

# Humanistic Aspects Found in A.K.Ramanujan's Poems

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**Abstract---** *Humanistic psychology is a psychological perspective that emphasizes the study of the whole person. Humanistic psychologists believe that an individual's behaviour is related to his innermost feelings and self-perception. Humanistic psychologists believe that human being is not merely the product of their surroundings. Though humanistic psychologist study human values, considerations, and skills involved in growing, teaching, and learning. They highlight features which are shared by all human beings such as love, sorrow, caring, and self-esteem. This paper focuses on the Humanistic perspectives found in the poems of A. K. Ramanujan. His poems always have a union of his Physical background in the West and his Origin to the Indian experiences to trace his individuality. Ramanujan has offered the Indian culture, family, love and human relationships. His verse appears from heaviness amongst self and history. It turns into the impressions of the exquisite person is a mystery. The necessity for relating oneself to history through resolutions opinions up close and personal with the contemporary ambience whose primary modes - the congruity of custom fantasy, writing and family were a great extent sterile. He could merge the fundamental Indian sensibility with the temper of advancement in his verse with a lot of ability. Though Ramanujan lived in the West, he did not forget his own country and written many poems where he finds that relationships are delineated. The poems taken for highlighting the humanistic perspectives are Ecology, Obituary, Self-portrait, Snakes, and Striders etc.*

**Keywords---** *Humanistic psychology, self-perception, human values, relationships, self-esteem.*

## I. INTRODUCTION

Humankind implied the development of human goodness, in every one of its structures, to its fullest degree. The term along these lines recommended not just such characteristics as are related with the advanced word humankind understanding, consideration, and empathy, and yet in addition significantly more self-assured qualities as determination, judgment, judiciousness, persuasiveness, and even love of respect. Consequently, the owner of humankind could not be just a stationary and isolated scholar or man of letters, however, was of need a member in self-motivated life. Likewise, as activity without accepting was held to be unreliable and brutal, knowledge without activity was terminated as infertile and stained. Humankind required a fine adjust of activity, consideration, and adjust conceived not of a trade-off but rather of complementarity.

Humanistic psychologists study how people are subjective by their self-perceptions and the individual meanings involved in their understandings. Humanistic psychologists are not mainly concerned with natural efforts,

replies to external motivations, or past experiences. They consider sensible choices, responses to internal needs, and current situations to be significant in determining human deeds. Human beings are internally engaged and encouraged to accomplish their human perspective. In terms of Humanistic psychology, Carl Rogers's theory gives emphasis on the importance of Self-actualization to establish self-concept. Humanism and humanist are terms in psychology relating to an approach which studies the person as a whole, and the distinctiveness of each individual. This theory of humanistic psychology focuses on the human capacity to gain astonished hardships, agony and anguish. It suggests a new set of ideas for impending an understanding of human nature and the human condition. A probable cause for the lack of influence on academic psychology possibly lies in fact at humanism purposely agrees on a non-scientific approach to study humankind.

A humanist is somebody who perceives that we, individuals, are by a wide margin the most advanced good performing artists on the Earth. We can get a handle on morals. We may not be the main good subjects, But rather we have a one of a kind limit with respect to a moral decision: to act in light of a legitimate concern for welfare, progression, and satisfaction, or against it. To act well, we should assume liability for ourselves as well as other people, not for the favoured taking care of in a the great beyond, but since all the better we can do is to carry on with this life as iridescently as possible. That implies helping other people and prospering at whatever we do best. Humanistic points of view have thought gadgets she utilises as a part of the request to impart her feeling of misery. In the ballad "Substitute" the expression "I will be all okay" is rehashed thirteen times. Every redundancy is a substitute for every part of the piercing, passionate positions the artist accepts, for example, feeling of misfortune, scorn for society, rebellion, hate etc. In the Words of K.RSrinivasalyengar, reiteration has an advising impact and makes an unexpected impact fundamental to the structure of the ballad. T.S Eliot utilises comparable reiterations that disguise the enthusiastic and scholarly predicament of the speaker in "The affection Song of Alfred Prufrock. Eliot communicates the problem in the line "it is difficult to state what I mean":

"I want your photo lying down, he said,  
against those rusty nineteen-thirty-four guns,  
will you? Sure, arrange my limbs and tell  
me when to smile." (Soul 136)

Humanistic psychologists rejected a rigorous scientific approach to psychology since they saw it as brutalizing and incapable to capture the fullness of conscious experience. Humanistic psychology tries to help individual people attain

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their full potential and maintains people to be basically good. It significantly focuses on good qualities and blooming people. Therapist trains their clients by being open-minded, honest, and emphatic also to be patient. It is equally important to have a self-opinion, self-image and self-worth.

AttipatKrishnaswamy Ramanujan (1929- 1993), was a remarkable writer and an outstanding interpreter and a Folklorist. As a trilingual writer, he wrote in English, Tamil and Kannada. Ramanujan has made history by interpreting written works in the traditional dialects, for example, Sanskrit, and Tamil into modern English dialect. His interpretations are great since he was aware of the custom of Tamil and Kannada verse. The changeover takes place at various levels, physical, mental, thematic, linguistic and even at the cultural level. As a legend, he attempted to collect stories of people from various Indian local languages for the benefit of the people. A.K Ramanujan has distributed four volumes of verse: *The Striders* (1966), *Relations* (1971), *Second Sight* (1986), and *The Black Hen* (1995). He determines quality to his verse from returning to his root. Each poem reveals that he usually returns to his adored recollections and encounters of life in India. The most substantial part of his poems has their foundation in reminisced individual feeling. His poetry represents the exteriorization and hence it is impersonal in tone and mood, which is prominent contrast to the interiorized, condensed, and symbolic mode of A.K. Ramanujan. He has won the admiration of all his contemporaries and peers like Nissim Ezekiel, Parthasarathy, Keki N. Daruwalla and JayantaMahapatra. There is always a genuine love for humanity and faith in all things human that prompts them to be unpleasant, mocking and sarcastic in their statement. His art signifies a personality which is separately isolated but immersed in common humanity as well as unusual sensitivity towards realities of life. The dual motivation of being an exile author who needs to fulfil the locals of both the nations of birth and habitation appeared to have worked upon him. Thus he states:

"English and my disciplines (linguistics, anthropology)  
give me 'outer' forms - linguistic, metrical, logical and  
other such ways of shaping experience, and my  
first thirty  
years in India, my frequent visits and field-trips,  
my personal  
and professional pre-occupation with Kannada,  
Tamil, the  
classics and folklore give me my substance, my  
'Inner' forms,  
Images and symbols. They are continuous with  
each other,  
and I no longer can tell what comes from where"  
(1976:95-96)

A.K Ramanujan was an outstanding essayist of verse in three dialects to be specific English, Tamil and Kannada. He has decoded at forty years old, words complied with his call. As a folklorist, he attempted to gather people stories from various Indian local dialects for the benefit of the perusers. Another reality that is popular of the Indo - English artists

ends up to be the sufferers of etymological interruption from their assumption of English as a medium of creative articulation. This kind of issue forces serious worries on the creativity of the Indo-English artist. In his Kanthapura, Raja Rao appropriately says:

"one has to convey in a language that is not one's own.

The spirit that is one's own. One has to convey the various shades and missions of specific thought movement that look maltreated in an alien language"(1967: P.V11)

However, Ramanujan could connect from his plight to a condition of creative flexibility by developing an extraordinarily individual figure of speech. His verse shows the journey of the innovators, the mission establishes in the custom and the purpose for higher than the current self, occupied by the contraries of life. The picture of home turns into the focal binding together power for Ramanujan's individual and customary feeling and insightfulness and at various times. Seen in this light R. Parthasarathy watches and appropriately calls attention to that the family is for Ramanujan one of the focal allegories with which he considers. In the wake of having investigated Ramanujan as a writer, it is related to observe a portion of his best lyrics with a specific end goal to see the artist at training. The determination of particular poems here does not demonstrate at all that Ramanujan's different words are not deserving of consideration on the opposite, and this shows these chosen ones are unquestionably his diamonds.

Ecology:

"The day after the first rain,  
for years, I would come home  
in a rage,  
for I could see from a mile away  
our three Red Champak trees  
had done it again,  
had burst into flower and given Mother  
her first blinding migraine  
of the seasons." (The collected poems of A.k.Ramanujan)

In the above lines of the poem Ecology, the poet is eager about his mother because the Red champak tree in their house causes his mother a severe headache. He also shows his annoyance even with the breeze which cannot protect his mother from the ill effect of the pollen flowers. Here we could see the adoration that the poet has towards his mother. Nowadays children of the Modern Era do not find time to spend time with their family. We can only see a detachment of children towards their parents this is where we lack humanism from our society. On the contrary, the poet of the past times was so very conscious to prevent his mother from migraines so he decides to cut the tree. But his mother enraged to cut the tree since it replicates fertility, custom etc. A mother holds attachment with the tree similarly her son holds a strong attachment towards his mother.

"In the words of K.R. SrinivasaIyengar, Ramanujan summons from the hinterland of memories buried moments of suspense, surprise or agony and then turns them into disturbingly vivid poems. The mutilated beggar drowned woman –they are caught in their contortions and misery, like the denizens of Dante's Hell." (2002: 671)

Through the poems of A.K.Ramanujan, we see memories form an integral part in his poems are interrelated to his relationships with his mother, father, grandparents, wife, aunts and other members of his family. His entire relative figure who was incorporated in his poems took him further to take him back to his past. This sense of going back does not always depict his sentimental or emotional attachment to his people. At times we see him be detached from his reminiscences about the past life he had also maintained an ironic tone. A.K. Ramanujan's verse has induced extremely different reactions and remarks upon it. He is an artist of logical judgment. The Indian culture and the artist's close to home relations are checked on in the light of the American culture and setting through which he attempts to perceive things in their authentic point of view to touch base at the reality of ultimate reality of human presence.

Ramanujan has opposed against the ownership and authoritarians, who have no respect for human values. He desires to follow the values fixed in the Hindu world-view. He is against tolerant of the socio-political systems, which deny the human values treasured in the civilizations of the world. Humanity is one family remains an important principle of Hinduism. Ramanujan is charmed by the ethics of Hinduism and has offered the various aspects of it. He has recognized that some traditions in it have outlasted their values, and now they have only a sentimental value. He has mixed temper our and irony while presenting the tragic death of the family member in a far corner of the world. He has attempted every single local mean, and on the off chance that he bombed in finding the focal point of truth or reality in the changed circumstance he results to the logical investigation of things in American background in his book entitled *Second Sight*. In the opening sonnet 'Components of Composition' of this book he endeavours to find himself through such self-examination:

"Composed as I am, like others,  
of elements on certain well-known lists  
father's seed and mother's egg,  
gathering earth, air five, mostly  
water, into a mulberry mass  
moulding calcium  
carbon, even gold, magnesium and such,  
into a chattering self-tangled  
in love and work,  
scary dreams, capable of eyes that can see,  
only by moving constantly  
the constancy of things  
like Stonehenge or cherry trees".(p-121)

This logical investigation of self and outside reality "by moving frequently or the firmness of things" shows how the writer has understood the impairment of the human point of view in a constrained milieu. The writer is skillfully in agreement with new background and surroundings are assured for in unambiguous terms:

"I pass through them  
as they pass through me  
taking and leaving  
affections seeds, skeletons".(p-122)

Obituary:

"Father, when he passed on,  
left dust  
on a table of papers,  
left debts and daughters,  
a bedwetting grandson  
named by the toss  
of a coin after him,  
a house that leaned  
slowly through our growing  
years on a bent coconut  
tree in the yard."

In the above lines of the poem *Obituary*, we could find the human sufferings which the poet has portrayed with practical difficulties. The poet has described his father has disappeared his physical existence; we could see the pain that the poet has undergone. On the other hand, the poet has also reflected on the distinguished way the family is encouraged to integrity the departed family members. The poet does not recall his father's depart rather he is ironic in his tone. Because of the tragic death of his father and the poverty inherited from him is described well in the poem. In India, man is considered as the head of the family in the absence (death) there will be an alteration in the family happenings. In spite of knowing all the tradition of the Indian culture he boldly mocks at the useless and obsolete practice.

A.K.Ramanujan's 'The Striders' is significant in fashioning a prejudiced, curved style, all own. The striders are one of the exceptional poems. It has a crisp, glass-like quality accomplished through the writer's disposition towards the striders and his work of discourse rhythms and slang. It creates an impression that the poet may be speaking about the power of human being 'who sits on a landslide of light' which is an irony where he is even proficient of going deep into the mystery of light. A human being has not only subjugated light but also sky. The poet appertains to the human being who is very powerful; the poet also has a high sense of emprise that human being is very eloquent which is why A.K.Ramanujan has appeared as a diasporic writer from 1996 to 1993. He refers to Indian tradition when the poet links the ancient time to the present time.

The depth and the capability of the insect are enhanced by the poet through the reference to the ancient prophets, who with their energy, accumulated through yoga where the prophets used to walk even water without being sunk. It creates an impression of the fact that the poet might be speaking about the power of a human being, 'who sits on a landslide of light'

The Striders:

“The Striders

And search

For certain thin

Stemmed, bubble – eyed water bugs.

See them perch

On dry capillary legs

Weightless

On the rippled skin

Of a stream

Not only prophets

Walk in water. The bug sits

On a landslide of lights

And drowns eye –

Deep

Into its tiny strip

Of sky.”

'Searching for a Cousin on a Swing' is one of the best lyrics of A.K. Ramanujan; it is wonderful for its unembellished style and straightforward lingual authority. It is a short lyric, which contains 23 lines: The poem starts with:

"when she was four or five,  
she sat on a village swing  
and her cousin, six or seven,  
sat against her;  
with every plunge of the swing  
she felt him  
in the lunging pits  
of her feeling;  
and afterwards  
we claimed a tree, she said". ( 1995: 19 )

As the poem advises, it reviews the particular feeling felt by an untimely young lady of four or five and a little more seasoned kid of six or seven while they were 'on a town swing'. After this sort of sensation, they climbed a tree which was 'not exceptionally tall', and which was 'brimming with clears out'. They were honest. The young lady is grown up; a similar young lady turns into a develop lady who lives in a city and continues chasing for friends of her desire. She is ever prepared to 'offer' herself to anybody yet to ask 'on the off chance that somebody all of a sudden wheezed'. The accompanying stanza is exceptionally intriguing:

"Now she looks for swing  
in cities with fifteen suburbs  
and tries to be innocent  
about it". (Ibid)

The young lady is striving to perform her fundamental offence. The tone is unforeseen in the concentrate and attempts to be blameless about it. As the topic of the poem is love, the choppiness of enthusiasm in the adult lady is helped home through the best utilization of expression 'swing' 'groin' 'burst', 'red figs', and 'all of a sudden sniffled'. The non-existent of the poem is projecting in the last lines:

"not only on the crotch of a tree  
that looked as if it would burst  
under every leaf  
into a brood of scarlet figs  
if someone suddenly sneezed" (Ibid )

The woman has been following the man of 'ethics' with a 'decided air' to enthrall him. The term 'Be careful' is a notice to her inferring that he would not get extra her and so he is a delicate man' of moralistic state of mind of the psyche. The words and expressions are "consumed and consumed", got that idea' ' a delicate good' are the result of a considered choice and cautious decision. The poet makes a picture of a lady lingering on a dusty street and following her darling in a mindset of absolute refusal of sluggish.

The devastating temperament is one of the power conflict and dissatisfaction. A standout amongst the most lovely lyrics, "Small - Scale Reflection on a Great House" fixates on the family depictions for its element. The artist achieves solitary effects in it by utilizing natural discourse rhythms, and slangs to which Parthasarathy writes in his article, 'How it Strikes a Contemporary: The verse of A.K.Ramanujan" (1976:156) The supporting example is to implant single line after every four stanzas of three lines each. The initial segment of the poem gives the points of curiosity of the house:

"Sometimes I think that nothing  
that ever comes into his house  
Goes out. Things happen in every day  
to lose themselves among other things  
lost long ago among  
other things lost long ago;  
lame wondering cows from nowhere  
have been known to be tethered  
given a name, encouraged  
to get pregnant in the broad daylight  
of the street under the elders'  
supervision, the girl hiding  
behind windows with holes in them" (1995: 96)

The house has a huge stomach related and assimilative power. The basic expression 'lost long prior' is exhibited in a thoughtful, pondering tone gives the historical backdrop of the old house. It developed an exciting and strange list of things that come into the house from outside to remain forever and of things that go out yet absolutely return: stray dairy animals, library books, neighbors, dishes workers, photographs, inherited epilepsies, children-in-law, girl in-law, letters, thoughts, homeless person tunes, windowed little girls and nephews slaughtered in the war. The memory of these things and the conditions of their entry and return give a specific force to the self of the speaker, drawing it enthusiastically in reverse inside the regions of the house like every single other thing collected throughout the years which gives the humanistic observations of the poet in the house.

From one viewpoint, it is extremely private and friendly to those inventing from outside and has bowed on academic interests; then again it nurtures the neighbours' needs, for acquired books and thoughts, and for redress sections in addresses of letters. Its previous disposition has shown in the accompanying stanza:



"Sons-in-law who quite forget."  
their mothers, but stay to check  
accounts or teach arithmetic to nieces,  
or the woman who come as wives  
from houses open on one side  
to rising suns, on another" (1995: 97)

In the words of Niranjana Mohanty,

"The self in Ramanujan is not an enclosed entity. It remains its freedom to transact with other points beyond the self – the points such as family, society, culture, religion, the institution of marriage, -- without any prejudice, or bias, or exoticist euphoria which exerts a smoothness and ease to the transaction." (Bhatnagar, 2002:56)

Self Portrait:

"I resemble everyone  
but myself, and sometimes see  
in the shop – windows  
despite the well-known laws  
of optics,  
the portrait of a stranger,  
date unknown,  
often signed in a corner  
by my father."

The above lines rightly present the impasse of the self. Although it belongs to the past where he devotes to his father, the poet is an outsider to himself. The experience and the self-care at the margin share a symbiotically in relation and the self very often returns to it. The identity of a human being cannot possess one's identity all the time. Definitely, there will be discontinuities and break with the new experiences and its human tendency that there will be adjustability when it comes to the identity. The poet is devoid of the fact that one cannot all of a sudden give away with his own cultural background. In the words of Stuart Hall:

"It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Culture identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous "play" of history, culture and power. Far from being grounded in a mere 'recovery' of the past, which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past." (Rutherford, 1990:225)

Snakes:

"Walking in museums of quartz  
Or the aisles of book stacks  
looking at their geometry  
Without curves  
And the layers of transparency  
that makes them opaque,  
dwelling on the yellower vein  
in the yellow amber  
or touching a book that has gold  
on its spine,  
I think of snakes.

A basketful or ritual cobras  
Comes into the same little house,  
Their brown – wheat glisten ringed with ripples.  
They lick the room with their bodies, curves  
Uncurling, writing a sibilant alphabet of panic  
On my floor. Mother gives them milk  
In saucers, she watches them suck  
and bare the black – line design  
etched on the brass of the saucer."

In the above lines the poet highlights about touching truth, the insensibility and indifference of the people in the modern society. We know that poor does not hesitate to face the starvation. Similarly, snake charmers also take the risk to extinguish the starvation of the family by entertaining the rich people. This is because of his unconditional poverty which leads him to such a crucial situation where the rich man fails to recognize the humanistic feeling of poor snake charmers is the view by the poet emphasized in the poem snake. A.K.Ramanujan's reference snakes, frogs, flies, and brings out a mystified association with his family. The poem represents images with intricate feelings. The poet also records the man's obsessed with fear for snakes. Here he gives a vivid picture of different human reaction to the sight of a snake. The poet is reminded of the snake whenever he sees braid of his sister. When the poet's mother gives milk to snake in the saucer, as the snake suck the milk, the etched the black line on the brass reappears.

The verse is sheer vanity of the inert, uninvolved and accommodating writer, it has found in his ballad 'Pictures':

"When a man speaks  
of pain, he gains merit  
if he can speak with irony  
and does not move on then  
to do what poets  
do i.e. make a poem"(p-259)

The simple demonstration and procedure of idyllic creation are re-seen and re-characterized from a negative its point of view. Beautiful creation is never again an occasion of self-liberation or self-redemption in Ramanujan's idyllic philosophy; the demonstration of creation involves assembling and a lugging separated. The artist forms in his title poem "The Black Hen" as:

"yet it comes sometimes  
as the black hen  
with the round red eye  
on the embroidery  
stitch by stitch  
dropped and found again."(p-195)

In 'No fifth ma', the artist relates the illustration of five Brahmins is making a tiger in many strides from thin air through their authority of the sixty-four expressions to takeoff the specific procedure and peak of wonderful creation, therefore:

"Poetry too is a tiger  
expect there's no fifth  
the man left on a tree  
when she takes your breath  
away."(p-245)

It is through satire just that the poet punctures and smoothness the totalizing an inhuman motivation of intensity in legislative issues. Ridiculing the idea of 'kitchen cupboard in the lyric 'A Ruler', Ramanujan uncovered the unremarkable character of the present-day commonwealth in this way:

"Governing the country from  
a kitchen sink  
She brandishes ladies as  
Goddess her sword  
Puts ministers to work like  
Daughters-in-law  
Sorting lentils and votes  
Slicing the gourd."(p-252)

The capacity of the cutting edge despots is surreptitiously lowered by "caterpillar and pleasant bite openings in the map". (Ibid) The recommendation is that contemporary caterpillars and mice with all their biting capabilities could well be the leaders without bounds. Subsequently, regarding character and aim, a spoof in Ramanujan's verse is more post-present day than post-pioneer. Minor wistfulness for the family or the country does not loan social legitimacy to an artist's innovativeness, with which he thinks back. Ramanujan glimpses back at his political past to spoof it as far as his post-current present. An investigation of A.K. Ramanujan's sonnets serves to feature the humanistic perspectives in many edges, regardless of whether it is within the house or outside the home.

## II. CONCLUSION

A.K. Ramanujan works are a prized legacy of humanity. He has risen above the constraints of birth and place. It is not the writer's obligation to keep the world educated and encouraged to confront the considerable catastrophe and clarified regarding customary laws and shameless social practices and unreliable political choices worldwide. One should not try to anticipate that the writer will expound on these brutalities however the artist does not have any aspiration to see them all. Be that as it may, the improper social practices and political misrepresentations around transform into injuries which he cannot escape and which turn into the subjects of his sonnets. At whatever point there are not right happenings, the artists. Even then, small voice pushes him to expound on it. The social viewpoint has its suggestions as well, and any correct reasoning peruser will have the capacity to perceive the essential personnel that is grinding away in the hand of this extraordinary twentieth-century artist. It has presented to be checked whether this humanistic Perspectives and motion in A.K. Ramanujan's sonnets.

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