted in the stories of the past. Most importantly some of the poems bring out her diasporic status in Canada. The poet, except from '*More Poems*' rarely depicts her immigrant living. The prominent themes of diasporic living and the expatriate poet's fear of living amongst the aliens emerge. This volume moves around the subject of diasporic phenomena. The most acute experience among all is the experience of alienation. Experiencing the woes of living in an alien land and loss of identity, the poet writes.

First,

You take off your clothes,

Your titles and name

And put on a robe

Sterile and clean

With neat black letters

Marking THE STRANGER.

Then,

You walk down the street,

Alone in fancy dress.

(More Poems)

Nostalgia and the feeling of expatriation and immigration constantly haunts the diasporic authors. *The Old Country Says* and *My Aging Country* are Namjoshi's prominent poems bringing out the woes of migration. The old country is posed as a persona saying (or lamenting?)

My young people are all out,

Voyaging through strange lands

And now they are all out

And have grown well

(‘The Old Country Says, More Poems)

The country in the concluding lines seems to be satisfied by the acquisition of ‘name and fame’ by her ‘girl of the soil’ in ‘strange new lands’. The poet presents the ‘woesome’ expatriate feelings of the immigrants and the reminiscence of the aging motherland,

You are beautiful

In a blue sea.

And I Love You.

(My Aging Country, More Poems)

The love and affection towards the mother country is always going to linger in the mind of the immigrant poet. The poet also realizes the need of immigration in changed times ‘though’ it creates mental conflict.

Namjoshi’s Muse starts to change the hue from diasporic to postmodernist. The ‘meaninglessness’ of the human existence usurp the mind of the poet. The contradictions in life make her frustrated. Her psyche is disturbed with despair. Her feelings are numb and she feels sick in a strange country,

Life is an exercise in living

I’m sick and needn’t say

Anything that makes sense at all.

(More Poems)

The desperate state of mind of the poet comes out from the lines. Perhaps this may be the home sickness the poet is experiencing. The authors who have migrated in the globalised postmodern atmosphere of our time experience similar feelings. Their sense of migration creates the feelings of loss in to their minds. They have lost their age-old traditions and customs and have entered the new world of changed culture. They have also lost their familiar bondage. There is dangling uncertainty hovering constantly over their heads. These conditions affect their psyche deeply. They have to balance the masquerade of these feelings, the feeling of loss and the feeling

of acquisition. And finally they have to cling to the latter feeling. Suniti Namjoshi, through above mentioned extracts from her poems presents the trial and tribulations of her woe-stricken psyche.

Her poem, *Sick in a Strange Country*, rightly brings out her (mental) sickness due to the changed environment of the postmodern conditions. The conditions finally sow the seeds of schizophrenia leading her to behave as if having two (split) personalities. Her connections with the postmodern is consolidated with this schizophrenic frame of mind. According to some critics, the postmodern artist who is experiencing (mental) illness which affects his behaviour, thinking and emotion, shows these symptoms. The postmodern artist is a schizophrenic after all!

Conclusion :

The present research paper attempts to bring out the changed face of Indian English Poetry in the select works of Suniti Namjoshi who is coming out as a representative Diasporic author. She continues to write poems. Her collection *Sycorax* has recently been published. In short, her work is still in progress with the changed sensibility. The poems cited above certainly show the poet as an anti-canonical, postmodern author. She remains a constant experimenter who herself has written master narratives. Prose and verse lose their distinction in her work. She denies the textual authority (of writer). From my reading of the cited poems above I figured out that Namjoshi's work reflects Diasporic angst. Her recent work is certainly located within the context of postmodernism which is transgressing norms of societal and literary conventions. Her dialogic and conversational text where a reader is invited as a co-author is a very innovative idea indeed! Her postmodern sensibility comes out with force in her weaving intricate network of inter-texts out of various myths and fables. These postmodern techniques are revealed in her work. She has taken male (patriarchal) authority to task by converting old myths and offers new modes of perception. Her works have immense potentiality of research.

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