



Dismantling the Myth of Nature and Naturalism in the Select Poems of K.N. Daruwalla

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Abstract— The most extensive journeys commence with a singular step. Naturalism also has its historical footprints. The evolution of realistic and naturalistic literature can be traced back to Émile Zola's contributions. Subsequently, France introduced the principles of realism and naturalism to Britain. Good literature frequently transcends national boundaries. The naturalism of French literature soon became an integral part of British literature. In British literature, the spirit of naturalism flourished through the works of Joseph Conrad, a Polish-born author who wrote in English. The naturalistic movement in British literature has significantly influenced the evolution of Indian literature in English, demonstrating a substantial interconnection between these literary traditions and highlighting how cultural and historical contexts shape literary expression. This research explores the dynamics of this influence, examining key works and authors that illustrate the impact of British naturalism on the thematic and stylistic development of Indian English literature. It underwent a phenomenal transformation with the aid of a group of poets known as the 'neo-modernists'. K.N. Daruwalla, the group leader, made this naturalistic temperament his Black Horse in riding the Odysseus journey of English literature by the Indians. This paper aims to explore the spirit of nature and naturalism in the poetry of K.N. Daruwalla.

Keywords— **Myth, Nature, Naturalism, Daruwalla**



I. INTRODUCTION

A heart in love seeks not the pages of a book but the warmth of a cherished embrace. To understand the complexities of social life and the impacts of social evils, Mr. Daruwalla pursued a career in law enforcement rather than relying solely on academic literature. This choice underscores the importance of experiential learning in understanding societal issues. Originally belonging to a Parsi family, Mr. Daruwalla had the ambition of shining as a poet in English (M. Prasad). His ambition soon smelt the air of reality when he took the profession of a policeman. His profession propelled Mr. Daruwala to encounter various social evils (Md Ataur Rahaman). This study examines the poem "Fra Lippo Lippi" by Robert Browning, suggesting that the author's profession allowed him extensive exposure to various social malpractices. The

insights offered by Browning can provoke meaningful discussions among scholars, particularly those in academia, regarding the interplay between artistic expression and social critique. By examining the themes and intricacies of the poem, we aim to illuminate how Browning's personal experiences influenced his portrayal of societal issues. For a police officer, the qualities of practicality and punctuality in executing their duties provide a profound insight into the complexities of their role. The initial analysis of K.N. Daruwala's body of work suggests that his professional background has significantly influenced his perspective, enabling him to confront life's complexities with a nuanced understanding (King, *Modern Indian Poetry in English*). Opinion runs high that the real genesis of naturalism is hidden in Mr. Daruwalla's profession. Our next twenty minutes will be devoted to

exploring the hidden probability behind the genesis of naturalism in Mr. Daruwalla's poetry.

II. POETRY AND ADAPTATION OF NATURE

Though his literary output is limited, Mr. Daruwalla has left a lasting impression on the minds of those who love to encounter life as it is. The spirit of naturalism is best exemplified in the snapshots found in the following works: "Crossing of Rivers" (1976), "Under Orion" (1910), and "The Keeper of the Dead" (1982). "Landscapes" (1987) is the latest collection by K.N. Daruwala, focusing on nature and naturalism, a theme that was previously explored. The question arises: How is nature related to naturalism? Is nature the real, and naturalism the spirit? Is nature the actual, and naturalism the defined reality? Is nature the practice and naturalism the theory explored by the human mind? In dismantling the myth of nature and naturalism, I would focus on defining the concept of myth and its relevance in literature. 'Myth' is the description of the past that modifies the present. Some say that 'myth' is the endeavour of redefining the past. Dr Laxminarayan Gupta conceptualises myth as a timeless phenomenon, and this research paper aims to investigate the gradual incorporation of myth into English literature, influenced by Indian cultural narratives. Through a comprehensive analysis, the study will examine the mechanisms and contexts through which these mythological elements have been integrated, ultimately contributing to the evolution of literary expression in the English language. Is this method a mythical one like Joyce and Eliot? Does it have a distinctiveness of its own? The word 'myth' correlates with the concepts of nature and naturalism. Then, the mind interrogates: What is nature? Where did the concept of naturalism originate?

III. NATURALISM IN POETRY

Nature has often been debated and revered as a timeless source of inspiration for literature and literary creation ('Naturalism in Poetry – Rupkatha Journal on Interdisciplinary Studies in Humanities'). In Greek classical drama, nature is frequently portrayed as a relentless force. Sophocles was very realistic and naturalistic in his observation of nature (Elsner). Nature possesses an unusual echoing power, producing reflections of human misery. Sophocles' tragedy was a deliberate attempt to illustrate how nature responds to the human condition (Miller). Homer employed a similar approach in his poetry as Sophocles did in his tragedies; however, for Homer, nature is neither a mirror nor a mother, but rather constructive and functional. The landscapes of nature are not mere physical decorations to elevate the magnificence

of the epic hero (Tanner). In The Odyssey, readers encounter numerous landscapes. But what do these landscapes signify? Are they ornamental or functional? In Homer, nature is purely physical. It is less a mirror than a dictionary of human experiences, encompassing both misery and happiness. A deeper study reveals that the height of mountains and the depth of the ocean may evoke the unfathomable depths of human happiness and sorrow. Smooth wind may represent the smooth flow of human misery. Hard stones suggest the hardness and invincible strength of Odysseus's mind. Odysseus sailed into the sea and disrupted the ecosystem, for which he was punished; his companions were left destitute. Here, nature may epitomise a power intent on maintaining the balance of the ecosystem.

Neo-classicists, such as Alexander Pope, redefined the concept of nature. For Pope, nature essentially represented the works of Homer. Nature refers to the inherent qualities and characteristics of the natural world. What is the nature of human beings internally? According to Pope, internal human nature should be rational and logical. Nature demands such rationality and discretion from human activity (Tanner). The nature treated by the Classical writers was revitalised by the Romantic artists Wordsworth, Shelley, Keats and Coleridge. Romantics had been overly biased and sentimental in their treatment of Nature. By Nature, they meant the external Nature. They embodied Nature almost as a mother figure, an anchor, a nurse, a guide, and the guardian of all moral beings. Was Mr. Daruwalla iconoclastic in treating nature as treated by the Romantic poets? Lord Alfred, a Victorian, treated Nature as red in tooth and claw. Was Mr. Daruwalla taking the ferocity of Nature?

The presence of nature as both a thematic element and a source of meaning in literature can be traced back to its early manifestations in literary works. This observation underscores the enduring relationship between natural imagery and human experience throughout literary history. Nature is a unified entity; however, there are numerous approaches to its treatment. Contemporary writers exhibit significant differences in their interpretations of Nature compared to their predecessors. Shakespeare took Nature as a mirror and varied widely from Homer and Sophocles in presenting Nature (Knowlton). Again, the romantics intentionally endeavoured to be new in relocating Nature in literature. Throughout the history of literature, the role of Nature has been defined and redefined in both the past and the present. The concepts that are defined and subsequently redefined often acquire a mythic status. This phenomenon reflects that art, while consistently positioned at the fringes of Nature, plays a significant role in elevating Nature to a mythic dignity. This relationship

suggests that art interprets Nature and transforms it, imbuing it with deeper symbolic meanings that resonate with cultural narratives and collective understanding (Stromberg).

IV. INDIANIZATION OF NATURALISM

Mr. Daruwalla had his vocabulary for portraying nature. His language is not scholarly, but his observation is beyond scholarship (Sivakumar and Khanna). This is where he is distinctly unique from other observers of Nature. The poetry of Daruwalla is picturesque. His poetry contains the different landscapes of North India. North India is characterised by hills, mountains, pediments, plains, and an idyllic atmosphere (Velmurugan). In this context, it is worth noting that the landscape is the very term that describes the geographical fragments of nature. "Crossing of Rivers" is a notable poem that depicts both nature and landscapes. In "Crossing of Rivers", Daruwalla masterfully paints landscapes with his words, crafting rich and vivid imagery that evokes the beauty and essence of nature (King, 'K.N. Daruwalla's Poetry – 1'). Critics like Satish Kumar often use words like 'nightscape', 'riverscape', and 'ghostscape' when narrating the rivers. In his narration, Varanasi is Daruwalla's centre of interest. Ganga is often used as a metaphor in Daruwalla's poetry. "The Ghagra in Spate" is the second-best poem in this category. In this poem, nature is depicted through the concept of riverscapes, which operates on three levels. Before the arrival of the flood, the river symbolised a landscape that embodied emptiness, reflecting the profound sense of misery experienced by individuals in distress. During a flood, the river transforms into a powerful and dynamic landscape, acting as a dark curtain of nature that starkly reveals the rising despair of human existence. The increasing water levels create a striking illusion, clearly conveying the impermanence of human suffering. Daruwalla's distinctive three-tiered portrayal of the riverscape stands out, showcasing a departure from the conventional Dickensian realism (King, 'K.N. Daruwalla's Poetry – 1').

"The Boat Ride along the Ganga" is another poem that showcases Daruwalla's mastery of realistic descriptions of Nature. Ganga is here, as usual, the central metaphor:

And once more, the pyres, against a mahogany sky
the flames look like a hedge of spear-blades
heated red for a ritual that had no good
The mourners are a cave painting grotesque
done with charred wood.

(Boat ride along the Ganga)

Every day, many individuals in India, particularly those residing along the Ganga River, encounter the stark reality of cremation rituals symbolised by a burning pyre beneath a mahogany tree. The mourners are metaphorically depicted as resembling "cave paintings," which conveys an element of the grotesque. In this portrayal of nature, Daruwalla demonstrates the potential to achieve a level of realism that rivals or exceeds that found in the works of Charles Dickens (Kumar).

A day in Varanasi possesses the miraculous power to surpass the thousands of moonlit nights of Malgudi in Narayan's work and a vernal evening in Hardy's Wessex. Both R.K. Narayan and Thomas Hardy exemplify realism in their writings (Prabahar). Narayan captures the essence of India post-independence, portraying its potential and struggles as a developing nation. In contrast, Hardy paints a vivid picture of Wessex, where the lives of characters like Bathsheba and Tess unfold against a backdrop of societal challenges. Each author uniquely responds to the circumstances of their time, offering profound insights into the human experience. The greatest thing about Daruwalla is that he does nothing, which can be counted as a positive or negative reaction to the problem (King, 'K.N. Daruwalla's Poetry – 1').

The living animal can be regarded as a dynamic component of Nature, which holds a significant place in Mr. Daruwalla's poetry (Hivale). In "Death of a Bird", the bird's death is not only the end of the bird's life and love-making. The individual responsible for the destruction is unknowingly seeking personal satisfaction. At the same time, the affected party experiences significant distress in her dreams. This situation suggests that if the ecosystem is harmed, it could lead to widespread consequences; although there may be a primary instigator, multiple individuals will likely be affected. In his literary works, Daruwalla articulates a profound concern for the balance of the ecosystem. This theme reflects an essential aspect of environmental literature (King, *Modern Indian Poetry in English*). This consciousness is similarly evident in Rabindranath Tagore's short story "Balai", where the interconnectedness of nature and human experience is explored. However, in Daruwalla's narrative, the bird's death serves as a symbolic turning point, representing not only the disruption of the natural landscape but also the loss of serenity in the minds of both the lover and the beloved (Velmurugan). This highlights the significant impact of ecological changes on human emotions and relationships, reinforcing the intricate bond between nature and human psychology.

The phrase 'death of a bird' may reference S.T. Coleridge, who romanticised nature and imbued it with supernatural elements (Hivale). This link positions Daruwalla as a

genuine portrayer of nature. Coleridge's past work resonates in the present, similar to Daruwalla's approach, suggesting a mythical quality to their methods. R. Parthasarathy has baptised Mr. Daruwalla as a 'neo-modernist'. What does 'neo-modernist' mean? What does the 'neo-modernism' do? Modernism as a movement was purely aesthetic. "Neo-modernism", says Mr. Parthasarathy, "is the return to Victorian realism and gross materialism". However, the techniques of the modernist artist have left an undeniable impression on the mind of the neo-modernist. 'Collage' is a prevalent literary technique that the neo-modernists inherited from the modernists. Surprisingly, Mr. Daruwalla has chosen a title for his poem that matches (*King, Modern Indian Poetry in English*). Collage comprises multiple fragments of variegated objects and thus produces the impression of fragmented art and life. "Collage 1" is one such poem that is comprised of disease, evils, malpractices, and corruption. In a broad metaphorical sense, society is the 'Nature's collage':

We have abolished Zamindari
and liquor and English
and driving the presses from the G.B. Road
What have we forbidden—
Veils in front of eyes
or eyes behind veils?

(Collage I)

The observer, like Daruwalla, has a keen and penetrating eye to see it. Once again, there is an inevitable presence of nature in the cavity of Daruwala's poetry.

Daruwalla's depiction of a cholera-stricken village is influenced by modernist writers such as Eliot and Joyce (*King, Modern Indian Poetry in English*). He incorporates intertextuality and contemporary imagery, resulting in a style that is image-centric (*Ray*). His poem "Pestilence" effectively reflects natural themes through vivid graphical representations. Healthy human relationships constitute an underlying framework of social harmony. However, the prevalence of social evils can disrupt this framework, losing its inherent value. The outbreak of communal riots can lead to severe consequences, including loss of life, property damage, and economic instability. When communal riots escalate, healthy human relations, which are often referred to as the invisible landscape of nature, are severely compromised (*King, 'K.N. Daruwalla's Poetry – 1'*). "Ruminations" is a poem by Daruwalla dealing with such communal riots. We smell its dirty effects in the observations of a policeman, i.e., Daruwalla. A policeman is a direct but objective observer of such violence. The intensity of the attack is such that it creates a

palpable atmosphere of violence, which the poet is keenly aware of. Communal riots serve as a stark representation of the deteriorating harmony within human relationships (*A. N. Prasad*). This phenomenon underscores the broader implications of social discord and its effects on communal cohesion. Violence is the diseased landscape exquisitely penned by Daruwalla in "Ruminations":

But it's in flesh and flesh-tissue
That my destiny lies
And slowly, corruption takes hold.
Over from the mortuary
Comes the corpse-drift.
(Death is so soft; put it ten days in a well
And it turns pulpy)

(Ruminations)

Fire is something that nature unleashes in its fury. "Fire Hymn" is a poem that dismantles such fury. The entire account of the poem is the observation of a little boy who walked across both sides of the Ganga. Pyres were burning on the upper grounds of Ganga (*King, Modern Indian Poetry in English*). A hymn was coming into the boy's ear. The fire instantly captures his attention, drawing him to the burning pyre. Eventually, the little boy sees how fire is consuming the mortal physical body, burning the body and bones.

Half cooked limbs
Bore witness so the fire's debauchery
My father said, "You see those half-burnt fingers
And bone stubs? The fire sometimes forgets its dead."

(Fire Hymn)

The neighbour, relationships, and society can betray the deceased. Mr. Daruwalla stands out for his scientific observation of nature's subtle mechanisms (*Velmurugan*). Police officers exemplify effective practitioners and observers of the science behind natural phenomena.

The subtle functions of the human mind and its abrupt failures represent invisible landscapes devoid of physical manifestations of Nature. Mr. Daruwalla acquired firsthand experience in documenting these silent processes (*King, 'K.N. Daruwalla's Poetry – 1'*). In that case, his profession as a policeman greatly benefited him. "The Epileptic" is a poignant description of a woman who suddenly falls victim to the titular disease. A woman, accompanied by her husband, was travelling in a rickshaw when she unexpectedly experienced an epileptic seizure. Her pregnancy contributed to the heightened tension of the situation. The husband felt a sense of helplessness and

distress. The rickshaw puller felt guilty in response to the incident. As the seizure continued, the woman's mouth opened, and a gagging noise was emitted. Eventually, neighbours and medical professionals arrived to assess her condition; however, they primarily focused on discussing her situation without giving adequate attention to the woman herself. Miraculously, the woman regained her sanity and was entirely cured. Daruwalla demonstrates remarkable expertise in observing the invisible landscape of the human psyche, where, as previously noted, nature is physically absent (*Velmurugan*). This woman's nervous breakdown illustrates the subtle yet significant fluctuations that nature operates within the human mind.

In the poem "Hawk", Daruwalla explores themes of dynamic natural landscapes, providing a nuanced portrayal of the hawk (*King, 'K.N. Daruwalla's Poetry – 1'*). While parallels may be drawn to Ted Hughes's depiction of the bird, Daruwalla's interpretation diverges significantly. Rather than celebrating the hawk's vitality, as portrayed in Hughes's work, Daruwalla offers an alternative perspective that compels a critical re-evaluation of the hawk's role within the natural world (*A. N. Prasad*). In this interpretation, the hawk emerges as a potent symbol of the implicit commitment to resist the prevailing diseased social and political order. Consequently, the symbolism of the hawk has become the focal point for numerous profound interpretations. The untold protest of the hawk may suggest that in Nature, there is an echo system, and nature has the spontaneous and revitalising power to maintain such a balance (*M. Prasad*):

His heart was a burning, stable.
Packed with whinnying horses
His blood writes stories on the scuffed grass!
His movements are scribbled on the page of death.

(Hawk, Line)

Mr. Daruwalla is a helpless observer of nature, believing that communal riots and expansion lead to greater human disharmony (*Velmurugan*). His account reflects his anxious nature. Urbanisation is a second expansion, which is a kind of violation of nature's sanity. Daruwalla once wrote, "I am not an urban writer, and my poems are deeply rooted in the rural landscape." My poetry is earthy, and I consciously choose to keep it that way, shunning sophistication, which, while adding gloss, detracts from the power of the verse. "The Parijat Tree" is a poem written in a Wordsworthian style, depicting the coolness, calmness, and serenity of rural India. The provided description illustrates Nature as being ecologically balanced and pristine (*Tripathi*). In contrast, urban life in Daruwalla's poetry is depicted in a negative light. The

recurring themes of rivers and riverscapes in his work highlight his profound appreciation for rural India, which he represents as tranquil and refreshing. Furthermore, his observations of Nature draw parallels to the perspectives of Baudelaire and Eliot, both of whom expressed a strong aversion to urban settings (*King, Modern Indian Poetry in English*). It is noteworthy that all three poets resided in cities. While Daruwalla notably dislikes urban life, his sentiments resonate with Eliot's in this context.

K.N. Daruwalla is equally careful about form as he was in the case of content. While explaining his views on poetry, Daruwalla declares:

"it is fashionable to say so, but I feel that content is more important than form even in poetry. For me, poetry is firstly personal-exploratory, at times therapeutic and aid in coming to terms with one's own interior world."

This confession may add complexity rather than clarity. Is content more significant than form for Daruwalla? Is nature his sole subject? If so, what role does form play? Has Daruwalla fully embraced Naturalism, and does his myth connect to nature and Naturalism?

V. DARUWALLA AND THE WEST

More profound studies of Daruwalla show that when he mentioned 'content', he meant Nature. What is the proper word for 'form'? Is it naturalism? The emergence of naturalism can be attributed to the advancements in scientific inquiry during the mid-19th century. Scientific observations gained prevalence across various disciplines during this period, while literary artists remained somewhat detached from these developments (*Stromberg*). In response, certain intellectuals sought to integrate the tenets of scientific observation into literary practices. The collective effort established naturalism as a distinct literary movement. Emile Zola exemplified this in France with his twenty-novel series, Henrik Ibsen in Norway through his plays, and Joseph Conrad by illustrating encounters between Europeans and Africans (*Joyce*).

Literary historians often see naturalism as akin to realism, yet it isn't easy to classify it as a distinct movement. Victorian realism sought to move beyond the sentimentalism of Romantic artists, who rejected the surface reality of the world in favour of a deeper, more profound understanding. In contrast, naturalists sought to uncover more profound truths beneath appearances (*Joyce*). The reality that individuals perceive is frequently misleading and distorted. Nineteenth-century realists made concerted efforts to transcend superficial appearances. Daruwalla rigorously sought to look beyond this surface reality, with each piece of his poetry deliberately

endeavouring to surpass the commonly observed reality ([Velmurugan](#)). In rural India, Cholera and Malaria are seasonal diseases. “Pestilence” draws the reader’s attention strikingly with a distinct appeal. Daruwalla, a disillusioned police officer, observed the scene from a distinctive vantage point. Cholera patients were admitted to rural hospitals, yet the doctors appeared more focused on the technical terminology of the disease than on patient care. While Daruwalla did not adopt a bitter tone, he anticipated varied reactions from the doctors, moving beyond superficial academic discussions to more substantive ones ([Jain](#)).

Naturalism emphasises realism, often highlighting brutal and shocking events ([Lehan](#)). Daruwala’s experience as a police officer exposes him to this brutality, as seen in “The Epileptic”. With her husband in a rickshaw, a woman falls fit to epilepsy; crowds gather. The gig was given between the teeth. When she was hospitalised, the doctors were talking and discussing some technical names of the woman’s condition without offering any minimum treatment. “Ruminations” give a vivid and picturesque portrayal of mob violence. Man, declares Aristotle, is a social animal. During the communal riots, men often lose their human qualities and seem to descend to the level of beasts. Hence, they are brutal, and such a reality is cruel and shocking. In this respect, naturalism went beyond earlier literal realism ([Joyce](#)).

Like the realists, the naturalists wanted to deal with everything and their external reality ([Stromberg](#)). Such narration will be almost as naturalistic as the description of Paris and Balzac. Daruwalla portrayed Ganga and Varanasi in the same manner. “A Boat Ride Along the Ganga” offers a naturalistic description, utilising the Ganga and Varanasi as primary metaphors ([Inamdar](#)). Varanasi, says Daruwalla, is a place where pollution and the purity of the Ganga coexist. Apart from the patient’s reference to Ganga and its other aspects, even the other characters, who move here and there and have a dirty psyche, are externalised. “Vignette-I” supplies another vivid portrayal of the external reality of Ganga and Varanasi. Ganga is traditionally worshipped as sacred and pure. People are offering prayers, which are purifying the Ganga more and more. The hymns sung by the worshipers also purify the water of the Ganga. Deformed beggars chiefly occupied the banks of the Ganga. Ganga and the prayer may expose the purity of mind, but the deformity of the beggars is once again externalised. Understandably, this deformity is the society mirrored by a naturalist like K.N. Daruwalla ([Velmurugan](#)).

The notion of capturing the external natural world was articulated by the French-born naturalist Émile Zola ([Joyce](#)). He asserted that the scientific advancements of the

19th century had ushered in a new era of observation. He quotes: “Literature is a continuation and completion of physiology. Just as science has produced the physiology of the human body, so too will Naturalism produce the same in society.” Zola believed the New Science offered a fresh perspective on nature and society ([Stromberg](#)). Naturalism goes beyond realism by applying biological science to the human experience, aiming to analyse society with the same rigour used in studying the human body. “Collage-I” may help us in understanding the various organisms. A human being’s body has many constituents, meaning parts. A collage is made up of many fragments. In this, the human body is a gift from God to us. Similarly, our society is also a complex entity comprising many individuals. Poverty, corruption, disease, crime and malpractices are the fragments, almost forming a collage of negations. In “Death of a Bird”, this idea is explored in depth. The debt goes to biological science if nature is imagined as a living being, and various items, such as flowers, birds, and clouds, are viewed as fragmentary parts ([M. Prasad](#)). “Death of a Bird” narrates the demise of a male bird at the hands of a visiting pair of lovers. The death of the bird brings the death of happiness to the pair. Naturalistic observations will define it as: “Tit for tat”. It simply states that if one harms nature, Nature will deal silently but cruelly with the person in question ([Stromberg](#)).

Some claim that Naturalism has a post-Darwinian emphasis on nature. It followed the publication of Darwin’s *On the Origin of Species* (1859), which introduced the concept of evolution. Naturalism endeavours to incorporate scientific principles into literature, facilitating systematic and methodical observation. Although Daruwalla lacked formal scientific training and had not engaged with the works of Zola or Ibsen, he committed himself to a profession that required significant time investment ([Velmurugan](#)). His observations of daily life enriched his approach, leading to a more organised and scientific perspective in his writing. Harming Nature leads to repercussions. Daruwalla transforms this observation into poetry, illustrating that naturalism lies at the intersection of science and literature. This is what Daruwalla may be thinking in “Death of a Bird”. Coleridge treats the episode of the bird’s death more literarily in “The Rime of the Ancient Mariner”. In this matter, Daruwalla has proved to be more scientific and systematic in observing the same ([M. Prasad](#)).

Naturalism is a significant influence that shapes and limits human behaviour, focusing on the impact of biology and heredity. In his poem “Routine”, Daruwalla portrays the disciplined life of a policeman, Karan Singh, highlighting the serious nature of police work through details like their puttees. The poem suggests that individuals may devolve

into primal behaviour in the face of communal riots. Naturalists like Daruwalla identify opportunities to examine community dynamics during such crises, a perspective that can be considered troubling (*Velmurugan*). Naturalism is a meeting ground for science and literature. Where does myth reside? European literature has given rise to three notable naturalists: Émile Zola, Henrik Ibsen, and Joseph Conrad. Each practised naturalism in their respective fields (*Arzan*). Though they were almost contemporary, they did not have direct communication. Daruwalla read very little about European Naturalism. But unconsciously, his observation is of the same colour. Myth defines the artist's indebtedness to the past; it may even be unintentional. In Daruwalla's poetry, Nature is dealt with so realistically that Naturalism has become a myth. ('[Mythology Is More of a Fiction, Less of Truth: Poet Daruwalla | Bhopal News - Times of India](#)').

R. Parthasarathy has praised the poetry of Daruwalla for its episodic structure. The poetry of Daruwalla would indeed prove to be a collection of episodes. "The Ganga in Spate" provides a vivid portrayal of three episodes: Ganga before the flood, Ganga during the flood at night, and Ganga during a flood during the day, depicting the rising water levels. Three different episodes reflect three different psyches of the flood-affected people. "Pestilence" also evokes memories of some episodes. The first episode describes the outbreak of cholera as an epidemic. The second episode narrates the miserable suffering of the villagers. The third episode portrays the inhuman formality of the doctors in charge. This episodic structure of Daruwala's poetry reminds us of Homer, the first unofficial father of naturalism (*Velmurugan*). Alexander Pope praised: "Nature and Homer are the same." Even Aldus Huxley believed that Homer had an exceptional capacity to capture the 'whole truth'. This rethinking of the episodic structure of Homer raises Mr. Daruwalla to the dignity of a pure Naturalist. His indebtedness to the past has established his method as a mythically naturalistic one. The various episodic adventures of Odysseus are part of the glorious past. India, with its recurring yearly floods as a crisis, and its diseases, corruption, and crime, presents a crisis-laden reality (*Stromberg*). Once again, past remoulds present, and past redefines present. Present renames the past. This becomes a mythical meeting ground for naturalism.

VI. CONCLUSION

Daruwalla is equally conscious of the recent past, like Coleridge and Eliot ("[Folk Is Mother, Classical Is Father](#)"). "Death of a Bird" and "The Burial of the Dead" are the two poems for which Daruwalla has intentionally

drawn inspiration from Coleridge and Eliot, respectively. This return to the recent past, like Homer, the classic, is crucial for Daruwalla. Daruwalla is imitative and inventive enough. In conclusion, while Eliot experimented with breaking syntax, Daruwalla took a more radical approach by intentionally omitting punctuation in some of his poems. This deliberate choice appears to be an effort to restore the principles of naturalism, allowing for a representation of life in its unembellished form. By forgoing punctuation, Daruwalla seeks to provide the creative freedom necessary to convey the authentic essence of naturalist literature. Unlike punctuation, which offers a mechanical framework for structuring language, this intentional departure may facilitate a more genuine portrayal of life. Ultimately, Daruwalla's approach aims to liberate literature from conventional constraints, presenting a more authentic reflection of existence.

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