

# A Depicts of Romance in Vikram Seth's Poems

**Dr S V RAMA RAO**

Lecturer in English Government Degree College Srungavarapukota

Vizianagaram Dist.

Andhra Pradesh

svramarao2011@gmail.com

## **Abstract**

Romanticism affected many forms of art, but it was most important in poetry. In poetry, romanticism is characterized as the rise of individuality and a lyrical appreciation of the natural environment. In their writings, many Romantic writers praised idealism, emotional intensity, and mysticism. In addition, a strong focus on the imagination was put in contrast to the neoclassical tradition, which prioritized science and reason. At its essence, Romanticism is an anti-establishment movement that supports individuality. Individuals should pursue their beliefs rather than existing traditions, according to intellectuals. During the Romantic era, embracing individual liberty became a key poetry topic. William Blake, Lord Byron, and William Wordsworth were all major Romantic writers who used Romantic concepts in their work. Similarly Sri Aurbindo, Ravindranath Tagore, Mummud Iqbal and Vikaram Seth are in Indian writings in English. In this described romance in Vikram Seth's poems.

Keywords: Romanticism, individual liberty, idealism, emotional intensity.

## **Introduction**

The poet Vikram Seth is a product of the contemporary day, yet he does not confine himself to that time period in his work. A unique breed of poet, Seth may transcend his or her time and still be relevant in today's world with a style that combines the best of the past with the raw outpouring of emotion of the present. This makes him an exceptional poet. When we monitor the representation of Romance through the years, we can observe how literature has evolved through time, and we can also evaluate the current significance and portrayal of Romance in our culture. All Who Sleep Tonight and Mappings as well as various texts on Romance and its depiction through the ages and specifically in the current age will be used to illustrate Seth's poems' depictions of Romance.

A singular poet, whose works critics still struggle to compare, is used as the voice of the era in this work to show how Romance has progressed in poetry and society and what effect it has had on society.

Seth's writing is known for its aphoristic and irreverent approach to the subject matter. With the exception of poetry such as search (38. The collected poems)

"There was no real hope. Guy loving guy?

"Man - that's a weird trip - and not for me."

I accepted that. But next day, warily,

We coiled to snap or spring. Rash truth. To lie

Still could have spared the trust; the warmth as well.

I left his room that day. I try to tell

Myself this sorrow like this ink will dry,"

Absence of sexual detail is not a double standard; rather, it is an effort to emphasise the social taboo of homosexuality, which was still strong at the period in which the novel is written.

There is no embarrassment or attempt to fly around the lack of sexual description. Seth's approach to sex and sexuality is distinctive, yet it reflects the increasing openness and frankness with which people see sensuality in the rest of his poetry.

Seth plays with sex in a joking way in such poems as Prandinstshac through otoON Pliant (196. The collected poems).

"My love, I love your breasts, I love your nose.

I love your accent and I love your toes

I am your slave. One word and I obey.

But please don't slurp your morning brew that way"

Sexting is treated in the poem with a carefree abandon that is reminiscent of Jon Donne's unabashed admiration for the beloved's physical form, but it is also different in the sense that although it is a major topic, sexuality does not take precedence over all others in Seth's poem. Despite the poem's focus on the beloved's shortcomings, Seth is unaffected by his feelings of love or passion and can look beyond the beloved's sexuality to view her as a whole person. In poems like Unclaimed, Seth also portrays the era's propensity for casual intimacy and sex merely as a celebration of physique (146. The collected poems)

"To make love with a stranger is the best.

There is no riddle there is no test."

Instead than highlighting the poet's incapacity to experience more complex emotions, this is meant to demonstrate a relatively new concept: the distinction between sexual desire and

romantic love. Sex without love was formerly seen as a heinous act of betrayal, but nowadays it is accepted as a sexual act that may take place whether or not there is love involved. In Seth's poetry, there are three primary categories of Romance that may be categorised. While the mood of Prandial Pliant and The Sultan's Turret (35. T collected poems) has previously been explored in detail, here Seth uses personification instead and focuses on the powers of nature rather than the mood of the poet, as shown in guest.

However, Seth's poetry is only romantic in its regard for nature, and not in the way it is executed. Seth's distinctive lightness of tone is on display once again, even as he deals with difficult themes, like in the poem Drinking alone with the Moon (247. The collected poems)

"I raise my cup to invite the moon  
He and my shadow and I make three"

As both the actual moon and a romantic partner, the moon appears in these lines. In order to ease his loneliness, Seth sets the moon as the equivalent of a girlfriend and tries to bring it into his life by drinking. The lines appear again later in the same poetry.

"I sing-the moon moves to and fro  
I dance- my shadow leaps and  
Sways "

Instead than depicting sedero.com, these lines might be interpreted as a portrayal of sexual intercourse. author's alcoholism, which he mentions in the following paragraph

"Still sober, we exchange our

Assuming the moon represents the lover, this poem might be interpreted as a euphemism for having sex with another person to relieve loneliness.

Other than the medium of representation differing according to classification, Seth's euphemistic approach to Romance differs greatly from the rest of his poems when he depicts it in nature. Only in this type of poem does Seth employ a more reticent approach to conveying his thoughts; in most of his other poems, he is utterly clear about what he is trying to say. Throughout the ages, the depiction of sex in Christianity has changed. It is only now that we have reached a point where both extremes no longer hold value, which has led to a

more matter-of-fact attitude toward Seth, despite the fact that he is old-fashioned in his poetic form. Ideology aside from the age's cynicism can be clearly seen in his thinking, even though it has progressed beyond the modern period of thought in many ways.

These days, the general public has a better grasp of Romance. Though once used as a guide for newlyweds on how to consummate their relationship, the Biblical Song of Songs is now so euphemistically written that it is nearly impossible for the average reader to understand what it is saying. As a result of this shift, the concept of sex and Romance is no longer taken as seriously as it once was. Whether or not this change is for the better or worse is still up in the air.

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