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**A Synopsis Submitted to  
The Departmental Research Committee (DRC)  
Department of English, Faculty of Arts  
The Maharaja Sayajirao University of Baroda  
(In Accordance with O.Ph.D. 7.1 and 7.3)**

**For the Fulfilment of  
Degree of Doctor of Philosophy in English**

**“A Comparative Study of the Representation of City in the Gujarati  
Ghazals on Surat and Indian English Poems on Mumbai”**

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**07 February 2024**

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## I. INTRODUCTION

The onset of the twentieth century ushered in a wave of dramatic changes that rapidly permeated the whole West. The advent of technology initiated a series of developments that had a profound influence on the way of thinking and lifestyle of contemporary society. These sudden and remarkable changes in technology, science, politics, and economy were seen as something 'NEW' and termed as Modern and the time was referred to as modernity. Social and material changes brought about by Modernity transformed the world, reshaping not only economic and technological landscapes but also influencing cultural, political, and intellectual dimensions. In response, the cultural and ideological movement known as Modernism emerged, which brought about changes in art and literature through the introduction of new features.

Modernism as a concept describes an extremely diverse range of innovative and experimental practices in creative fields such as literature, art, music, film, design, and architecture (Wallace 1). It is believed to be a rupture from the past because of its pathbreaking transformation in various fields. The actual origin of this period is uncertain, although the first two decades of the twentieth century came to be characterised with modernism, followed by three decades of high modernism. It is not a single movement but a group of diverse movements initiated by multiple artists who experimented and employed new ideas, materials, and techniques across various domains. The introduction of innovative artistic styles such as Impressionism, Expressionism, Surrealism, and Cubism sparked a transformative revolution in the realm of artistic expression. The emergence of the new tendency also influenced the writers, who began to explore and innovate in both the form and content of their literary works. Writers believed that traditional techniques and metaphors were incapable of expressing the experiences encountered in contemporary society. Therefore, they shifted their attention towards the mundane aspect of life and the intricacies of the human mind in the alternate reality.

The increasing complexities of human life throughout this era, especially in the urban areas, exerted a crucial influence on what became the development of modernism. In the nineteenth century, Charles Baudelaire used the term *flaneur*, denoting an individual who engages in leisurely walks through urban streets, devoid of a specific destination or purpose, thus embodying a concept that gained substantial scholarly attention in relation to the examination of modernity's influence on urban life, attracting interest from writers, artists, and critics alike.

The *flâneur* symbolizes an urban wanderer whose aim is to comprehend the intricacies inherent in the urban landscape (Baudelaire 9).

The poet of the twentieth century, established a profound resonance with the notion of *flâneur*, utilizing it to explore and acquire a comprehensive understanding of the complexities associated with modernity and the urban milieu they lived in. The city, extending beyond mere physical structures, encompasses a multiplicity of dimensions, as explicated by Robert Park,

The city is, rather, a state of mind, a body of customs and traditions, and of the organized attitudes and sentiments that inhere in these customs and are transmitted with this tradition. The city is not, in other words, merely a physical mechanism and an artificial construction. It is involved in the vital processes of the people who compose it; it is a product of nature, and particularly of human nature (1).

At the heart of this study, lies the exploration of the urban environment, delving into its aesthetic attributes, amenities, and intricacies encountered by individuals in their day-to-day existence. The urban landscape, by its very nature, embodies a dynamic quality wherein experiences and challenges are in a perpetual state of flux, adapting in tandem with shifts in societal and cultural dynamics. Modernity, as a driving force, has been in a crucial position in shaping the physical and conceptual contours of urban spaces, exercising substantial influence over their social, political, and economic aspects. Moreover, the rapid growth of industrialization and urbanization, brought about by the advent of Modernity, have propelled substantial transformations within the commercial and social fabric of contemporary cities. Transitioning from industrialization to digitalization, and globalisation, modern cities represent a paradigm shift in the composition of architectural, cultural and aesthetic dynamics. The residents of such modern cities have responded to these changes with a mixture of enthusiasm, hoping for new opportunities, and apathy, stemming from the disappointment of unmet expectations.

In response to the effects of Modernity, the aesthetic movement of modernism emerged, impacting various art forms, including literature. Modernist writers, as inhabitants of the city, experienced the duality of emotions in everyday life, i.e. deriving both pleasure and a sense of detachment from their urban surroundings. The mixed experiences of urban life prompted poets to employ poetic expressions that involved a wide range of emotions and experiences, including shock, exhilaration, alienation, anonymity, confusion, or thrill, serving as mirrors

that reflect the multifaceted ways in which cities shape and impact individuals' lives, as noted by Katherine Mullin.

- **Modernism in India**

The impact of modernity and modernism in India diverges significantly from that in Europe and America, owing to the distinctive socio-political contexts in which they unfolded. In India, modernity emerged as a social and intellectual undertaking intertwined with European influences and Enlightenment rationality (Choudhuri 942). Unlike the European conception of modernism as a rupture from tradition, aiming to forge something entirely new, Indian modernism seeks to reconcile these Western influences with indigenous traditions and experiences, yielding distinct artistic expressions that reflect the tensions and negotiations between the global and the local. It fundamentally reshapes the culture and society, which have been profoundly altered by industrialization and urbanization. Also, the colonial legacy, the struggle for freedom, and the complexities of the postcolonial era have equally influenced the formation of Indian modernism. The national dimension of modernism in India pertains to the quest for Indian identity, the yearning for independence, and later, the aspiration to eradicate the mindset of colonization.

Modernity engendered significant advantages for the field of literature. The ascent of the English-reading class and the widespread admiration for Western literary works facilitated novel prospects for Indians, who assimilated Western artistic expressions, including the realms of novels, short stories, plays, and poetic constructs. Although the assimilation of these newfound literary forms was initially perceived as a mere replication of Western influences, it is important to acknowledge that each cultural tradition adeptly incorporates and adapts these forms following exigencies emerging from their immediate environment. Upon scrutinizing the realm of poetry, one can discern the introduction of novel metrical patterns and thematic elements. However, the influence of such introductions upon literature is contingent upon the distinct regional traditions, as they intersect with the forces of modernity and the ever-evolving socio-political fabric of society.

A prolific writer, poet and critic of Gujarati literature, Umashankar Joshi offers a theoretical framework for comprehending modern Indian literature, accentuating the inherent constraints of traditional literary forms in capturing the dynamic nature of society. Joshi underscores the imperative of introducing innovative literary forms and techniques that can effectively

encapsulate the intricate nuances of human experience amidst the backdrop of constantly evolving social, cultural, and technological shifts (24).

Succeeding urbanization after independence, cities emerged as the principal arena for societal transformation, assuming the central role in the modernized landscape. Individuals hailing from rural backgrounds encountered an entirely new-fangled urban environment, wherein their experiences and perceptions of everyday existence acquired acute significance. Realist poets, in their quest for verisimilitude, accentuated the meticulous depiction of mundane reality and intricacies of human existence. The advent of Freudian theory introduced the concept of the 'inner reality,' unveiling the hitherto imperceptible aspects of the human psyche. This psychological perspective not only deepened our understanding of individual motivations and behaviours but also prompted a re-evaluation of societal norms and cultural expressions, adding a profound layer to the intricate tapestry of human experience. The societal transformation precipitated a shift in emotional and cultural connections, subsequently impacting the language and imagery associated with traditional life, rendering them less pertinent to contemporary individuals. The existing modes of literary expression proved inadequate in encapsulating these transformations, prompting poets to seek innovations in both thematic content and formal structure (Joshi 24–28).

The emergence of modernism in Indian literature can be attributed to the pursuit of novel themes and techniques, driven by the influence of modernist tendencies. Dharwadker highlights the significance of contextualizing each poem and poet within a historical, social, and literary framework, encompassing factors such as literary movements, foreign influences, domestic sources, as well as the poet's social milieu, life experiences, educational background, and literary training. Such contextualization enables a comprehensive understanding of the languages, traditions, and cultural underpinnings that shape artistic creations. Notably, regional literatures in India engaged with modernism in a temporally staggered manner, each unfolding its own distinctive trajectory.

Before the advent of modernism, most Indian literatures traversed a phase of nationalist writing and progressivism, which propelled writers away from romanticism and towards a focus on themes and subjects rooted in reality. However, starting in the 1930s, the era of modernism commenced, prompting poets to break free from traditional patterns, styles, and thematic conventions. The utilization of customary poetic elements was discouraged, giving way to the ascendancy of new metaphors that served as wellsprings of poetic inspiration. Poets centred

their attention on a diverse array of topics, covering the disintegration of traditional communities and cultural institutions, the pervasive sense of alienation experienced by individuals within urban society, the disjunction between thought and emotion, the adverse consequences of modernization, the ironic facets of daily life, as well as the profound anguish stemming from unresolved doubts and anxieties (Dharwadker 189–190).

- **The ‘Modern City’ in Indian Poetry**

‘City Poems,’ a genre dedicated to depicting urban landscapes, cultures, societies, daily life, specific incidents, particular regions, and even the adversities confronted by cities and their inhabitants, embody a rich tapestry of poetic expression. However, the nature of observation within these poems is inherently subjective and varies depending on the individual's unique experiences and perspectives. Moreover, the representation of cities in poetry undergoes transformations influenced by factors such as poetic form, language, and the dynamic nature of the city itself. To shed light on the aforementioned statement, this study delves into the portrayal of two distinct cities, employing different languages and poetic forms. The first case examines the Gujarati ghazals of Surat, while the second case analyses Indian English poems centred around Mumbai. Both cases span from the post-independence era to the present, allowing for an exploration of the evolving representations of cities within these distinct linguistic and cultural contexts.

The ghazal, an Arabic poetic form that gained popularity in India, comprises a sequence of couplets (*sher*) characterized by a consistent rhyme scheme. It delves into themes of love, separation, and spirituality. Each couplet within the ghazal stands as an independent unit, capturing a distinct idea. While each couplet can be quoted in isolation, there exists an overarching theme or emotion that unifies the entire poem. Over time and across generations, poets have ventured into diverse thematic territories while maintaining the unaltered structure of the ghazal.

Following India's independence, the influx of massive migrations to urban centres elevated their prominence within society, prompting modernist poets to adopt the city as a central theme in their poetry. Inspired by Bandelier, Niranjana Bhagat penned a collection of sixteen Gujarati poems titled *Pravaldweep*, addressing urban predicaments employing Mumbai as a metaphor. This trend of city-centric writing extended to ghazals as well, exemplified by the works of ‘Adil’ Mansuri on Ahmedabad, Ramesh Parekh on Amreli, and Asim Randeri on Surat. Other poets, such as Manoj Khanderiya, Jawahar Bakshi, Shyam Sadhu, and Manhar Modi, also

explored cities and urban life through the medium of ghazals. These poets depicted their respective cities, exalting their beauty while also critiquing the transformations they underwent.

Within the realm of Surat's ghazal poetry, poets like Bhagwatikumar Sharma, Asim Randeri, Dhwanil Parekh, Bakulesh Desai, and Abhishek Desai have left an indelible mark. This study undertakes a critical examination of their works to analyse the portrayal of Surat City within the framework of ghazals. Through this exploration, the study aims to capture the multifaceted experiences of the city, encompassing both celebratory expressions of its vibrant essence and poignant reflections on the challenges and convolutions it presents.

The inception of Indian English poetry can be traced back to the colonial period with the pioneering work of Henry Derozio. As English was introduced as a medium of education, Indian English poetry flourished and underwent significant development, shaped by social and political influences. In its early stages, Indian English poetry explored themes related to nationalism, social reform, and identity. The first half of the twentieth century witnessed the Progressive Movement in Hindi and Urdu poetry, which also exerted an influence on English poetry, leading to the exploration of political themes and the freedom struggle.

After independence, Indian English poetry became more diverse as poets began to experiment with form and content. Notably, Nissim Ezekiel emerged as a trailblazer of modern poetry, offering nuanced insights into urban sensibilities in his poems. Ezekiel's works reflected the vibrancy of Bombay (now Mumbai) city and delved into the subjective experiences associated with it. Other notable poets from Bombay, including Arun Kolatkar, Adil Jussawalla, Dilip Chitre, and others, followed in Ezekiel's footsteps. Bombay became a prominent and distinct theme among poets, leading to the emergence of a unique category known as 'Bombay Poems,' which specifically focused on capturing the essence and experiences of city life in Bombay.

This study centres on the examination of various poets who have contributed significantly to Indian English poetry with their distinctive perspectives on Bombay city. The poets under study include Nissim Ezekiel, Adil Jussawalla, Arun Kolatkar, Dilip Chitre, Arundhati Subramaniam, Imtiaz Dharker, Tara Patel, Gieve Patel, Melanie Silgado, and Amit Chaudhari. Through their works, these poets offer multifaceted insights into the spirit and essence of Bombay, enriching the literary landscape of Indian English poetry.

Indeed, the two distinct genres of Ghazal and Indian English Poems employ different approaches in dealing with the subject of the ever-evolving city. However, they share a

common ground in their representation of various aspects associated with urban life, encompassing architectural structures, bustling streets, iconic landmarks, the lives of residents, and socioeconomic divisions. Nevertheless, the distinction between the genres arises from the specific cultural and literary traditions associated with each city. For instance, Mumbai, known for its political and social volatility, assumes a modern character and serves as a thriving hub for industries and the entertainment sector. The city's unique attributes and complexities are reflected in the Indian English poems that emanate from its literary tradition. These poems often delve into the dynamic nature of Mumbai, capturing its multifaceted identity shaped by rapid urbanization, social disparities, and the pulsating energy of its diverse population. On the other hand, Surat, comparatively more stable than Mumbai, exhibits its own distinct cultural and literary fabric. Ghazals originating from Surat depict a different facet of urban life, infused with a particular set of influences and experiences. Surat's representation in Ghazals might highlight its rich heritage, traditions, and the challenges faced by its residents, offering a glimpse into the city's evolving narrative.

## II. LITERATURE REVIEW

Literature review includes major works like books, theses, articles, and research papers about Modernism, City, and poetry. Books such as *Modernism: The Basics* (2017) by Winkiel Laura, *Modernism: A Cultural History* (2017) by Tim Armstrong, and *The Modernism Handbook* (2009) by Philip Tew and Alex Murray give a historical background to Modernism and a conceptual understanding of the term. Additionally, E. V. Ramakrishnan's *Making it New: Modernism in Malayalam, Marathi and Hindi Poetry* (1995), K. Satchidanadan's *Indian Poetry: Modernism and After. Sahitya Akademi* (2001), and Umashankar Joshi's *Modernism and Indian Literature* (1958) discuss the context of Indian modernism.

Exploring the urban realm, Raymond Williams' *The Country and the City* (2011), David Thorns's *The Transformation of Cities: Urban Theory and Urban Life* (2002), Robert Park and Ernest Burgess's *The City: Suggestions for Investigation of Human Behavior in the Urban Environment* (1925), David C. Thorns *The Transformation of Cities: Urban Theory and Urban Life* (2002), Dibyakumar Ray's *Postcolonial Indian City-Literature: Policy, Politics and Evolution* (2022), Edward Soja's *Thirdspace* (1996) shed light on the development of cities, the city's culture, and its role in literature.

For an in-depth exploration of ghazal and experimentation by modern poets, Gunvant Upadhyay's *Ghazal Graph* (2008), Hareesh Vatawala's *Ghazal: Tradition, Revolution and*

*Experiment* (2005) and Piyush Chavda's thesis *Prayogshil Gujarati Ghazal Ek Abhyas* (2013) are instrumental. Bruce King's *Modern Indian Poetry in English* (1987) is significant to understanding Indian English Poetry. Madhurita Choudhary's research paper *The City and the Ghazal: Topographical and City Poetry of Surat* (2018) is a significant contribution that offers a comparison between topographical and city poems on Surat by some known Gujarati ghazal poets based in Surat. She categorizes these poems into city and topographical poetry, emphasizing the "intimate and personal" nature of city poetry, bringing the poet closer to the city.

- **Research Gap**

Research in the intersection of urban studies and poetry has been predominantly limited to specific cities or individual poets. A comprehensive study of all poems related to a particular city, particularly Mumbai and Surat, remains unexplored. Existing literary works centred around Mumbai predominantly delve into fiction, with a significant gap in the systematic analysis of poetry. Specifically, within the realm of Ghazal, there is a noticeable absence of substantial research that delves into the city's history, development, and its reflection in Ghazal.

Understanding the influence of modernism on the synthesis of cityscapes and poetic expressions is pivotal for this study. It serves as the foundation for arguments comparing two genres, languages, and cities. Adopting a comparative approach, this study aims to elucidate the impact of modernism on Indian English and Gujarati poetry about Mumbai and Surat, respectively. By undertaking this comparative analysis, the research seeks to reveal the unexplored ways in which modernism has shaped the poetic landscapes of these two distinct cities.

### **III. RESEARCH QUESTIONS**

The research intends to investigate the following questions:

- i. How has Surat city been described in Gujarati ghazal?
- ii. How has Mumbai City been described in English poems?
- iii. How has the perception towards the city changed with generation?
- iv. What impact does modernism have on the city and its representation in poetry?

#### **IV. RESEARCH OBJECTIVES**

The major objectives of the study are:

- i. To understand the role of the city and modernism in shaping modernist poetry.
- ii. To understand the concept of modernism in Gujarati and Indian English Literature.
- iii. To trace the history of Surat and Mumbai, and the way it has been depicted in the poetry.
- iv. To compare both the poetic forms and study how these cities have been treated in the respective forms.
- v. To analyse the changes in the perspective of poets, ways of treatment and choice of words with the changing generation.
- vi. To delve further into the reasons and factors that contribute to the differentiation between the two genres in their portrayal of cities.
- vii. To understand how the cultural and literary traditions of Surat and Mumbai shape the representation of cities in Ghazals and Indian English Poems respectively.

#### **V. CENTRAL ARGUMENTS**

The emergence of the city as a prominent theme in literature gained momentum after India's independence and continued to flourish in subsequent decades. My first argument explores the factors that contributed to the popularity of the urban setting among poets and the widespread usage of the poetic form to depict cities. I contend that writers in the post-1930 era exhibited a growing inclination towards capturing the realities of human existence and delving into the minutiae of everyday life. This inclination was further propelled by post-independence urbanization that transformed the daily experiences and perceptions of individuals living in cities. The resulting feelings of frustration, alienation, and detachment from traditional norms became intrinsic to urban life, thereby prompting modernist poets to engage with the subject and write about it.

The second argument addresses the subsequent shifts in the portrayal of cities and the evolution of the writing process over time and across generations. The representation of the city is intricately tied to subjective experiences, which naturally differ based on the specific city and the generation of the poets. The images and depictions of the city in poetry manifest distinctively due to the influence of modernist movements on various languages and literary traditions. Each language and tradition has its own unique set of norms and conventions that shape poetic expression. Here lies my third argument, that English poets from Mumbai exhibit

a higher degree of modernization in comparison to Gujarati ghazal poets who wrote about Surat and adhered to more conventional form of expression. This disparity can be attributed to the cultural traditions of art and literature that have their norms and conventions. As Dilip Chitre aptly observed, these norms are “creations of the peculiar genius of that culture” (85). Gujarati literature has a rich tradition that has left its imprint even on modernism, while Indian English literature is relatively nascent and more open to experimentation.

## **VI. METHODS AND METHODOLOGY**

The exploration of a city through poems necessitates a simultaneous study of the city and its literature. This interdisciplinary approach draws upon the field of Urban Studies, which serves as the foundation for tracing the development and evolution of a city and its urban life, particularly with regards to the influences of Modernism and Postmodernism. Scholars such as Lewis Mumford, David C. Thorns, and Edward Soja provide valuable insights in this regard. Additionally, understanding the psychological and cultural dimensions of city life is crucial in examining how city dwellers perceive and experience their urban environments. For this purpose, the works of George Simmel and Robert Park are referenced.

The city holds a central position as a theme within modernist literature. This study investigates the emergence of modernism in literature, particularly in the realm of poetry, while considering the historical and cultural contexts from which it emerged. Moreover, it examines the impact of modernity and modernism on Indian literature, with specific emphasis on English poetry and Gujarati ghazals. The cities of Surat and Mumbai form the bedrock of this study, and their respective histories are traced to establish their historical connections with the poems under examination. To support the arguments regarding Indian modernism, insights from critics such as Umashankar Joshi, Vinay Dharvadkar, Dilip Chitre, and Bruce King are incorporated.

The primary sources utilized in this study employ the archival method. Through meticulous textual analysis and close reading of these sources, a critical examination is undertaken to analyse the portrayal of cities in both poetic forms. A comparative approach is employed to identify similarities and contradictions in their representations, enriching the understanding of the cities under investigation.

## VII. SCOPES AND LIMITATIONS

City, as a theme of poetry became prominent after post-independence, hence the study is limiting the poems written on Mumbai and Surat city from the time of independence to the present day by the selected English and Gujarati poets based in the respective cities. The poems have been randomly selected from various generations of poets, who have written about the city (whether they belong to it or not) and are available in the archives. Hence, the selection of poems is limited to the published poems available in libraries. Ghazals about Surat city are only available in Gujarati, hence I have translated these ghazals wherever required.

## VIII. SUMMARY OF CHAPTERS

The introductory chapter establishes the interconnectedness between modernism, cities, and poetry. It initiates with an exploration of modernity as a transformative force encompassing social, cultural, and political dimensions, followed by a comprehensive examination of modernity in the Indian context. The city emerges as a focal point of modern sensibility, thereby justifying its representation in literature. Concurrently, modernist literary movements emerged, offering poets new forms and techniques to effectively capture their experiences and responses to the urban environment. The chapter critically reflects upon the historical development and defining characteristics of modernism in both Western and Indian contexts, with specific emphasis on Indian English Literature and Gujarati literature. It elucidates the socio-cultural, political, and literary circumstances that enable poets to engage with the theme of the city. Furthermore, the chapter underscores the representation of the city in English poems and Gujarati ghazals, shedding light on the diverse approaches employed by poets in these respective literary traditions.

The second chapter titled *Surat (The City of Sun): Rise, Fall, and Re-rise* delves into an analysis of the ghazals written after India's independence, with a specific focus on historical references. The chapter is structured into three key sections: a historical overview of Surat's origin and development, a literary representation of the city, and a critical analysis of the ghazals themselves. The historical background section provides a comprehensive survey of Surat's history from the thirteenth century to the present day. It explores the city's early rule under native rulers, followed by its capture by the Mughals in the sixteenth century. Subsequently, Surat became a pivotal trade centre under British occupation, playing a crucial role in the commerce of the Indian subcontinent. The city also faced numerous invasions and natural

disasters, including the devastating impact of plague, floods, fires, and earthquakes. The subsequent section delves into the representation of Surat in poetry. Over the years, the city has witnessed various natural calamities and socio-political disturbances, all of which have been vividly portrayed by contemporary poets across different poetic forms. This section highlights the diverse poetic expressions that capture the essence of Surat and its experiences.

The final and central part of the chapter critically analyses the ghazals composed by poets from Surat. While the ghazal form is traditionally associated with themes of romantic union or lamentation over separation from a beloved, Surat's poets offer a unique treatment of the subject matter. In contrast to the conventional approach, these poets do not celebrate the union with the city nor lament its separation; instead, they critique the transformations and changes occurring within the city. The confinement within the form poses limitations on the poets' ability to utilize appropriate language and metaphors to fully express their perspectives.

The third chapter, titled *Mumbai: Modern Among Moderns*, focuses on the analysis of post-independence Indian English poems by renowned Bombay poets. This chapter, like the previous ones, is divided into three sections: the historical background of Mumbai, the representation of Mumbai in literature, and a critical analysis of Indian English poems centred on Mumbai. The chapter begins by providing a comprehensive historical account of the city of Mumbai, previously known as Bombay. It traces the origin and development of the city, highlighting its transformation from a group of seven islands to a consolidated landmass through extensive reclamation efforts. After the decline of Surat as a significant port, Bombay took its place as a major trade centre in the country. Following India's independence, the city further evolved into the financial capital of the nation and emerged as a quintessential modern metropolis. Like Surat, Mumbai has faced its share of challenges, including floods, as well as the impact of underworld activities and acts of terrorism. Despite these adversities, Mumbai has remained a central theme and a hub for literary activities.

Indian English poems by established poets depict the ever-moving city and its frenetic lifestyle within historical contexts. The representation of Mumbai in literature constantly evolves, capturing the changing facets of the city. However, one consistent element has been the poets' enduring attachment to and acceptance of Mumbai as an integral part of their daily lives. Despite criticisms of urban life, these poets demonstrate a deep-rooted connection to the city and a recognition of its significance in shaping their experiences and artistic expressions.

The fourth chapter, titled *Comparing Cities and Poems: Surat Ghazals and Mumbai Poems*, undertakes a comparative analysis of two cities and their representation in poetry. Although Surat and Mumbai are currently located in separate states, they were formerly part of the Bombay Presidency. During the colonial era, both cities enjoyed the status of significant trade centres and ports. Surat served as the headquarters of the East India Company before it was later shifted to Bombay. Following this shift, Bombay experienced remarkable growth and emerged as the most advanced metropolis in India. Mumbai continued to embody the characteristics of a modern city, and this modernity is reflected in its poetry.

The poets of Mumbai utilized modern forms, language, and techniques to convey their poetic expressions. Their poems capture the general essence of the city while also incorporating specific locales, incidents, and moments. In doing so, Mumbai poets offer a multifaceted and vivid portrayal of the city. Despite their criticisms of the urban environment, these poets maintain a deep attachment to Mumbai, claiming a sense of belonging to the city—a sentiment that is relatively rare among Surat poets. In contrast, Surat poets preferred a more generalized approach in addressing the city in their ghazals. They adhered to the traditional form of the ghazal and employed a language that was suitable for this particular poetic form. Their focus was primarily on presenting a broad perspective of the city, without delving much into specific areas or incidents. Through this comparative analysis, the chapter highlights the contrasting approaches employed by poets in their depiction of Surat and Mumbai.

The concluding chapter presents the key findings of the thesis, summing up the major insights derived from the analysis. In both Surat and Mumbai, the poets examined belong to the modernist school of poetry. However, their approaches to dealing with the subject of the city differ due to the distinct impact of modernism on their respective literary traditions. Mumbai poets exhibit a more daring and provocative approach, employing explicit language, modern imagery, and offensive words in their poems. Despite this boldness, they maintain a strong sense of belonging to the city, with poets like Nissim Ezekiel even considering the city as an integral part of their identity. The use of such language and imagery reflects the modernist ethos and captures the complex urban experiences of Mumbai.

On the other hand, Surat Ghazal poets subvert the subject while adhering to the traditional form of the ghazal. They employ old metaphors and maintain the defined structure of the ghazal to express their resentment and critique of the city. This approach can be attributed to the social,

political, and literary culture of Surat, as well as its literary tradition, which shapes the poetic expressions of the ghazal poets.

It is also an exploration of the factors influencing these differing approaches to the city of Surat and Mumbai. It delves into the social, political, and literary context of each place, highlighting how these factors shape the poetic expressions and traditions of the respective cities. By examining these distinct approaches and the underlying cultural influences, the thesis provides valuable insights into the relationship between poetry, cities, and literary traditions. The conclusion synthesizes these findings, shedding light on the complexities and nuances of representing the city in modernist poetry within the specific contexts of Surat and Mumbai.

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