

STUDY ON POET ARMANDO MENEZES RESEARCH



Prabhask Kumar

M.Phil., Roll No. :150231; Session: 2015-16

University Department of ENGLISH, B.R.A. Bihar University, Muzaffarpur, India.

E-mail: prabhashdbg5@gmail.com

ABSTRACT

One may consider Indian literature written in English to be a type of by-product. For about two hundred years, English dominion was imposed on India. Not only did they leave us with a western way of life and a functioning style, but they also left us with a number of cultural influences. The consistent use of English as the language of communication is one of them. After the British Raj had been firmly established, the English had the intention of establishing schools and institutions where English would be the primary language of instruction. After Queen Victoria

established her monarchy over the colonies, including India, this led to the establishment of higher education institutions in the form of universities in the cities of Calcutta, Bombay, and Madras. As a result of Lord William Bentinck's benign rule, the English language had already been established as India's official language for purposes like communication, education, and government. In this context, Lord Macaulay's Minute is an interesting book to read.

KEYWORD: official language, communication, Queen Victoria,

INTRODUCTION

The literature that was written by Indians in English eventually became known as Indo-Anglian Literature, Indo-English Literature, and simply Indian Writing in English. This was the writing that was done by the Englishmen in India or the writing that was done by the Englishmen about India, the writing that was done by the Indians in English, and even the writing that was done by Indians in English translated into English. The meaning of the phrase "Indo-English Literature" was not entirely apparent. When E.F. Oaten published a section on Indian English literature in his Cambridge History of English Literature, he did not explain this matter in a way that was apparent to the reader (Vol. XIV, ch.10). In a similar vein, Bhupal Singh's Survey of Anglo-Indian Fiction (1934) examines works written by both British and Indian authors that are centered on Indian themes. According to the author V.K. Gokak, whose book English in India: Its Present and Future was published in 1964, the term "Indo-Anglian Literature" refers to "the work of Indian writers in English," while the term "Indo-English Literature" refers to "translations by Indians from Indian literature into English." Both of these definitions can be found in Gokak's book. K.R. Srinivas Iyengar includes English translations of Tagore's novels and plays done by others in his history of Indian creative writing in English, whereas H.M. Williams excludes these translations from his Indo-Anglian Literature 1800-1970: A Survey. K.R. Srinivas Iyengar's massive survey, Indian Writing in English (1962), was published in 1962. (1976). M.K. Naik observes, Strictly speaking, the term "Indian English literature" may be described as works of literature that were first created in the English language by writers who were Indian either by birth, lineage, or nationality. It is very obvious that neither "Anglo-Indian Literature" nor literal translations by other individuals (as opposed to imaginative translations performed by the writers themselves) can rightfully be considered to be a part of this body of literary work. The former refers to works written by writers from the United Kingdom or other Western countries on India. Kipling, Forster, F.W. Bain, Sir Edwin Arnold, F.A. Steel, John Masters, Paul Scott, M.M. Kaye, and a great number of other authors have all produced works on India; yet, it is clear that these authors' works belong to the canon of British literature. Also, literary works that have been translated from Indian languages into English cannot be considered to be examples of Indian literature in English, unless the writers themselves have contributed original and unique translations (Naik, History, 2). In this sense, Tagore's own translation of Geetanjali is included into the canon of Indian literature written in English.

There is, of course, that infinitesimally small class of Indian society known as the "Anglo-Indian," also known as the Eurasians, who claim English as their mother tongue; however,

with the exception of notable figures such as Henry Derozio, Aubrey Menen, and Ruskin Bond, very few of them have attempted to creatively express themselves in English. There are several outliers in this population, such as Ananda K. Coomaraswamy and Ruth Praver Jhabvala. The former was not an Indian citizen nor did he dwell in India; nonetheless, the whole direction of his mind is so obviously Indian that it is difficult not to consider him an Indian English writer. He was born to a Sri Lankan Tamil father and an English mother. Regarding Jhabvala, it can be said that she is essentially a phenomena on a global scale. She was born in Germany to Polish parents, attended to an English-speaking school there, married an Indian guy, and has spent the better part of the last twenty years living in India. She writes in English. There is no denying that V.S. Naipaul has Indian lineage; but, his writings on India and the people of India reveal him to be very much of an outsider, whilst his writings about Caribbean life and character reveal him to be very much of an insider. This identifies him as a writer from the Caribbean.

There is no question that Indian literature written in English is still considered Indian literature. It is possible that the fact that English was used as the medium may earn it a position in Commonwealth literature; nonetheless, this is only a question of convenient critical analysis. Now, we may include this corpus of writing as a component of what we will refer to as post-colonial literature. As for the name of the field itself, Indian English Literature, it was originally used by K. R. Srinivas Iyengar, an early pioneer of this field, as the title of his first book, which was titled Indo-Anglian Literature and was published in 1943. However, he was also unhappy with the use of the term "Indo-Anglian," and other people preferred the term "Indo-English." According to Alphonso Karkala, one of the most significant problems with the name "Indo-Anglian" is that it gives the impression that there is a connection between two nations (India and England) rather than between a country and a language. Even our identity is muddled by it.

LITERATURE REVIEW

The information that is now accessible on John Masefield's early life will be presented in a short while. He was born the same year, 1878, in the town of Ledbury, which is located in Herefordshire, a tiny, somewhat round, inland county that lies on the border with Wales in the basin of the Severn River. The charming market town of Ledbury is located not too far to the south-west of the Malvern Hills, and its current population is perhaps about three thousand people. Even though it is a relatively small county, Herefordshire is considered to be one of the most important agricultural counties in England. The breathtaking landscapes of this shire

and of Shropshire were used as settings for the play "The Tragedy of Nan," as well as for the narrative poems "The Everlasting Mercy," "The Widow in the Bye Street," "Reynard the Fox," "Right Royal," "King Cole," and "Young John of Chance's Stretch," and "The Hawbucks." 1 The young Masefield composed a lot of poems, but he never wrote any of them down. According to what he has said, "early poems" are almost invariably reflections on the author's earlier reading. He read in his youth plenty of those with whom he experienced a genuine communion; of the gloomy chamber in the city that nightly became a college to him and others when they met and matched their "brooding thoughts." He felt a true communion with those with whom he knew it.

After a number of journeys, Masefield realised that he was still unable to settle on a plan for his future. In spite of the fact that he had daydreamed and sketched as a child, when he was seventeen he entertained the idea of becoming a doctor and even spent a few months actually reading medical books. He diversified his experiences at sea by going ashore every so often, walking the land, and picking up a lot of knowledge about human nature in the process. Between the ages of 14 and 18, he did not read much and did not write much; but, when he was sixteen years old, he did write some rhymes on marine life. In the years 1895 and 1897, we find Masefield living in the United States. After spending some time adrift in New York, he eventually found his way "up-state" and began working as a farmhand in the spring of 1895.

I inquired with Mr. O'Connor, who now runs a café in Greenwich Village, as to which of the two individuals had approached the employer about the employment opportunity. "Then it was John; John was a shy young man, yet he said those words," the narrator stated. " Mr. Masefield has informed me that O'Connor did not believe him to be a sufficiently proficient "artist" to handle the mixed cocktails, and O'Connor confirms Mr. Masefield's statement. In point of fact, there was not the slightest possibility of his even trying to complete that assignment. Some of the most skilled bartenders of a day that has passed, or at least is deemed legally dead, had a knowledge of creating beverages that was equivalent to the information had by a chef about the preparation of food. Masefield is quoted as saying, "I could not aspire to such a status." He was responsible for serving the more straightforward drinks and cleaning the bar. It is possible to make the observation that he, like Dauber, was and is temperate. Some people are taken aback by the fact that a bartender—specifically, a third assistant bartender—should have become a well-known poet.

Mr. Masefield places a high importance on the experiences he had while working at the Columbian bar. In previous editions of *A Tarpaulin Muster*, he recounted what took place

there on a Sunday when the police conducted a raid at the establishment in accordance with the Raines Law. The long days at work were something he looked forward to, but he found it challenging to have so little time to himself. He yearned to read, but by evening he often discovered that he was too exhausted to do it. After dinner, he would go to his cramped room, where he would read for as long as he was able to until the next meal. He lived with his boss. It was a significant increase above the pay that was stated in the merchantman's publications; he earned somewhere between fifteen and twenty dollars per month, in addition to housing and board.

The bond is amazing in its authenticity and depth. John always makes sure to pay Luke an early visit whenever he travels to the United States, and Luke has devoured John's novels, including *Everlasting Mercy*, *The Widow in the Bye-Street*, *The Tragedy of Nan*, and *Gallipoli*. *The Widow* is the book that he thinks John has "called a spade a spade in that novel, now," and he says that overall, *The Widow* is the book that he loves out of these four. Young Masfield was given the opportunity to work at the carpet factory owned by Alexander Smith and Son in Yonkers in the fall of 1895. He accepted the position and remained there for the next two years. During the winter of that year, he read Duncan Campbell Scott's *Piper of All* in a publication named *Truth*. He later reflected on the experience, writing that the book "impressed me strongly and set me on fire." 3 And in 1896, he claims that he first started "to read poetry with passion and system." It is generally known how Masfield's enjoyment of Chaucer has influenced some of his own narrative poems, notably the opening section of *Reynard the Fox*.

ARMANDO MENEZES' EARLY POETRY

In his book *Understanding Poetry*, Cleanth Brooks describes poetry as a kind of "speaking," which, despite the fact that it is difficult for the average person to comprehend, has been there since the beginning of time. The term "kavi" originates from the root "ku," which refers to the concept of sound. This brings to mind a singing bird, often known as a cuckoo. Since then, people have made a number of attempts, some of which have been successful, at developing a concise history of poetry. These attempts are reflected in works such as Shakespeare's *Sonnets*, Wordsworth's *Lyrical Ballads*, Eliot's *Wasteland*, Tagore's *Geetanjali*, and a number of other works. The efforts of literary critics such as Ben Jonson, John Donne, Samuel Johnson, Wordsworth, Coleridge, Eliot, and Auden to analyse poetry have resulted in the production of fruits that have made it possible for the average person to appreciate the beauty and truth that poetry embodies.

In order to comprehend poetry, one must first comprehend the qualities that give it its distinctive identity. Poetry is defined by its rhythm, rhyme, and imagery, three of its most important characteristics. Ralph Waldo Emerson, an important figure in American literature, once described poetry as a debate with metre. Emerson was quoted as saying, "It is not metres that make a poem, at thought, so passionate and alive... it has an architecture of its own and adorns nature like a new creature." (Emerson, *Essays*, 135) Even Wordsworth gave metre very little attention, placing more of an emphasis on literary characteristics. A pattern of repeating is the logical definition of the term "rhythm." For instance, many people regard the phrases morning and sunset to be rhythmic; yet, the primary way in which poetry demonstrates rhythm is when it is read aloud. Poetry, by its very nature, is predicated on rhythm, which often incorporates experience and expression to a significant degree. In addition to providing rhythm, rhyme enhances the beauty of poetry and makes the recitation of it more melodic and impromptu. Poetry is given its individuality via the use of rhyme. The rhythm and rhyme of the nursery rhyme "Johnny Johnny, yes papa Eating sugar, no papa..." is largely responsible for the fact that it is still widely remembered even now. Imageries were something that Ezra Pound discussed, similar to how Eliot, Yeats, and Emerson have discussed symbols.

This whole thing is a conversation about different figures of speech. Even while both rhythm and rhyme are helpful in gaining an understanding of poetry, the definite signature of a poet is often what leaves behind an impression of the shape that poetry takes. Poetry is given the perfect capacity to command a large audience by virtue of the signature in and of itself. Shakespeare is a great illustration of this point. A close reading of his poems reveals that he has a propensity for making heavy use of metaphors. In addition to rhythm, rhyme, and metaphor, the natural method in which people express themselves is also an essential component of poetry. Wordsworth emphasised the use of colloquial language many times in this context. A metaphor is a phrase or term that is used in place of its literal equivalent to convey a deeper meaning. In poetry, for instance, a simple term like "childhood" can be replaced with the phrase "the start of his existence." [Citation needed] Metaphor is one of Shakespeare's strengths as a writer.

This is what makes him unique or represents his signature. Donne was known to deploy conceits. Both Yeats and Eliot used the use of symbols. In a same vein, the signatures of many poets are distinct from one another. Poetry is something that comes naturally to man since he is a natural developer of form. When analysed objectively, the language of poetry reveals metaphors as the fundamental building blocks of the form. Poetry from all over the world has

generated a lot of excitement and attracted a lot of attention, which has led to its study in greater depth over the years. The reader's ability to analyse and interpret a poet's work in numerous ways contributes to the development of the poet's unique identity. These readers examine the poetry based on their own personal experiences, and as a result, they sometimes disregard the actual message that the poet was trying to convey and instead jump the line, which changes the meaning of the poem. This is an example of what we may refer to as reader response theory. It's possible that the poet never meant for his poem to express anything about what the readers would take away from it.

THE EMIGRANT (1933):

Menezes started writing poems at a young age in both Goa and Bombay. He published some of them as a poet-in-the-making in a number of collegiate miscellanies, periodicals, and journals. He also shared some of them with the public. The Emigrant, a satire, was Menezes's first piece to be published. In point of fact, a good many of his poems are sarcastic in both their intention and their design. This indicates that Menezes, like Nirad Chaudhuri, was a critic of the way of life in India. The use of satire in the service of social progress is important. A piece of writing is considered to be satirical if it employs mockery, humour, and wit in an effort to critique and propose changes in human nature and institutions. Satire may be broken down into two primary categories: formal or direct satire, in which the author addresses the reader directly, and indirect satire, in which the author relies on the absurd actions of the characters in the story to illustrate their point. Satire, as opposed to comedy, is written with the intention of influencing societal change. According to Roger Fowler, "Its effort to juxtaposition the fact with the ideal takes it beyond simple invective." [Citation needed] (Fowler, Dictionary, 214) [Citation needed] The purpose of the literary subgenre known as satire is to point out flaws in society and provide solutions. The use of satire often results in the audience laughing. The tone of satire is caustic. It might be a slap in the face or a punch to the back.

He is aware that his parents are alone themselves. He has this fantasy of putting on a show for his neighbours by participating in the church feast that is held in the hamlet. He has just about had it with the deafening clamour of city noise, with the hooting of the taxis, with "the rattling of the ponderous, clattering cart, with the terrible cacophony of congested thoroughfares, with the hawkers, and with the trains that yell and shunt and grunt and groan. Edward de Lima, a Menezes researcher observes, On the other hand, the Professor Poet is completely unfazed by the myriad of challenges that come with living in the metropolis. Even though he is worn out

from living in Bombay, he experiences a "endless fatigue" in Goa. He enjoys the feel of literature, the debate between different ideas, the rapidly changing nature of life, the competition, and the struggle. What Jose Maree would describe as a fever, the poet experiences as bliss. On the other hand, one can't help but question whether the poet is really persuaded by all of this or if he's just trying to console himself. As Jose Maree describes the way of life in Goa, there is no question in anyone's mind that the poet's heart is racing. (Lima, Menezes, 24)

The poet's thoughts of discontentment inside the metropolitan agglomeration of Bombay are brought to our attention by the satire on city life. The city lifestyle continues to be a breeding ground for negative emotions. The Germans believe that city life may wear one down spiritually, while the life one leads in the countryside can replenish one's life. The term "folk" comes from their language and refers to the people who live in rural areas. Existential intellectuals like Jean Paul Sartre and Frederick Nietzsche, along with a number of others, were also critical of the negative aspects of urban living. Wordsworth, Robert Frost, and Rabindranath Tagore were just a few of the Romantic writers who decried the ills of urbanisation in their works. Furthermore, the American Transcendentalists were opposed to it. Emerson, Thoreau, William Ellery Channing, and Ezra Ripley all conducted their experiments in the countryside, where they were protected from the adverse consequences of city living. The city life and all of the faults that come with it are criticised in Menezes' satire *The Emigrant*. However, there is also a contradiction in the fact that the protagonist Jose Maree de Souza has acquired the advantages of it: the character of the poet yearns for the city life in order to find personal satisfaction. For instance, the city offers employment opportunities. The poet, who has emigrated from Goa to Bombay in search of intellectual and financial success, tells the narrative of the Goan emigrant in Bombay and his struggle to adapt to life in the city in the form of a poem. The poet has feelings of longing for what he has left behind. This satire, which is written in heroic couplets, draws attention to the benefits that intellectualism may provide. K. S. R. Iyengar makes the observation that "The Emigrant, for all its Prufrock-like attitudes of spiritual denial, is an honest endeavour to investigate the futilities of simple intellectualism; its touch is surer, its tone undoubtedly severer, and its emotional backdrop incomparably clearer." [Citation needed] (Iyengar, qt Lima, 25)

3.2 THE FUND (1933):

This is a parody of an epic that was published in 1933, the same year it was written. The *Emigrant* made their appearance. A mock epic is a satirical literary genre that takes the heroic style and exalted vocabulary of traditional epics and applies them to more mundane or

everyday topics. Mock epics are meant to be humorous. The Fund is a lengthy poem with a total of one thousand lines and twelve cantos, much like the work that came before it. The topic is once again a criticism of city life, this time with Bombay as the city in question. It portrays the Goan emigrant group that has settled in Bombay as well as the challenges they face living in a foreign environment. The purpose of the epic is to protect the Goan community from the threat of suffering from low morale as a result of their acceptance of handouts and subsidies from the Goan government. The Fund includes portraits of a variety of Goan public figures from that era, categorising them according to roles such as orator, poet, philosopher, politician, and others. This particular kind of frame-pieces brings to mind Chaucer's work, *The Canterbury Tales*.

The character of the local middle-class guy who lives in the village clubs of Bombay and barely makes it by is mentioned several times throughout the novel. It's possible that this young man is the glue that holds the whole literary piece together. As might be anticipated in a mock epic, the action is depicted as a heroic fight against a variety of powers, including Gods, Titans, Giants, and other such entities. While some urban legends have been passed down through the generations, others have been made up just for this project. There are formal and linguistic travesties, as well as sarcastic echoes of Homer, Virgil, and Milton, amongst other authors. After that, Menezes proceeded to produce poetry that were condensed and included more sweetness; in other words, he wrote songs. *Chords and Discords* (1939), *Chaos and Dancing Star* (1940), and *An Ancestral Face* are the titles of his subsequent three volumes (1951). In 1969, he released a collection of poetry titled *Selected Works*; however, this collection did not include all of his poems. The whole of Menezes's creative oeuvre may be found in his early poems. This researcher believes the works *The Emigrant* (1933), *The Fund* (1933), *Chords and Discords* (1939), *Chaos and Dancing Star* (1940), and *An Ancestral Face* (1951), the last collection having been published in 1951, to be examples of the author's early poetry.

CHORDS AND DISCORDS (1939):

This collection of poetry by Menezes contains forty pieces and demonstrates his growth as a poet both in terms of subject matter and method. Menezes released this work independently and dedicated it to his late father, Advocate Luis Manuel de Menezes, whom he referred to as "the dumb inglorious Milton!" There are a total of five chapters in *Chords and Discords*. These chapters are titled *ReligioPoetae*, *Eros and Psyche*, *Roots*, *Many Strings*, and *Epilogue*. The first section of *Chords and Discords* is called "Proem," and it is a very difficult and thought-

provoking synthesis in which the author provides an answer to what poetry is, including its gift of discovery, the difference, if any, between ancient and contemporary poetry, and its issues of technique. "Every poem reveals the author to be a careful artist, a rigorous critic, an original thinker with a great imagination," says Manuel Rodrigues (Rodrigues, qt Lima, Menezes, 31).

The fact that Menezes is a Romantic and Victorian poet is shown by the poetry included in this book. He was born with romantic passions and aspirations, and his early memories contribute to the romantic nature of his personality. There, the magnificent atmosphere of Goa, its natural beauty, and the artistic creations of the globe come together. Menezes, a born talent, was a seer-poet as well as a sayer and namer of the things, much in the same way that we talk of great poets such as Wordsworth and Frost. He reminded me of Shelley's skylark, which flew quite high in the sky. These kinds of theme atmospheres are dealt with in the poetry. Childhood, love, dreams, and the dynamics of relationships are some of the recurrent themes there. Menezes, in the tradition of lyricists, writes about love and beauty. His poem "Ode to Beauty" extols the virtues of attractiveness, saying things like "I have seen thee hoist a corner of thy tent's cloud's canvas, like an arch purdanashin." There is no doubt that the poet has developed romantic feelings for the woman. He can't wait to feast his eyes on her bare splendour. Even death itself would be acceptable to him if it meant finally getting a glimpse of her. He is a singer.

In yet another lengthy poem, the poet declares that all the beauty in the universe is his, and that he takes pleasure in it, whether it be a crimson flower opening its petals or a squirrel skittering around. The "sunset bleeding in the west" and "dawn, the eternal bride who blushes red" are two of his favourite things. He is especially fond of very young children and elderly people. The movement of the clouds, the miles of ricefields, gold and green, and even the sound of the ice tinkling in the glass all bring him joy and thrill. For the poet there is beauty everywhere in nature:

CHAOS AND DANCING STAR (1940):

1940 was the year that Menezes self-published his book. If the first full-length book *Chords and Discords* was dedicated to his father, then this volume is dedicated to his mother, Mrs. Armida Correia-Lobo. His poetry often makes use of divisions between volumes, despite the fact that the volume as a whole is not very large. As is his custom, he has partitioned *Chaos and Dancing Star* into four distinct parts, which are as follows: Following the prelude, the book is introduced with a lengthy poem that is broken up into nine sections and is titled

"Instead of a Dedication." The poet contemplates who or what he ought to devote his work to:

- The pure white bloom of humanity You who created blossom My mind's limbs, which lack form. In the crypt of your heart in the same manner as a womb.
- The poet comes to the realisation that he has nothing of value to provide to his mother and draws the following conclusion:
- You are the one thing I can't provide; oh, the power to fight; oh, the breath by which I live; eternal light on the height of the spirit. "Instead of a Dedication," *Special Provisions* (136),

In another poem titled "Play," the author likens all human interactions and activities to the play that children engage in. The adult mind is similar to that of a kid in that it is unable to comprehend the importance of many interactions. The adage attributed to Wordsworth that "the kid is the father of man" comes to mind here. The poet arrives at the conclusion that everything that takes place in our lives is predetermined by God. Therefore, he proclaims that everything is just a game: all of our actions and fantasies, everything we think or say! („Play,“ SP, 28)

This indicates that his three significant books of poetry, which were released in 1939, 1940, and 1951 consecutively, are dedicated to his father, mother, and wife in that order. The material is organised into six sections that are based on distinct topics, such as "The Pilgrimage," "The Garden of Dreams," "The Breaking of the Nations," "Soul of the People," "Songs of Circumstances," and "Renderings." If the first two volumes of his early poetry, *Chords and Discords* and *Chaos and Dancing Star*, dealt with the subject of love in its many different manifestations, such as that of childhood, family, and feelings, the third and final volume of his early poetry, *The Ancestral Face*, deals with society, nation, freedom movement, religion, and humanity. There are, without a doubt, poems that deal with the author's family and friends in a memorial manner. This claim is supported by the following statement made by Edward de Lima: "In reality, there is an endless diversity in the topics that he chooses to write about. In addition, he utilises a range of methods and verse forms, such as the division into three line stanzas and eight line stanzas." (Lima and Menezes, 39) In the very first poem of the collection titled "The Poet," Menezes tells us how the poet attempts to understand truth beneath the veil of illusion. A poet may see beauty everywhere, even in a blade of grass, and can find inspiration for their work anywhere. The poet laughs at the person who, in his folly, would deal him a blow, and he does it in the manner of a kid who stares into

a glass and then quickly turns it in order to startle something that is making fun of it from behind.

SELECTED POEMS (1969)

It wasn't until 1933 that Menezes published his first poem, "The Emigrant," and it wasn't until 1951 that he published his last volume of early poetry, "The Ancestral Face." In 1969, he compiled and published a selection of them, to which he added some additional material. That is to say, throughout the previous 36 years, he had already established himself as a poet. Eleven years after the publication of his last book, *Chaos and Dancing Stars*, in 1940, he eventually got around to writing *The Ancestral Face* in 1951. This was eleven years after he had previously released *Chaos and Dancing Stars*. Again, it took him about close to eighteen years to write seventeen additional poems that were included in the chosen version that was published in 1969. All of this points to the erratic nature of Menezes' creative

ARMANDO MENEZES' LATER POETRY

Menezes was a writer who produced a lot of work. When it came to literature, he was first and foremost a poet. We refer to William Shakespeare in this way when we talk about the bard. Similarly, T. S. Eliot began his career as a poet before moving on to become a playwright and critic. Poetry was Menezes' way of taking in oxygen. He would reflect on poetry and even on occasion give lectures or interviews on the radio on poetry. It goes without saying that he had an extensive and compulsive reading habit. 1933 was the year when Menezes composed his first two satires. After that, he continued to produce three volumes, which were titled *Chords and Discords* (1939), *Chaos and Dancing Star* (1949), and *The Ancestral Face* (1951). (1951). On the other hand, in 1967, he published *Selected Poems*, which included 17 new poems. Then Menezes was 65. 1902 was the year of Menezes' birth. 1924 was the year that he finished his post-secondary studies, and the following year he began his career as a professor. After decades of service in different capacities in Bombay, Visnagar (Gujarat), and Kolhapur, he moved to Dharwad in 1950 to take over as the Principal of Karnatak College. He arrived at Dharwad. In 1957, he was given the position of founding head of the English department, and in 1967, he retired with the title of Emeritus Professor. Indeed, this was a very lengthy career.

Prof Menezes' 65 Birthday, 1967 João Menezes turned 65 in 1967. The same year, he withdrew from active duty, but he remained to work for Karnatak University in the capacity of an Emeritus Professor, which was the greatest academic honour that he had received. As a

poet writing in the old style, or more specifically among Romantic and Victorian writers, he already had a solid reputation. As a lecturer and a writer of prose, he had a reputation that was nothing short of remarkable. His government was well-known for its success.

MENEZES’ TRANSLATION OF POETRY

Menezes was a firm believer that translations were an effective way to disseminate information and keep it current. The process of translating is always one that is fraught with difficulty. There are certain interpretations or publications available on translation. Menezes makes the observation that there are different ways to tackle the challenge of translation. The first strategy is to piece together the words in the same sequence or at least in the same fashion as the original, and after you have accomplished your desired linguistic structure, you can relax and let the meaning take care of itself. One alternative is for the translator to project himself, making use of the source material as a springboard, while paying the least amount of attention to the structure or substance of the source material. Still another option is to provide a verbatim translation, which might wind up being both nonsensical and impossible to understand for the reader. Therefore, many translators choose for the object's pure content, its core meaning, and let the words take care of themselves by focusing on the thing itself. But in literature, words are not merely counters; they have a value that is both intrinsic and symbolic. It has been at least one man's experience that you have a better chance of uncovering the original if you reverently embrace and stroke the words, as well as the order in which they have been placed. (Menezes. *Qt Lima*, vii) He believes that the originals must have meant something, and that whatever it was, it must have been of immense spiritual value; that the oyster shell may have a rough surface, but within it lies a pearl of enormous value. The process of translation should, in some sense, be analogous to the process of moving a document from one language into another. And so, what with one thing and another, it occurs that in the process of just exploring for other things, one really receives the genuine taste of a deep experience.

MENEZES’ LANGUAGE AND TECHNIQUE:

In terms of the versification that Menezes created, one may claim that he was an innovator. M.K. Naik is the first to confess that Menezes was not afraid to experiment. Naik describes Menezes as having a great sense of rhythm, real humour, and a subtle lyrical tone. He does this by quoting Menezes's poem "Ode to Beauty." According to Iyengar, Menezes has the honed sense of an exile. It has been said that Menezes is an excellent poet, with thoughts and

words, as well as inner and outside experience, all merging together into a symphony. (Iyengar, IWE, 631) Menezes' poem is seen by W.W.S. Bhaskar as having a creative spirit, which Bhaskar admires. Sir Eugene Millington-Drake, who was the Vice-President of the Poetry Society of London, and Sri Aurobindo both praised the language, style, and method that Menezes used to an exceptional degree. Bhaskar makes the observation that his writings are full of fresh collocations, expressive epithets, and bold coinages, all of which demonstrate an imaginative and inventive genius: "unjewelled of its fire"; "A fear- or aught more dim goes ghosting"; "I hear/silence God's startle to an owlet's tune"; "granitecloven air"; "the thoughtless mazes of our mirth"; "sowed faith among the He manipulates rhymes in unconventional ways in order to get the following effects: Creditor, create stir, sepulchre; possessed, soul rest, mother-breast; these are some of the words that come to mind. The pattern of rhythm and internal rhymes in *The Sitar Speaks* are meant to evoke the kind of music that is created by a sitar. (Bhaskar, Sou, 48).

CONCLUSION

The Indian literature written in English has finally reached its complete maturity. It all started in the 18th century with the Bengal Renaissance, which can be directly attributed to the rule of the British and the influence of the West on India. A kind of westernisation was introduced to India by Governor Generals like Lord William Bentinck, British philosophers like Lord Macaulay, Indologists, and educated Indians like Raja Ram Mohan Roy. India gained its independence in 1947 as a result of the Sepoy Mutiny, the Queen's seizure of Indian authority, the use of English as a medium of education, and the huge liberation movement. Even after the English people had departed India, their language continued to be spoken there. It is now considered an international language as well as a language spoken across India. Indian authors who had a sufficient command of the English language and a deep-seated interest in the art of writing in English started penning works in English. Therefore, in addition to the "Big Three" Indian authors who write in English, we also have a large number of other Indian authors who write in English, such as Toru Dutt, Sri Aurobindo, Tagore, Sarojini Naidu, and others. Professor Armando Menezes, who lived from 1902 till 1987, was a prominent figure in Indian English poetry. He was too intimately known to Sri Aurobindo, and the latter is all appreciation of Menezes when he writes thus: "he is one of the few Indians who succeeded in writing English verse which did not cease pleasing the English themselves, who up until now viewed the efforts of the majority of Indian poets with a certain disdain."

REFERENCES

1. Sivaraman, "The Philosophy of Sarojini Naidu's Poetry," *Calcutta Review*, November-December, 1932.
2. *The Golden Threshold* London, Heineraann, 1905.
3. *The Temple of Freedom*. Madras: The Cambridge Press, 1921.
4. Abbas, K.A. Sarojini Naidu. Bombay: Bharatiya Vidya Bhavan, 1980.
5. Aiyar, P.A.S. Sarojini Devi. *Cultural Books (7)*, Madras: Swatantra Press, 1956
6. Bhatnagar, Ram Ratan. *Sarojini Naidu: The Poet of a Nation*. Allahabad: Kitab Mahal, 1947.
7. Dwivedi, A.N. *Sarojini Naidu and Her Poetry*. Allahabad: Kitab Mahal, 1981.
8. Gupta, A«W. & Gupta, Satish. *Sarojini Naidu: A Critical Study*, Bareilly, Prakash Book Depot, 1977.
9. Khan, Izzat Yar, *Sarojini Naidu: The Poet*. New Delhi: S.Chand & Company Ltd., 1983.
10. Prasad, Dr. Deobrata. *Sarojini Naidu And Her Arts of Poetry*. Delhi: Capital Publishing House, 1988.
11. \ Rajyalakshmi, P.V. *The Lyric Spring: A Study of the Poetry of Sarojini Naidu*. New Delhi: Abhinav Publications, 1977.
12. Ahuja, Sahib Singh. "The Humour of Mrs. Sarojini Naidu," *The Modern Review*, February, 1962.
13. *The Golden Breath, Studies In the Five Poets of the New India*. London, John Murray, 1933.
14. Bhatnagar, Arun, "The Sceptred Flute of Indian Politics," *The Hindustan Times Weekly*, Sunday, February, 18. 1979.
15. Chattopadhyaya, Kamla Devi, "Sarojini Naidu: A Tribute," *The Hindustan Review*, April, 1949.
16. Dunn, T.O.D. *Bengali Writers of English Verse*. Calcutta; Thacker Spink, 1918.
17. Dustoor, P.E. "Flutist with the Sceptred Flute," *Christ Church College Magazine*, Kanpur, 1952.
18. Dwivedi, A.N. "Toru Dutt and Sarojini Naidu," *Commonwealth Quarterly*, 3, No.9, December, 1978.
19. Meharally, Yusuf. "Sarojini Naidu," *The Hindustan Review*, April, 1949.
20. Mehrotra, K.K. ed. *Essays and Studies*, The University of Allahabad, Allahabad: Lokbharti Publication, 1970.

21. Naik, M.K. A History of Indian English Literature. Delhi: Sahitya Akademi, 1982.