

Further, Byron, a half-hearted Romantic, has been given a due place in the subsequent chapter. Rajnath points out that for Byron nature is “an escape from the society of man”. Unlike Wordsworth and Coleridge, Byron focuses on gloomy tempestuous and agitated aspects of nature and extracts images primarily for the sake of decoration. This is why he drifts towards the neo-classicists. Thus, Rajnath delineates the limited imaginative range of Byron.

However, Shelley has been accorded the largest space amongst all in the fifth chapter. The more plausible reason for this may not be the dexterity of Shelley in coining flawless images but his kaleidoscopic interest in various aspects of nature. Rajnath, referring to the insight of other critics like F.A. Pottle and Wimsatt, lays emphasis on the complex nature of Shelley’s imagery where “at times the tenor gets almost crushed under the heavy burden of vehicle”. Shelley has been aptly assessed as an erratic genius who expands horizontally to showcase a variety than attaining perfection in a circumscribed sphere of art. Shelley’s imagination is rich in mythopoeic and anthropomorphic shades.

Rajnath’s commentary on Keats is commendable. He is of the view that the organic nature of Keats’ imagery has a very intense and overpowering sensory appeal. His capacity to convey the most abstract of thoughts in a tangibly concrete manner is remarkable. The comparison of vertical and horizontal imaginations of Shelley and Keats through illustrations from “To a Skylark” and “Ode to a Nightingale” respectively is a fascinating example of textual comparison. Keats synthetic imagination enables him to reconcile polarities of human life and nature. This chapter, I think, on Keats could have been supplied with some more textual references. The book is concluded with summing up the major ideas and delineating differences among the major Romantic poets. Lucidity of expression and a- posteriori approach of the author to the subject matter make it a fabulous book.

The book is reasonably priced and must be acquired by each and every reader and teacher of the Romantic poetry who wish to have a thorough understanding of the attitude of these poets toward nature.

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Two Minute Silence, C. L. Khatri, New Delhi : Authorpress. 2014. ISBN : 978-81-7273-920-1. Pp.81 , Price – RS. 195.00

2 two –minute silence is a wonderful collection of poetry written by an Indian poet in English shedding light upon India’s glorious cultural heritage and its crises -ridden present . This anthology of poetry contains 34 poems and 55 short poems written in traditional Japanese style . This book deals with contemporary issues like the abuse of sex, deterioration in quality in education in government schools , acute poverty driving the mother to sell the baby , the clash between two classes: *Aam Adami* (common people) and *Khash Adami* (the elites), the devastation by Tsunami and so on . What lends beauty to the poetry is Khatri’s concern for a better humanity and his silent meditation over the futility , miasma and anarchy of life . The title of the book written in small letters : *two minute silence* provokes thinking and rethinking when the last line of that poem reads as follows: ‘Can’t we do with one minute....?’ (68) . Now-a-days the

people are so much preoccupied with materialistic obsessions that they cannot afford to muse over the beauty and bounty of the universe. The poet is deeply pained when the Indians are not celebrating their glorious cultural heritage. He appeals to Indians to think of Gandhiji's ideals – his dream of India :

Let's observe two-minute silence
On the death of *dhori* and *pugadi*
Oxen and coolies replaced by wheels ...(67)

The poet does not approve of mechanizations of life -machines becoming more important than men .

The poet pictures the biting reality in simple but suggestive language :

I am at the crossroads
neither rooted
nor uprooted... (56)

These words sum up the human predicament of the citizens of the modern world . The problems we encounter are rooted in the search for identity , individuality and in many cases for bread and butter . Hence , the poet's tone has been pathetic on many an occasion :

In Kalahandi a mother was reported
to have sold her son
Cold breath and frozen tears...(27)

A perceptive reader cannot but shed tears when Khatri paints the poverty of the dwellers of the neglected regions of the country .

Khatri's *haikus* are sometimes satiric, sometimes pathetic , some times sarcastic, sometimes ludicrous and very often philosophical . In the *haiku* number 4 he writes:

Sonia's Dandi March
Gandhi makes salt out of tears ...(71)

The tone is sarcastic. Gandhi does not make salt out of water but out of tears – here lies the degeneration of India , - of culture , tradition , lifestyle and so on .

To sum up, the book *2 two- minute silence* is an addition to the collected poems written in modern India by Indian poets in English . Khatri's attempt to picture India is undoubtedly laudable . The poet waxes eloquent on the sensitive issues that touch the hearts of the Indians . Much has been written on the rape of the young women in India but when Khatri touches this problem he does it in a philosophical and realistic vein. His language acquires colloquial grace and epigrammatic terseness . The readers who are eager to know *Bharat* that is India and its down fall in modern times in terms of human values must read Khatri's this volume of poetry and meditate silently over the future . A careful perusal of his poetry would convince that Khatri is not a pessimist but a meliorist – a humanist every inch, who is sincerely trying to reform the society , uphold the traditional values and preserve the essence of Indian culture .

Kalikinkar Pattanayak