

Elements of Literature and Creative Communication
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Lecture - 28
A Date with European Poetry

Hi, welcome again to our discussion of contemporary world poetry. If you can quickly recall, in the last class we were discussing the poetry of Hafez and how that has left a rich legacy on world poetry. We discussed how Hafez's poetry celebrates a kind of union between the soul and the higher entity. And, how in order for us to live together there is a need for us to hold each other's hands and climb the ladder.

Because it is an existential journey and there is no other option, but for us to hold each other's hand and walk together. Before that of course, we were discussing the concept of world literature and contemporary world literature. And, immediately after a discussion of contemporary world literature, we began with a discussion of Hafez's poetry and we also identified Hafez as a 13th-century Persian poet.

So, naturally, a question can come; well, you talked about contemporary poetry, contemporary world literature then why are you discussing or why have you begun a discussion of contemporary world poetry with a poet who lived many centuries ago, right? Well, before we answer that we need to understand that the word contemporary has two meanings.

One, of course, meaning is that it is rooted in time in a temporal world; that means, somebody who shares the space with us right now, in this time scale is contemporary, somebody who is living with me in this period is my contemporary that is one meaning.

But more than that, contemporary is also somebody who is still relevant to us even to this day, in that sense Vyasa how many centuries ago he wrote? He is still relevant to us, Valmiki is still relevant to us, Shakespeare still relevant to us.

Therefore, you cannot call them poets of antiquity; no, they are always contemporary poets that is the reason why I began with a discussion of Hafez; because, his poetry is contemporary not just today, not just yesterday but even in the days to come, it remains

contemporary and relevant that is the reason why we began our discussion with the poetry of Hafez.

In this class, we are going to take up our voyage of poetry with European poetry. In fact, I am sure you must have had some interesting dates so far. So, today probably we can take you on a date with European poetry. Of course, the area itself is quite vast we are covering an entire continent; obviously, we will not be able to do justice to very many significant poets that fall under the European poet's category.

So, like we have been following, we pick up some important poets or select poets and select poetry, and through them we are going to understand European poetry.

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Let us begin with our first poet of Europe. He is none other than the Romanian poet Vasco Popa. The moment you say the name Vasco Popa the name itself reeks of some extraordinary poetry.

It seems the Romanian name itself has some kind of brilliant poetry in it. Well, not many of us may have heard of this name, there is a reason behind that because deliberately, as we have already discussed in one of our earlier classes we are going to bring to the fore some of those poets who are extraordinary, but for unfortunate reasons; reasons related to canon, colonisation, and hegemony of the West, they have remained at the periphery.

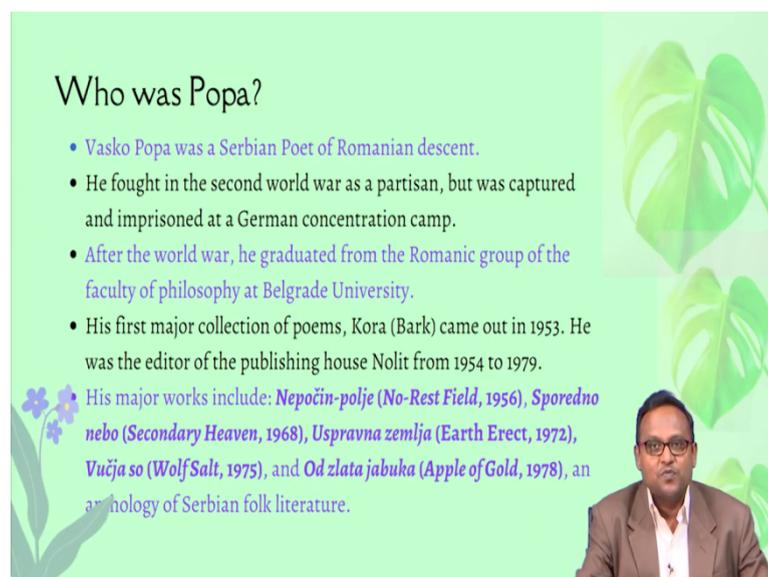
In fact, if you and I have not heard of Vasco Popa to the extent you and I have heard of W B Yeats or Marianne Moore or T S Eliot, that is not because Vasco Popa is not as great as them, that is because he did not write in English; and also he was not born in England, he was not born in the United States of America, he was not born in the prominent West.

But, as students of literature, we know that does not diminish the value of their poetry. If we do not come to know of their poetry, the loss is not to them, but to us, therefore, keeping that subaltern spirit in mind, we wish to bring and present before all of you those great voices that are not as popular as other great poets or other British and American poets that is the reason why we are bringing to you all these extraordinary poets like Vasco Popa.

So, generally speaking, Vasco Popa's poetry is said that it is steeped in folk wisdom. He is also a major 20th-century poet that you can see in 1922 and 1991. So, his poetry is what a fellow British poet Ted Hughes who is an equally great poet says about Vasco Popa, "His poetry grows a rose garden in the barren lands of war."

Of course, if we look at the history of Serbia which was earlier Yugoslavia, we see that the entire land had a lot of political unrest and turmoil. Therefore, like all progressive voices, Vasco Popa too was a subject of persecution.

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Who was Popa?

- Vasko Popa was a Serbian Poet of Romanian descent.
- He fought in the second world war as a partisan, but was captured and imprisoned at a German concentration camp.
- After the world war, he graduated from the Romanic group of the faculty of philosophy at Belgrade University.
- His first major collection of poems, Kora (Bark) came out in 1953. He was the editor of the publishing house Nolit from 1954 to 1979.
- His major works include: *Nepočin-polje* (No-Rest Field, 1956), *Sporedno nebo* (Secondary Heaven, 1968), *Uspravna zemlja* (Earth Erect, 1972), *Vučja so* (Wolf Salt, 1975), and *Od zlata jabuka* (Apple of Gold, 1978), an anthology of Serbian folk literature.

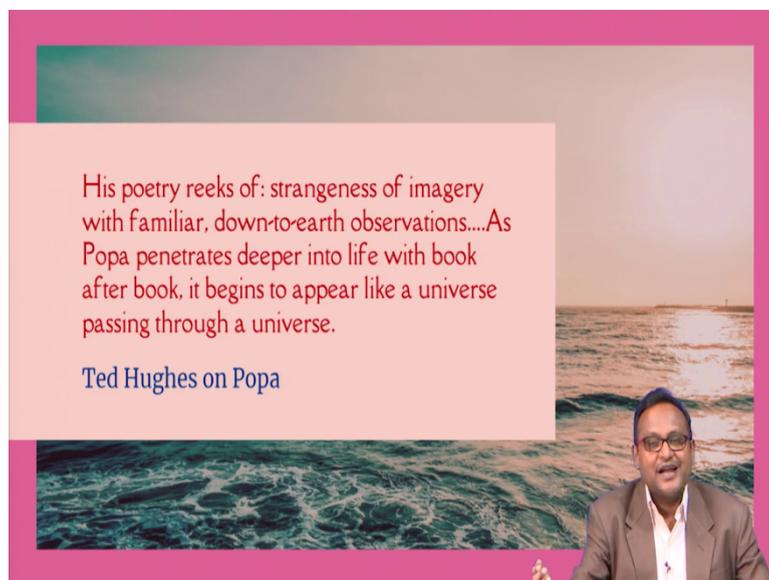
What is remarkable is, though he himself is a victim of the war, Vasco Popa directly participated in the world war. And he was also captured in the world war and incarcerated in a German concentration camp.

Fortunately, he survived all the physical torture, and mental trauma and lived to tell the tale of his torture through his beautiful poetry. His first major collection of poems *Kora* comes out in 1953. And of course, he also played a major role in grooming the voices of other young poets.

Because he went on to at a publishing house from 54 to 79 for quite, some of his important works include, of course, let me read their English translations for you, *No Rest Field* published in 56, *Secondary Heaven* published in 1968, *Earth Erect* in 72, *Wolf Salt* in 75, *Apple of Gold* in 1978.

And of course, later Ted Hughes also plays a major role in bringing his collected poetic works in English. Annie Pennington and others have also brought out collected works of Vasco Popa in English.

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So, when Ted Hughes, an extraordinary poet himself was exposed to the voice of Vasco Popa, he had something extraordinary to say being a fellow poet, of course, it was very nice of him to have acknowledged the greatness of Popa.

And he later also says Vasco Popa is known for different cycles of poems. So, based on that Ted Hughes also creates his own cycle of poems The crow cycle of poems and he acknowledges the influence of Vasco Popa on his own poetry he says, “Vasco Popa’s poetry is filled with a strangeness of imagery with familiar, down to earth observations.”

So, what is extraordinary is not the imagery, but the way he presents it. Always, this is something that we need to know this is a little secret that poets have for themselves, their images and their metaphors are not something extraordinary, every poet picks up her own metaphors from the life that she has lived.

Therefore these metaphors are not extraordinary, but they acquire an extraordinary potential by the way the poet uses them or in the way the poet uses them that is precisely what Ted Hughes acknowledges here and he goes on to say that as Popa penetrates deeper into life with book after book it begins to appear like a universe is passing through another universe.

When you read his poetry, Ted Hughes feels and all sensible readers feel that as if an entire universe is passing before us or a universe of poetry is passing through the universe of reality. What an extraordinary feeling, an interdimensional experience, a universe passing through our universe in brilliant lines.

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The Little Box
(Translated by Anne Pennington)

The little box grows her first teeth
And her little length grows
Her little width her little emptiness
And everything she has

The little box grows and grows
And now inside her is the cupboard
She was in before

And she grows and grows and grows
And now inside her is the room
And the house and town and land
And the world she was in before

The little box remembers her childhood
And by wishing really hard
Becomes a little box again

Now inside the little box
Is the whole world all teeny-weeny
Easy to slip in your pocket
Easy to steal easy to lose

Look after the little box

He has other poems in the Little Box series, bearing testimony to his cyclical style

So, here comes a brilliant poem, let's this is time for us of course, to dip ourselves into the lake of Popa’s poetry “The Little Box.” Now, take a look at this beautiful poem of course,

there are a couple of translations of this poem, this is just one version in another version it is called "The Small Box." So, in this version, it is called "The Little Box".

"The little box grows her first teeth

and her little length grows

her little width her little emptiness

and everything she has."

Now, of course, we have already discussed various poetic devices. You can identify the little box growing its own teeth and the poet calls the little box her and her teeth; obviously, you can identify personification here. And of course, the little box itself is an extraordinary symbol, more than a symbol it becomes a metaphor later because he does not compare the little box to anything.

So, it is not a simile but it becomes a metaphor. So, one of the key things to understanding poetry is not to chase meaning right in the very first line, right in the very first stanza, do not try to look for meaning in a poem that is when we lose the soul of a poem or we lose the spirit of poetry. In order to appreciate poetry just read it, forget the meaning, forget the reading when you read it for the first time.

Forget the meaning when you read it for the second time. If you do not get it on your own do not search, do not struggle, and do not fret, just read the poem. as I said it is like when you read a poem, a poem acquires its complete potential in the world of the sound that you create. In other words, you think of the spirit of a poem as something that resides like Aladdin's magic lamp.

There is a huge genie that is stuck within the magic lamp. So, you cannot even imagine until the genie comes out, you cannot imagine that there is a huge genie residing in that magic lamp. So, what brings the genie alive is your magical touch similarly when you read a poem the magical touch of your voice brings the genie out and that is when you realise how huge the genie is.

So, forget the meaning and focus on reading it as slowly and as meaningfully as possible as with all the pauses; "The little box grows her first teeth."-- So, this little box makes a note of

a small girl or a small boy. Think of it as a small girl, forget the box part, there are various ways through which a poet can connect the box with a girl. So, maybe he is talking about a little girl.

Let us read and later the meaning becomes clear after some time. Let us go with vagueness because the journey of a poem begins on a note of vagueness and by the time it, but by the time it crystallizes it takes some time. Please remember that this is applicable to all the poems that we have read. The little box grows her first teeth and her little length grows, her little width, her little emptiness, and everything she has everything grows.

Look at the tenderness the poem assumes by its intelligent use of words such as little teeny teeth, first teeth, little emptiness, and all that. So; obviously, anything that is born has to grow the little box grows and grows, and now inside her is the cupboard she was in before. Earlier this little box was a part of the cupboard, now she has grown. So, much so that the cupboard is now inside her and the growth does not stop.

“She grows and grows and grows,

and now inside her is the room

and the house and the town and the land

and the world she was in before.”

Now look at it, now look at this beautiful picture the visual picture. Imagine a small world and within that small world is another small world, within that is another, another, another. How the entire world is inverted in the small box? How the entire world is inverted in a small box?

So, probably the poem is talking about the process of growing and acquiring wisdom metaphorically. The poem is all about the process of growing up with grace growing up gracefully, and acquiring wisdom and probably knowledge or wisdom more than knowledge, probably we can call it wisdom; experience how it goes on.

I mean expanding from being a cell to from being an atom that is a little bigger than that then a little bigger than that; such that, now it has acquired an entire dimension of the world. Now, there is a transition here; in the fourth stanza the little box remembers her childhood and by

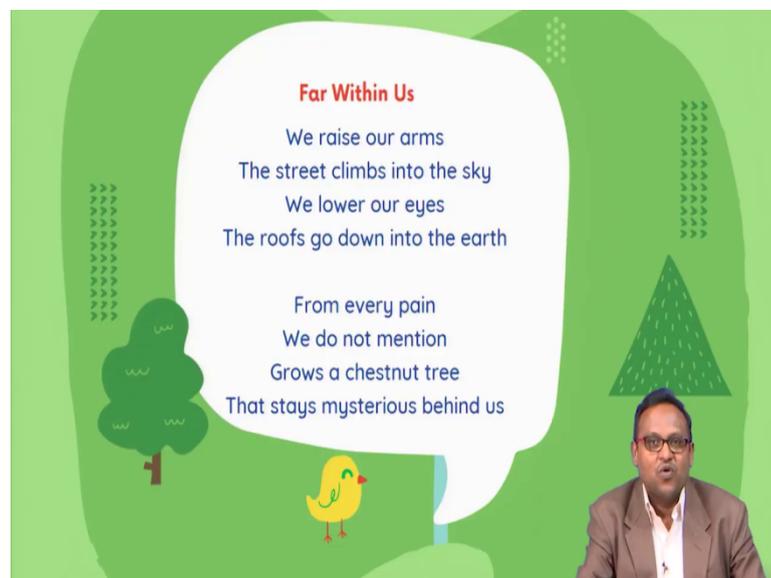
wishing really hard becomes a little box again. Now, probably something happens, and now comes the intervention of memory.

And now what happens? Wilfully, the little box wants to become young again, small again. So, it becomes small again; now inside that little box is the whole world, all teeny weenie easy to slip in your pocket, easy to steal, easy to lose, look at looking after the little box that is the reason it is now, it becomes easy to lose that. anybody may steal it, therefore, that is the reason why we need to look after it in a very careful way.

Now, look at it without actually saying something about how this poem says so much. When it begins you do not know what the poem is talking off, but by the time you complete reading it maybe once or twice, you will have intuitively grasped something that is the reason why it says that much before we consciously realize the meaning of the poem. The poem will have already sown the seed of what it has got to say within us.

That is how rather than the meaning, the seed has been sown in us and it takes depending on how we take care of it, it takes some time for the seed to grow and become a full-fledged tree.

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From here, let us go on to another beautiful poem. We raise our arms, the street climbs into the sky right. Of course, when we raise our hand the entire street appears as if it is climbing to the sky through us.

We lower our eyes, when you lower our eyes the roofs go down into the earth it is about perspective. The poet is talking about the perspective; now look at it when I close my eyes or when I blink I will seem to eclipse the sun. Of course, you must have heard of this conceit when we were discussing metaphysical poetry. John Donne's beautiful poem "Sunne Rising" -- when you close your eyes or when you blink an eye you eclipse a sun it is about perspective.

Similarly, when you raise your hand, you make an entire street go up into the sky; when you lower your eyes you make the rooftop sink into the ground. From every pain, we do not mention grows a chestnut tree that stays mysterious behind us. When you have some pain if you do not share it, if you do not mention it, it grows to assume the proportion of a huge chestnut tree and that always stays behind us a huge burden.

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So, therefore, you need to say that is precisely what the poem is talking about.

“ From every hope

We cherish

Sprouts a star

That moves unreachable before us”

So, if you do not share pain it becomes huge and you can sink along with it, and with every ray of hope a new star sprouts out of you and reaches and takes you to the sky. And, nowhere

“Can you hear a bullet

flying above our heads

Can you hear a bullet

waiting to ambush our kiss?”

Why is the poet all of a sudden talking of a bullet flying overhead? So, beautifully he is talking of lovely things, why is the poet all of a sudden talking of bullets flying over our heads and maybe bombs falling somewhere in a distance, why is that? Of course, there is a reason behind this and this is precisely why the poetry of Popa becomes important to us.

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What would you say are some features of Popa's poems?

- Popa was a part of a new *avant garde* poetic movement in the 1950s.
- His poetic style derived from French surrealism and Serbian folktales, taking quite a different turn from the socialist realism prevalent in the Eastern European literature.
- "Although Popa's poetry is dominantly surreal, the surrealists' lack of belief in the efficacy of poetry is absent in his writings."

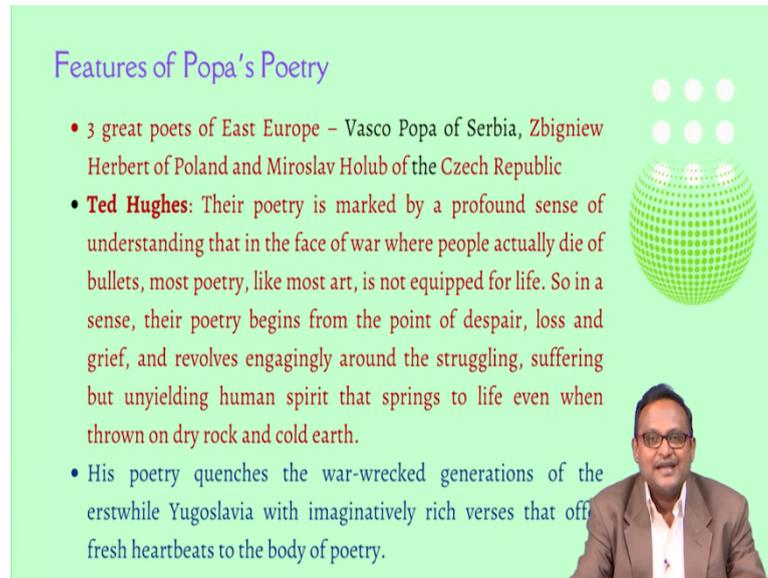
A green slide with a white globe icon and a small video inset of a man speaking. The globe icon is composed of small white dots arranged in a grid pattern, forming a sphere. The video inset shows a man with glasses and a brown jacket, gesturing with his right hand as if speaking.

Because Popa was a part of *avant grade* poetic movement in the 1950s. So, his poetry is influenced by French surrealism; more than that Serbian folk tales. So, it is a kind of a cocktail a beautiful aesthetic cocktail of Serbian folk tales and French surrealism, but of course, while being surrealistic it does not share the inefficacy of poetry that generally comes along with surrealism. So, it takes the best of surrealism it takes the best of the folk world, and combines it.

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Features of Popa's Poetry

- 3 great poets of East Europe – Vasco Popa of Serbia, Zbigniew Herbert of Poland and Miroslav Holub of the Czech Republic
- **Ted Hughes:** Their poetry is marked by a profound sense of understanding that in the face of war where people actually die of bullets, most poetry, like most art, is not equipped for life. So in a sense, their poetry begins from the point of despair, loss and grief, and revolves engagingly around the struggling, suffering but unyielding human spirit that springs to life even when thrown on dry rock and cold earth.
- His poetry quenches the war-wrecked generations of the erstwhile Yugoslavia with imaginatively rich verses that offer fresh heartbeats to the body of poetry.



Now, comes the question, why is his poetry, when he is talking of beautiful things all of a sudden why do we hear the gun sounds? It is not just in that poem you keep that is a constant feature because remember he wrote in the background he wrote during the times when there was a war, there was political unrest, there was social turmoil in his own land, in the name of socialist reformation there was oppression in the East European part, of course, he himself was a part of the great World War. So, society was under great turmoil. So, he himself was a victim of that, imagine what a poet will have gone through when he was incarcerated in a Nazi concentration camp.

I do not need to explain to you what happened in the concentration camp, and how inhumanly they were treated. Nevertheless, his poetry talks of hope because if there is no ray of hope you cannot survive that kind of oppression that is the reason why even in the backdrop of guns blazing, bombs dropping you talk of building hopes and that happens when you try to focus on it, that is why the poet talks of perspective.

If you can ignore what is happening behind you, the unpleasant things then there is a ray of hope for you. That is the reason why you can say that his poetry quenches the war wreck generations of erstwhile Yugoslavia with rich imaginative verses that have the capacity to offer fresh heartbeats not just to his poetry, but to the entire society and that is the reason why Ted Hughes compares Vasco Popa rightly to the other two great East European poets -Zbigniew Herbert of Poland and Miroslav Holub of the Czech Republic. They are

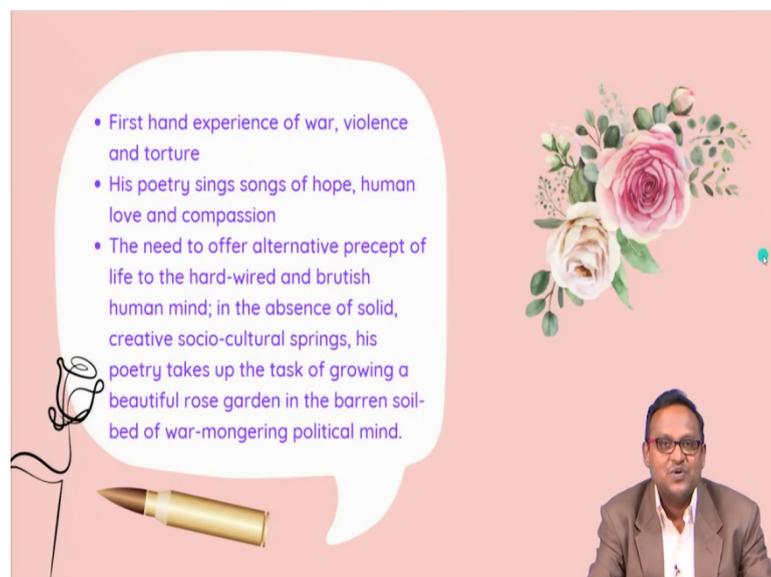
exemplary poets, extraordinary poets that is the reason why you also have Ted Hughes remarking in his introduction to the collected poems of Vasco Popa that his poetry is marked by a profound sense of an understanding, what is that understanding?

That, in the face of war where people actually die of bullets and bombs, poetry like most the art is not equipped for life. Now, of course, it only happens in the Mahabharata that when the two armies are ready, beautiful poetry emerges from Bhagavad Gita, that is again metaphoric. And similarly, like that, when in the backdrop of war Vasco Popa's poetry emerges, that is an alternative to war, that is an alternative to war. So, we cannot understand the beauty of *Bhagavad Gita*, we need to know the context in which it is there. On the one hand there is war and on the other hand there is a beautiful poetic piece that offers a ray of hope and an alternative perspective to war, violence and other things. So, his poetry is something like that.

So, he is aware that in the face of bullets, poetry cannot do anything; nevertheless, you cannot give up hope that is the reason why their poetry begins from the point of despair, loss, and grief, and revolves engagingly around struggling to suffer.

But when it ends, it does not end on a pessimistic note. It ends on an unyielding human spirit that springs to life even when that is thrown on dry rock and cold earth, that is the reason. It is an extraordinary celebration of hope in the face of adversity that we talk of that is something that we have to keep in mind.

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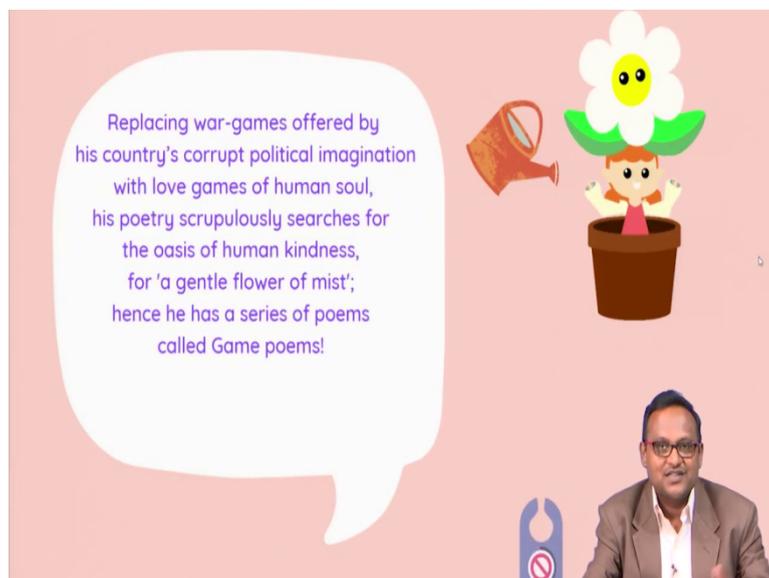
- First hand experience of war, violence and torture
- His poetry sings songs of hope, human love and compassion
- The need to offer alternative precept of life to the hard-wired and brutish human mind; in the absence of solid, creative socio-cultural springs, his poetry takes up the task of growing a beautiful rose garden in the barren soil-bed of war-mongering political mind.

So, that is the reason why his poetry sings songs of hope, love, and compassion. And that is the reason why there is a need for his poetry. He believes that there is a need to offer an alternative percept of life to the hard-wired and brutish human mind.

Wars are a reality, terrorism is a reality and violence is a reality in the face of all that there is a need to nurture our soul in a different way. We cannot find the necessary sucker for our soul from the war, terrorism, violence, hatred that is unleashing all around us.

So, we need to find the sucker of our life through the poetry that is the reason why we said that there is his poetry takes up the task of growing a beautiful rose garden in the barren soil bed of warmongering political mind; that is his poem for us.

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And that is the reason why many of his poems replace war games with beautiful love games compassion and his poetry offers an oasis of love for all the violence that it has witnessed. So, that is the reason why we need to go back to Vasco Popa.

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Feeling intrigued? You may look up the following poems by Popa:

- "The Quartz Pebble"
- "Race"
- "Far Within Us" #2, #3
- "Between Games"
- "A Forgetful Number"
- "Games"

I am sure you have liked his poem. Before we move on to another poet if you are really intrigued by his poetry drawn to the vortex of his poetry; then here are some memorable poems that you can look up and read available on the internet. It is available in English translation especially “Games”, “A Forgetful Number”, “Between Games”, look up all these poems.

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Anna Akhmatova
(1889-1966)

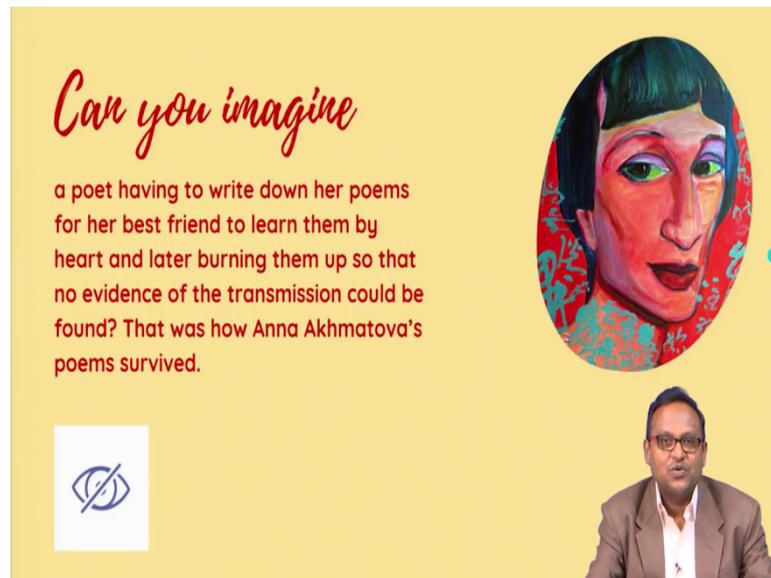
One of Russia's Most Beloved Poets of All Time

Portrait of Anna Akhmatova, 1914 by Nathan Altman

Now, let us move on to another important poet Anna Akhmatova. She is Russia’s most beloved poets of all time like Vasco Popa, Anna Akhmatova's poetry too is marked by the presence of oppressive regimes. Her poetry blooms in the backdrop of violence and

oppression and victimhood that she herself personally feels like Vasco Popa is also one of the reasons why we are unearthing all these poets, how in the face of darkness and despair their poetry sings of light.

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Now, imagine much of her poetry today has survived not because there was a copy of her poetry available. Imagine a poet having to write down her poems for their best friend to learn them by heart and later burning them up. So, there is no evidence of transmission found.

Because she was writing against the totalitarian regimes, she was writing against oppressive regimes, she was writing against a system of governance that was trying to curtail human liberty that was trying to curb the human spirit that is the reason why there was always constant surveillance on her. So, she had to write in a very stealth mode and that is why fortunately she had a few friends.

And she committed all her poems to them and they memorized parts of her poetry later when the turbulent times were over they wrote it down that is how Anna Akhmatova's poetry survived, thanks to her friends. Thanks to their extraordinary memory, today we have her remarkable poems.

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Bio Sketch of Anna

A Life Wrought with Adversities...

- Anna Akhmatova is one of the four most important Russian poets of the 20th century, others being Mandelstam, Tsvetaeva and Pasternak. She published for the first time in her early teens under the name of her maternal great-grand mother's last name Akhmatova.
- Akhmatova experienced a series of political turmoils in her life: the First World War, her divorce, the October Revolution, the fall of the Tsardom,
- She led a tragic life. Her first husband, Nikolai Gumilev, was executed in 1923 for 'counterrevolutionary activities', five years after their divorce.
- This would have a lasting impact because it harmed her reputation as a poet, led to strict surveillance and later even played a significant role in her son's imprisonment. Her later husband, Punin, died in a prison camp in 1953.

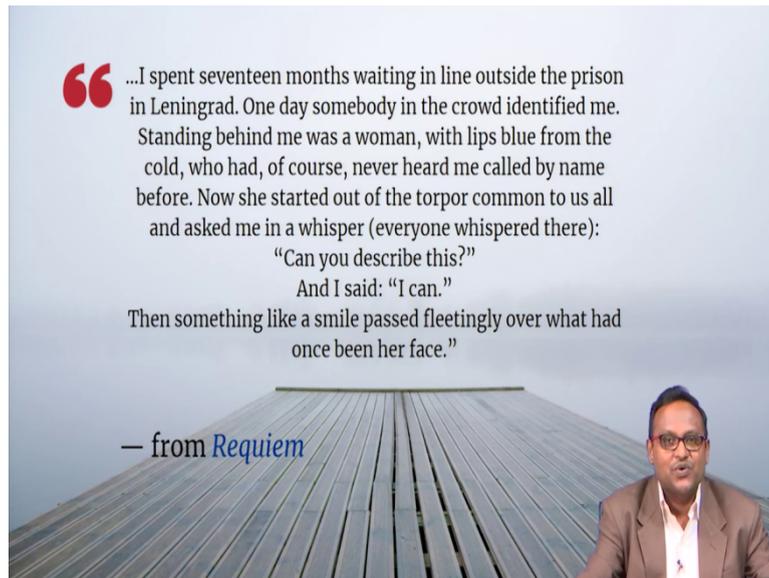


Now, a brief background to her life. Anna Akhmatova was of course, rightfully compared with the four major Russian poets of the 20th century, Mandelstam, Tsvetaeva, and Boris Pasternak. Of course, you may have heard of Boris Pasternak, but Anna Akhmatova is equally important in a sense a little more important than them, she published her first collection while she was very young.

And later, of course, she acquired her pen name Akhmatova which has a lasting impact. Her poetry has a lasting impact on humanity for various reasons she personally led a very tragic life. There were a lot of turmoil, there were a lot of absent flaws in her own life; series of political turmoil, there was a First World War, her divorce, the October revolution, the fall of stardom.

She led a very tragic life and unfortunately her first husband Gumilev who also played a major role in floating major counter revolutionary movement, he was executed. Her own son was imprisoned and incarcerated for a long time. So, in the face of all these hardships, her poetry bloomed and her own life was under constant surveillance.

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So, all these things played a major role. She is well known for this beautiful poem “Requiem.”

“...I spent seventeen months waiting in line outside the prison in Leningrad...”

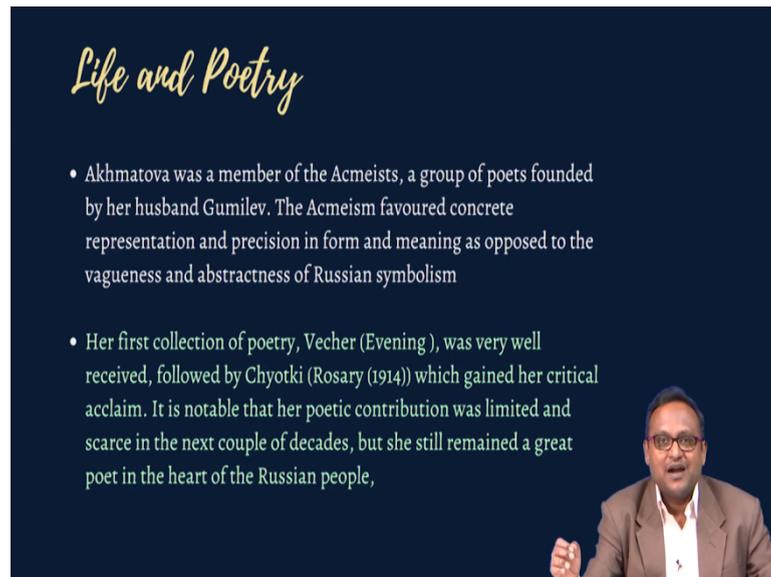
It is autobiographical; the poem is completely autobiographical.

“... One day somebody in the crowd identified me standing behind me was a woman with lips blue from the cold who had, of course, never heard me called by name before. Now, she started out of the torpor common to us all and asked me in a whisper (everyone whispered there);
“Can you describe this?”
and I said, “I can.”
then something like a smile passed fleetingly over what had once been her face.”

Look how beautifully the poet does not overtly say there is a curb on freedom of expression, freedom of speech.

The silence symbolises the silence in a manner of synecdoche. It talks of the entire totalitarian regime that banned free speech and free expression and all that from her requiem.

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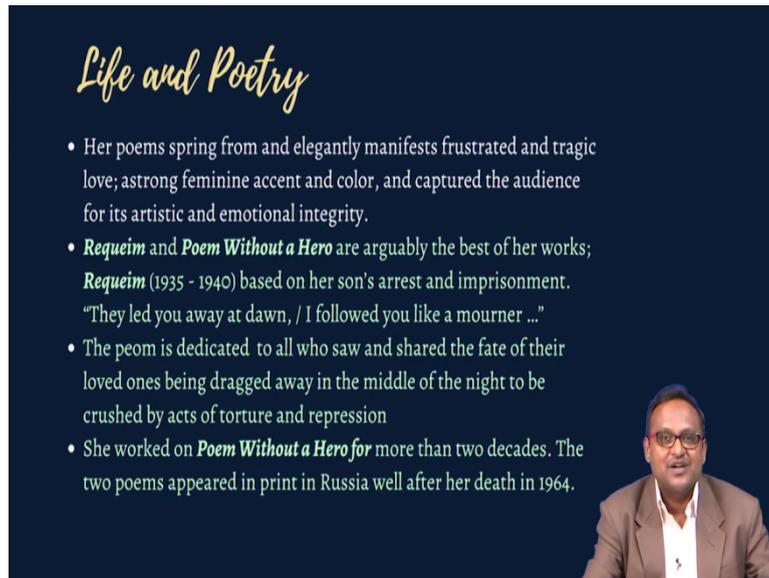
Life and Poetry

- Akhmatova was a member of the Acmeists, a group of poets founded by her husband Gumilev. The Acmeism favoured concrete representation and precision in form and meaning as opposed to the vagueness and abstractness of Russian symbolism
- Her first collection of poetry, *Vecher (Evening)*, was very well received, followed by *Chyotki (Rosary)* (1914) which gained her critical acclaim. It is notable that her poetic contribution was limited and scarce in the next couple of decades, but she still remained a great poet in the heart of the Russian people,



She was a part of a group of poetry called Acmeists founded by her own husband, her first husband Gumilev and unfortunately, later he was executed for that. Her first collection of poetry “Vecher” in Russian evening was very well received followed by her second one, “Rosary”. It also gained her a lot of critical acclaim, but after these two contributions there was a long period of lull it is not that she was not writing, but she was not supposed to write and publish, the world was not supposed to know that she was writing, therefore, probably she has secretly engaged in writing her poetry.

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Life and Poetry

- Her poems spring from and elegantly manifests frustrated and tragic love; a strong feminine accent and color, and captured the audience for its artistic and emotional integrity.
- *Requiem* and *Poem Without a Hero* are arguably the best of her works; *Requiem* (1935 - 1940) based on her son's arrest and imprisonment. "They led you away at dawn, / I followed you like a mourner ..."
- The poem is dedicated to all who saw and shared the fate of their loved ones being dragged away in the middle of the night to be crushed by acts of torture and repression
- She worked on *Poem Without a Hero* for more than two decades. The two poems appeared in print in Russia well after her death in 1964.



So, she is today well known for two of her poems “Requiem” part of which we read earlier, and “Poem Without a Hero”. And Requiem was dedicated, as I said, when every day she was visiting Leningrad prison in order to find out the fate of her son, who was dragged away at midnight when he was sleeping.

So, this poem is dedicated to everybody who shared that fate because it was not just the poet, there was an entire chunk of people who faced a similar fate. So, the poem is dedicated to everyone who saw and shared the fate of their loved ones being dragged away in the middle of the night to be crushed by acts of torture and repression. That was the time they were living in. And of course, later it took her almost twenty years to complete her poem, “Poem Without a Hero” and the two poems appeared posthumously.

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The Last Toast

Amedeo Modigliani's portrait| Anna Akhmatova. 1911



I drink to our ruined house
To the evil of my life
To our loneliness together
And I drink to you—
To the lying lips that have betrayed us,
To the dead-cold eyes,
To the fact that the world is brutal and coarse
To the fact that God did not save us.



So, let us quickly take a look at her poem, and then we can finish this class.

“I drink to our ruined house

To the evil of my life

To our loneliness together

And I drink to you—

To the lying lips that have betrayed us,

To the deadly cold eyes,

To the fact that the world is brutal and coarse

To the fact that God did not save us.”

That is the reason why probably Dostoevsky said that we are living and writing in a world where anything can be in you can live in any way and you can write in any way because we are living in a world where god is dead. Of course, many shared that sentiment that was in the name of a beautiful ideology an Egalitarian ideology of how regimes can be totalitarian.

Even under an Egalitarian ideology, a regime can be totalitarian that is what can be more farcical than that. So, that is the reason why it is says the last toast and of course, dead cold

eyes the world is brutal talks off surveillance era where you are watched you are watched for everything you do and things like that this is her poetry.

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"The Return"

The souls of all my dears have flown to the stars.
Thank God there's no one left for me to lose-
so I am free to cry. This air is made
for the echoing of songs.

A silver willow by the shore
trails to the bright September waters.
My shadow, risen from the past,
glides silently towards me.

The slide features a title in pink, three colored circles (dark blue, red, pink) on the left, and a faint line drawing of a person in the background. A small video inset of a man with glasses is in the bottom right corner.

And look at this again, another beautiful poem “The Return.” So, there are other extraordinary poems like that. So, if you are interested you can take a look at her poetry as well.

(Refer Slide Time: 34:30)



Though the branches here are hung with many lyres,
a place has been reserved for mine, it seems.
And now this shower, struck by sunlight,
brings me good news, my cup of consolation.

(Translated by Stanley Kunitz with Max Hayward)

The slide features three colored circles (dark blue, red, pink) on the left and a faint line drawing of a person in the background. A small video inset of a man with glasses is in the bottom right corner.

So, this is Vasco Popa and Anna Akhtamatova, products or victims of great violence; nevertheless never succumb to that violence and wrote with hope. And today, their poetry offers a beacon of hope for all citizens who are victims of violence and suppression.

So, in the next class let us continue our discussion of some more European poets and their poetry until then take care.

Thank you.