

Contemporary Literature

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Good afternoon. So, this is our first session on discussion of poetry. So, my question is what is poetry? Anyone? The poetry is defined in different ways by different people. Some call it spontaneous expression of emotions and some may disagree that anything which is written after much contemplation and with a definite line of thought cannot be all that spontaneous. So, poetry as a genre has as many admirers as detractors. Some people are passionate lovers of poetry and some people have absolute dislike or disdain for the genre.

One of our most famous contemporary poets, Marianne Moore, she says, I too dislike it. That is her take on poetry and W. H. Auden, the celebrated war poet from Britain, he famously said poetry makes nothing happen.

Still, we read and enjoy poetry. Very few genres give us as much pleasure as reading good poems. So, poetry makes nothing happen. Well, we will see. So, today what we are going to do is look at certain stylistic devices, certain sub genres of poetry and also in certain influential poetic movements down the years.

And while doing so, I will give you certain examples from various genres. Of course, I will give you more recent, more contemporary examples of different kinds of poems written especially during the late sixties and seventies onwards. So, what does poetry require? Poetry of course, like all works of art, all works of literature, it requires imagination. So, one is imagination. It is also a sort of musical game.

Of course, all literature is music, whether it is a prose or a play, there is an element of music in language. So, but it is more so in poetry. So, poetry is also, it engenders certain kind of music and it is one of the reasons for the immense popularity and the kind of pleasure it evokes in people. Poetry of course, is also one genre, one of the genres which require lots of stress on rhyme, meter and structure. Still, there are no hard and fast rules.

There are no set codes or rules to write or structure poetry. It can even be free verse and today we are going to look at several examples where we will find that there is absolutely no structure especially in the so called post modern poetry, but still there is lot of depth, lot of meaning embedded in those poems. So, the patterns that exist within language and we are talking with specific reference to poetry, one is word order, sentence order, its structure, sound, emphasis, rhythm, stress and the way it is displayed on a page, on the page. So, the kind of pattern it forms on the page, all these constitute poems or poetry. Let us come to the basic styles.

So, basic is what are the different kinds of style of poetry. So, one is lyric. Lyric is a kind of poem which is, which expresses a single emotion and can be set to music and think some major poems by Lord Tennyson. So, he is one of the more well known writers of, of poets in the lyrical form. Of course, we have ode and when you talk ode, you know, during the past three to four hundred years, one name that suddenly comes to mind is John Keats, all those wonderful and extremely beautiful odes, ode to the nightingale and ode to autumn, for example, ode to the Grecian urn, that is my personal favorite.

So, ode is a serious and dignified composition kind of poem which is exalted in subject matter, but then I am also going to give you an example where the subject matter is not so exalted. So, how definitions or our understanding of genres change or changes down the years, down the ages, that is what we are going to talk about. We have sonnet as one of the exemplars. Sonnet is a poem in fourteen lines, Shakespearean sonnets, Spenserian sonnets, even Miltonic sonnets and what do they do? They express a single thought. So, that is one important idea and then we have elegy.

So, Gray's elegy, its lamentation for the dead, basically its lamentation for the dead, it is a poem of tragedy, expressing a very heartfelt tragic emotion. So, that is elegy. We have idyll. Idyll does not have a set form, it is basically associated with pictorial quality and now let us go down to epic. Now, epic, when you talk epic, what comes, especially in the from the western context, what comes immediately to our minds, Iliad and Odysse, and what are they? So, an epic is a long tale in verse.

It has a deep sense of moral purpose with exalted heroes as principle characters. So, think Achilles and think Odysseus. So, all these are epic heroes. So, an epic needs a hero. Even in our Indian context, we have the two famous epics, which tell us the story of great heroes.

Next we have the ballad. Ballad is more like an oral form. It is also like an epic. It arises out of folk literature, you know, the kind of a poem that has been passed down

from one generation to another, generation to generations. So, that is, it tells a story again in verse.

Think Walter Scott's Lay of the Last Minstrel. That is a very good example of a ballad. Then, you have satire. Satire is, the purpose of satire is to ridicule, to correct certain social or you know, kind of some problem. So, there could be some or sometimes it is also a personal attack.

So, that is a satire. So, it is intended to ridicule certain attitudes and certain sort of, certain sorts of behavior and it can be found in both prose as well as poetry. Think Byron's Vision of Judgment and Butler's Houdebroz. Now, these are the major kinds or styles of poetry. Now, from here, let us go down to the major poetic movements.

Of course, I am sure you are familiar with the romantic movement. We also have the metaphysical movement, the classical movement as well as the modernist movement. You have the poetry of the first and the second world war and then, you have the postmodern poetry, something which we are going to discuss in the subsequent classes. So, postmodern poetry, who are the major poets? What are the major names associated with postmodern poetry? So, one is Philip Larkin, then Tom Gunn, Ted Hughes, Geoffrey Hills and Anthony Thwaite. So, these are the people, but you know, they are not, this is not a definitive list.

These are not all. We have several more examples of major postmodern poets who have been writing and who came into prominence, especially during the 60s and the 70s onwards. So, one defining feature of the postmodern poetry is anti-postmodernism. Of course, that is the major feature of postmodernism and its anti-modernist. So, poets like, let us think Ted Hughes. So, they are completely opposite.

They go totally against the tide of modernism. We will look at certain examples and then, discuss that. Postmodernist poetry also engenders anxiety and reflects desire for change. Philip Larkin defied traditional beliefs as found in the modernist poetry as I have no belief in tradition or a common myth or casual illusions in poems to other poems or poets. So, what he did was a total turn about.

Therefore, this is the importance of Philip Larkin, one of the major and most influential contemporary poets. So, his output includes majorly the North Eastship in 1945, the Less Deceived in 1955, the Wits and Weddings in 1944. So, these poems reflect an ironic humor with which he accepts and sustains a sense of defeat. Larkin's subject is the unlive life of the English provinces. So, Charles Tomlinson, the famous British poet and translator, he observed that Larkin is more interested in the provincial life, the not so

sophisticated life of the British people.

So, that is and we are just going to look at one of his more famous poems. So, born in 1922, that is 1922 to 1985, that is Philip Larkin's dates. He was educated in Oxford and his poetry emphasizes solitude, patience and provincial. So, he was a rebel in many respects. When you read his poems of the provincial life, they do not depict what you find in the works of Wordsworth or Coleridge, but they are extremely defined and angry pieces.

His poetry is a mix of high language, high style as well as slang and colloquialism. So, he mixes the two. Of course, they are underlined by deep feelings of anger and melancholy. One of his final collections of poems was published in 1974, a decade before his death.

It was called *To the Sea*. You must know that one thing about Philip Larkin is that he was all through his life, he was criticized for having by gotted views on race, gender and politics. So, *To the Sea* reflects his engagement with public affairs one and also the spoilation of rural England. As we were looking, we were just discussing earlier that he was a writer of rural England, the provinces and his concern was the spoil, the decay of the rural England. In *To the Sea*, his collection, there is a poem called posterity, which is extremely anti-American and as well as anti-Semitic. So, what I am trying to tell you is that he was concerned with a broad range of areas, broad range of topics and subject matters and not always politically correct, not always making the popular choices.

That is Philip Larkin and I am going to talk to you about one of his very famous and also very short poems called *Ambulances*. That will give you some idea about what Philip Larkin was all about. So, *Ambulances* and here it goes. Clothes like confessional, they thread.

Loud noons of cities giving back. None of the glances they absorb. Light, glossy grey arms on a plaque. They come to rest at any curb. All the streets in time are visited.

Also, notice the meter. So, it is like AB AB AB. So, of course, he is very conscious of the rhyming pattern, but it is the idea. Now, *Ambulances*, it is a very everyday kind of an object, not some very exalted subject, but to write a poem on something, which is so common place *Ambulances*. Who would ever think of writing a poem about *Ambulances*, but then *Ambulances* symbolize something for the poet. What do they symbolize? What do they stand for? Disease, sickness, may be even death.

So, *Ambulances* are compared to, you know, so you find an example of a simile.

Clothes like confessionals. What is a confessional? You go to the church and confess your sins, confess your fears. So, what is a confessional supposed to be? It is supposed to be private, secret as well as sacred, something which is inscrutable.

It cannot be deciphered. So, that is what Ambulances stand for. No one knows what goes behind those closed doors. So, clothes like confessionals, they thread loud noons of cities. So, Ambulances going all through the city and they stop at some curve and take the patient and drive away, but it is to be noted that all streets in time are visited.

So, it is not just he or she, but all of us. So, everyone's time will come. That is the idea. It is inevitable. So, Ambulances are not just what happen to others.

It happens to, they happen to everyone. It is just a matter of time. Then children strewn on steps or road or women coming from the shops. Past smells of different dinners see a wild white face that over tops, red stretcher blankets momentarily as it is carried in and stored. So, children strewn on steps or roads or women coming from the shop, no one is immune to.

It can happen to anyone. Ambulances can be required by anybody. Past smells of different dinners see a wild white face. Now, look at the contrasting colors in the next two, in these two lines, a wild white face that over tops red stretcher blankets. So, wild white face, white here is the color of death, you know, deathly pale, deathly white and red is suitable contrast.

So, red is the color of the blankets. So, death wrapped in red, as it is carried in and stored and sense the solving emptiness that lies just under all we do and for a second get it whole. So, permanent and blank and true, the fastened doors recede. Poor soul, they whisper at their own distress. So, it is not like somebody is going that the person who is dead or who is hurt or you know who is sort of victim, it will happen only to them, but it is also when people sympathize with the person who is being carried away in an ambulance, they also sympathize for themselves.

That is the idea. So, the hollow, the general hollowness of life, life's emptiness, this is the fate, this is going, this is something that is going to happen to all of us. For born away in deadened air may go the sudden shut of loss round something nearly at an end and what cohered in it across the years, the unique random blend of families and fashions there at last begin to loosen far from the exchange of love to lie unreachable inside a room. The traffic parts to let go by brings closer what is left to come and dulls to distance all we are. So, accepting the inevitability of death without ever mentioning the word death.

So, that is the beauty of Philip Larkin. I mean, ambulances is all about accepting that death is an integral part of life. It is an inevitable part of life, but he says so without once using the word death. So, this is a device that he uses. So, he never uses the word accident. He never uses the word disease or sickness or victim or body or death and without saying all these words which are commonly generally associated with ambulances, he very firmly establishes his point that death is random, death can strike anyone, death is inevitable.

So, that is Philip Larkin, one of the most important poets of the postmodern era and that is his ambulances. When I was introducing the poet to you, I talked about the note of anger, melancholy and despair that underscore all his poetry. So, this is one good example of Philip Larkin's style. Now, when I started and when I was introducing you the various styles of poems, I told you about odes.

What is an ode? An ode is an exalted form of poetry. So, traditionally, ode is used when the subject of the poem is extremely serious. So, when you are talking about the subject, but now let me read you a poem by Pablo Neruda which is called ode to clothes. Now, clothes and ode is a direct address to the subject. So, a direct address to something as banal, as common place a subject as clothes, something to which one is accustomed and which is an everyday object.

So, ode to clothes by Pablo Neruda. Every morning you wait clothes over a chair. So, that is the position of the clothes. They wait for the poet, for the wearer to wear them. So, they are all spread out on a chair. To fill yourself with my vanity, my love, my hope, my body, barely rising from sleep, I relinquish the water.

Enter your sleeves, my legs look for the hollows of your legs and so embrace by your indefatigable faithfulness, I rise to tread the grass, enter poetry, consider through the windows, the things, the men, the women, the deeds and the fights. Go on forming me, go on making me face things, working my hands, opening my eyes, using my mouth and so clothes. I too go forming you, extending your elbows, snapping your threads and so your life expands in the image of my life. In the wind, you below and snap as if you were my soul. At bedtimes you cling to my bones, vacant for the night, darkness, sleep, populate with their phantoms, your wings and mine.

I wonder one day a bullet from the enemy will leave you stained with my blood and then you will die with me or one day. Not quite so dramatic, but simple, you will fall ill, clothes with me, grow old with me, with my body and join, we will enter the earth. Because of this, each day I greet you with reverence and then you embrace me and I

forget you because we are one and we will go on facing the wind in the night, the streets of the or the fight, a single body, one day, one day, some day still. Now, the profound thoughts that are expressed for a subject which is so banal, which is something you know, something of so everyday occurrence that most of us would not give a second thought to, but then for the poet clothes are very important.

Clothes are not, clothes are him. So, it is like without clothes you are nothing, clothes define you, clothes make you, clothes protect you, clothes are with you forever. So, in sickness or in happiness or in death, if you are shot dead, then they will get stained along with you. If you are buried, they will be buried along. So, clothes form a very important part, almost like a second skin to a human being and that is what the poet is trying to tell us. So, the idea here is that different kinds of poems, you have on one hand, you have someone like Philip Larkin who talks about a subject so serious as death through ambulances and then, you have someone like Pablo Neruda who contemplates the nature of life and death, a violent death or an ordinary death through the means of clothes and writing ode to clothes.

So, different writers, different styles and different kinds of poems. I will read you another poem which is written by one of our more contemporary writers that is Adrienne Rich. She is an American poet and heavily influenced by poets like W.H. Auden and W. B. Yeats. So, you know, not just a feminist poet just because she is a female, but the way she projects herself is more like a universal poet who expresses common emotions and universal thoughts and ideas. So, one poem that is extremely striking and which I have always enjoyed is called Amnesia. So, I am going to read that out to you. I almost trust myself to know when we are getting to that scene, call it the snow scene in Citizen Kane. The mother handing over her son, the earliest American dream shot in a black and white where every flake of snow is incandescent with its own burden adding up, always adding up to the cold blur of the past.

But first, there is the picture of the past, simple and pitiless as the deed, truly was the putting away of a childish thing. Becoming a man means leaving someone or something. Still, why must the snow scene blot itself out? The flakes come down so fast, so heavy, so unrevealing over the something that gets left behind. Now, she, the point of reference is Orson Welles' movie Citizen Kane regarded by many as one of the best American films ever made. And, Citizen Kane has a famous scene where a mother hands over her child to a banker because the child has come into great deal of wealth and the child's father is a no good.

So, she fears that he will squander away the son's inheritance. And therefore, she gives the son to a banker who is going to manage his wealth for the child till he grows up, till

he comes of an age. So, amnesia, this is you know related to memory forgetfulness, but she begins. So, I almost trust myself to know when we are getting to that scene, call it the snow scene in Citizen Kane. Since, the handing over of the child to the banker happens when it is snowing very heavily in the film. So, therefore, the snow scene in Citizen Kane, but then what is the snow? Snow also symbolizes coldness.

So, perhaps you know the sheer weight of the child, the sheer cold bloodedness on part of the mother by which she handle, hands over the kid to a total stranger. So, it creates a very chilly effect, a chilling effect. So, the mother handing over her son the earliest American dream. So, American dream, it could also refer to the famous American dream. Everyone has a chance or opportunity to get rich or to become successful in America.

So, that theme is also integral to Citizen Kane and also movies play up to our ideas and ideals of American dream and Citizen Kane is one of the examples of one of the films where the American dream is interrogated. So, the movie is shot in black and white and that is what she says, shot in a black and white where every flake of snow in incandescent with its own burden, adding up, always adding up to the cold blur of the past, but first there is the picture of the past, simple and pitiless as the deed truly was, the putting away of a childish thing and what is that thing, the childish thing which is put away, rosebud. Citizen Kane is famous for those opening shots of Orson Welles as he lies, as he is about to die on his death bed and what are his famous last words, rosebud. So, what is that rosebud? Rosebud for this boy Charles Foster Kane, it symbolizes everything that was pure innocent and joyous related to his childhood. So, memories of his childhood are related to this object, his skating board which he named rosebud and rosebud forms like a key to the entire movie, who was the Citizen Kane, who was this person called Charles Foster Kane and what, how do we understand him and what do these mysterious words mean, rosebud which were on his lips as he was dying and that is the mystery all about.

So, the putting away of a childish thing, becoming a man means leaving someone or something. So, this is important, you come of age when you are willing to let go of someone, when you are willing to forget something which is so important to you. So, that means you have finally, come into your own. Someone or something still why must the snow scene blot itself out, the flakes come down so fast, so heavy, so unrevealing over the something that gets left behind. Why, why do the, why does the director do that? That is the question, why, why does the skateboard get covered with thick snow, with snowflakes and so fast and furiously.

So, what is the need to just blot out? Perhaps, it is the construct of memory that is being

talked about, that is being discussed here, that in order to get away from one life or from someone or from something, one has to completely learn to obliterate whatever we are living or whoever we are living behind. So, amnesia is an important part of becoming a man. To be able to forget, to be able to completely obliterate something is a very significant part of becoming successful and perhaps, that, that forms the crux of American dream. Adrian reaches another poem and is very provocatively titled rape.

So, there is a cop who is both prowler and father. He comes from your block, grew up with your brothers, had certain ideals. You hardly know him in his boots and silver badge. On horseback, one hand touching his gun, you hardly know him, but you have to get to know him. He has access to machinery that could kill you.

He and his stallion clop like warlords among the trash. His ideals stand in the air, a frozen cloud from between his unsmiling lips and so, when the time comes, you have to turn to him. The manic sperms still greasing your thighs, your mind whirling like crazy. You have to confess to him you are guilty of the crime of having been forced and you see his blue eyes, the blue eyes of all the family whom you used to know grow narrow and glisten. His hands types out the details and he wants them all, but the hysteria in your voice pleases him best.

You hardly know him, but now he thinks he knows you. He has taken down your worst moment on a machine and filed it in a file. He knows or thinks he knows how much you imagined. He knows or thinks he knows what you secretly wanted. He has access to machinery that could get you put away and if in the sickening light of the precinct and if in the sickening light of the precinct, your details sound like a portrait of your confessor, will you swallow, will you deny them, will you lie your way home. So, rape is acknowledged as one of the most terrifying poems by in the corpora of recent poetry and here, I am not going to go much into the explanation of the poem, but it is a very direct poem that you must have understood and how she uses such a powerful word to convey such a crime and such and the subsequent emotions that a woman goes through having been raped.

So, not just being raped, but also is the, it is not just the humiliation of being raped, but also the humiliation of confessing to a cop who is supposed to be the enforcer of the law, but here he is a man after all and what he does, he humiliates you further with his questions and there is a hint in his eye now that perhaps he knows you better and how does he know you and what does he know about you now that you are not such a good woman after all. Perhaps, you asked for this crime to happen against you. So, therefore, he is not very, he is not a cop in the poem, he is not a sympathetic listener and that is Adrian's very feminist stand when a woman is raped. So, she is blamed for the act and

she does not have any sympathy even among those who have known her all her life.

So, the entire society condemns her and stands against her. It is her word against the criminal, but it is usually the woman who gets blamed for this. So, and of course, you know, it is deliberately written in a very free verse kind of a manner. You do not have words which rhyme here and for a record is the subject matter of the poem. It does not ask for a definite meter or a rhyme. So, here I conclude this talk about contemporary poems and the different forms of the poem and different kinds of poem, the different styles of poems that are written in during the last few decades.

Another important poet of this age, Ted Hughes, 1930 to 98, British poet, a contemporary of Philip Larkin. So, he has written a very famous gem of a poem, dare I say, the thought fox. I will read you the poem and then let us have some discussion over this. I imagine this midnight's, sorry, I imagine this midnight moment's forest, something else is alive beside the clock's loneliness and this blank page where my fingers move through the window. I see no star, something more near though deeper within darkness is entering the loneliness cold delicately as the dark snow, a fox's nose touches twig leaf.

Two eyes serve a movement that now again now and now and now sets neat prints into the snow between trees and warily a lame shadow lags by stump and in hollow of a body that is bold to come. Across clearings and eye, a widening deepening greenness brilliantly concentratedly coming up about its own business till with sudden sharp hot sting of fox, it enters the dark hole of the head. The window is a starless still, the clock ticks, the page is printed. Now, this is the thought fox. What Ted Hughes is doing here is comparing the process of creativity, you know, a writer's thought, the way a poet thinks and creates a work of art, in this case a poem.

So, what he goes through while creating or writing a poem, while creating a work of art, it is thought fox. Now, I imagine this midnight moment's forest, night is a metaphor. So, let us look at the key concept for the class today, introduction to poetry. So, we have already talked about the different kinds of poems, sonnets, ballads, odes, elegy, etcetera. We have also discussed certain influential movements, poetic movements in the history of English literature and then, there are certain stylistic devices.

The metaphor, simile, personification, allusion, these are stylistic devices. We have a host of linguistic devices as well, but we will have it in some other class for some other discussion. So, here midnight or night is a metaphor for darkness of mind. So, the poet is going through certain kind of a block, not exactly a longish period of creative block or writer's block, but somehow he is not able to write the next line. So, therefore, that moment is compared to the darkness of a night, midnight and forest. Mind is compared

to a forest, too many thoughts, too thick with ideas, too thick with ideas, concepts, which he is unable to put to paper.

Something else is alive. There is a thought which is alive, which he is not able to express, to execute beside the clocks loneliness and this blank page where my fingers move. So, these words give you the clue that it is not exactly the arrival or not literally the arrival of a fox in the middle of a forest that he is talking about. It is in the middle of a night perhaps while the writer is stuck with the writer's block, the poet's block and the clock is sticking with the pages is still blank. He has not been able to do what he was set out to do. Through the window I see no star, again star of creativity, star which means something to the poet, some kind of an indication that creativity is at its full.

Something monier, though deeper within darkness is entering the loneliness and then observe the sensual images. We also talk about image, the tone, the images as included in poem. So, cold delicately as the dark snow, a fox's nose touches twig leaf, two eyes serve a movement that now and again now and now and now. So, it is not literally as I was telling you a fox's arrival is the thought.

So, therefore, the title the thought fox. So, the fox arrives in the middle of the forest while everything is blank. The mind is blank and the thought arrives pressing its nose against the mind's window and then look at the repetition. Writers use such repetitions and again now and now and now perhaps to suggest a kind of emphasis or to suggest the significance of these lines. How you know the arrival of this thought fox is so important and sets neat prints into the snow. So, while the mind is getting close in the cold, the middle of the midnight, the thought fox presses its nose against the mind and sets its print, footprints on the snow.

So, leaves a mark between trees, where really a lame shadow lags by stump and in hollow of a body that is bold to come. Those clearings and eye a widening deepening greenness brilliantly, brilliantly, concentratedly coming about its own business till with a sudden sharp hot stink of fox, it enters the dark hole of the head. The window is a starless still, the clock ticks, the page is printed. Finally, the writer is able to get over his writer's block and thus thought, the thought that was troubling him so much, he suddenly gets crystal clear and he is able to write what he wanted to, the page is printed.

So, this beautiful poem, I mean people have written essays and scholarly articles on this particular poem. So, it engenders writer's creative process. It is a very deep poem. So, it is one of while what we were talking about at the beginning of the class, different kinds of poem, embodying different concepts, different stylistic devices. So, we are no longer living in those times, where poetry is set to some fixed meters and rhymes and articulate

something very clear or something very easily comprehensible.

Postmodernist poetry needs plenty of reading between the lines and textual analysis. So, coming to the next assignment is, I would like you to read a host of poems, which are written by a couple of contemporary poets dealing with animals. Ted Hughes has also written a poem called the crow. So, perhaps you would like to look at how the so called animal poems encapsulate what writers are trying to say. So, they, they include beautiful imagery, beautiful use of metaphors and similes.

I would like you to focus on that assignment. So, I will write it out for you and send it to you soon. So, from here, let us move on to the last poem that I wanted to discuss with you today and it is called application for a driving license and it is a poem written by Michael Ondaatje, who is the English patient we have done in this course. So, Michael Ondaatje's very short poem, application for a driving license. Two birds loved in a flurry of red feathers, like a burst of cotton ball, continuing while I drove over them. I am a good driver, nothing shocks me.

Now, see again, what is happening here? This is a supreme example of postmodern poetry. The writer begins some time, he is a writer, he is a writer, he is somewhere in the middle. The poet begins somewhere in the middle. He is not getting into too much of, you know, setting the tone or establishing the background of the poem. It is very clear, but it is still extremely loaded with meaning. Two birds loved, it is, I mean, if you look at it on its surface, very textually, then two birds are making love in the middle of a road.

In a flurry of red feathers, like a burst of cotton ball, continuing while I drove over them. So, all these three lines, in a flurry of red feathers, you know, birds and then suddenly their feathers turn red. Why? Because the narrator, the writer, the writer, drove over them and the feathers turn red and they burst like a burst of cotton ball. You know, that life is so, the tiny lives are so ephemeral, so soft, they just burst, continuing while I drove over them. So, I am a good driver, nothing shocks me.

I am a good driver, nothing shocks me and the title of the poem is, a poem of application for a driving license. So, I am, perhaps it suggests the apathy people have for human life or for any kind of life. I am a good driver, it is not my fault, they came in my way and I just drove over them. So, it does not really matter. So, poems like these, poems like Ted Hughes, the thought fox, poems like Sylvia Plath's, Daddy, so all these are the poems that I would recommend that you read, understand and follow very clearly and then we will be discussing more about how to write a paper or an assignment on these very modern contemporary poems. So, after, in the next class, I will be talking about certain American poems, special, with a special reference to the inaugural poems, inaugural, the

presidential inaugural poems, those poems which are written at the event of the inauguration of the US president. So, we will be discussing that in the next class. Thank you very much. Thank you.