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**Romantic Body v/s Postmodern Body: A Comparative Analysis on the
Concept of Desire in Walt Whitman's *A Woman Waits for Me* and Syam
Sudhakar's *Lady Spider's Suicide Note***

Rachel Berkumon

MA English Student,
St. Thomas College (Autonomous),
Thrissur, Kerala.

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Abstract:

The perceptions of desire, love and procreation have been subject to variegated innovations throughout human history. Such shifting sensibilities can be gleaned from the tremendous body of literature especially from the supple bosom of poetry. Poetry regardless of spatial and temporal differences has proven to be a fertile soil for the diverse crops of episteme that grow within the existing conventions of love, sexuality and desire. While the romantic poetry of the American poet Walt Whitman celebrates body, love and life as exemplified best in “A Woman Waits for Me”, the postmodern love depicted in the Indian poet Syam Sudhakar’s “Lady spider’s suicide note” forbids procreation in dread and despair. The paper intends to analyze the contradictory representations of love, body and desire in these two poems as a broader depiction of the ideologies of their times.

Keywords: Desire, body, postmodern, romantic, poetry.

Poetry according to Paul Engle, is “boned with ideas, nerved and blooded with emotions, all held together by the delicate, tough skin of words.” Most often there’s a sense of timelessness bottled up in these ‘tough skin of words’ that makes it susceptible to the constant currents of change even as it beautifully retains the legacy of the past and freshness of the present in its depths. Ideologies, movements and epistemes of various cultural societies flow within the innumerable tributaries of verses that ultimately join into the larger waters of poetry. The popular themes of love, body, and desire find a perennial spot in the heart of poetry that smoothly transcends diverse geographical and cultural dimensions and reach out to humans

unperturbed by time. Moreover, one can easily trace the course of the various literary movements and the associated ideologies that govern the episteme of every age through the genre of poetry. Thus poetry becomes a dynamic hotspot for the radical change in perspectives, peculiar to every age, enabling the discerning reader to uncover the shifting trends that are otherwise veiled under the verses. In this manner, we consider two poems; "A Woman Waits for Me" by the American poet Walt Whitman and "Lady spider's suicide note" by the Indian poet Syam Sudhakar which present the themes of love, body and desire from starkly contrasting vantages thereby testifying to the powerful influence of the romantic and postmodern sensibilities of their times respectively.

Upon looking back from the pinnacle of literary history, the old trails of romanticism can be seen winding around the mid 18th century Europe to quietly fade under the stampede of modernism in the 19th century. Yet this revolutionary Western trail remains etched into the hearts of many with its daring rejection of the harmony, idealization, rationality, order, calm and decorum that was coveted by the preceding neoclassical populace (Hodder). Hot on its heels came the American romanticism that reigned over the literary scene from the 1820's up to the end of the American Civil War and the subsequent rise of realism. Proclaiming solidarity with the ideals of the European 'liberalism in literature', American romanticism put its shoulder against the wheel of orthodox traditions to spin literature and society towards a new direction of freedom with the individual as its centre and emotions and feelings as its spokes ("American Romanticism: A Webliography").

Even when the spirit of romanticism can be found in a variety of literary genres spanning from novels, essays and stories, it is most exquisitely captured through the medium of poetry. In Europe the major English romantic poets include the irreplaceable pioneers of romanticism like Wordsworth and Coleridge, followed by Byron, Shelley, Keats and Southey while their American counterparts include Ralph Waldo Emerson, William Cullen Bryant, Edgar Allen Poe, Emily Dickinson, H.W. Longfellow and Walt Whitman (Derrick). Of these, Whitman undoubtedly stands out as "the first writer of a truly American poetry" with his verses dripping in the hues of sensuous romanticism. He is regarded as one of America's "most significant 19th century poets" who managed to influence a later generation of poets like Allen Ginsberg, Ezra Pound, Simon Ortiz and Martin Espada ("Walt Whitman").

Whitman's self-published poetry collection *Leaves of Grass* is considered to be his magnum opus that celebrates themes of democracy, love, nature and friendship. The first edition of this book, (1855) hailed as "the most extraordinary piece of wit and wisdom that America has yet contributed" by Emerson himself, was later followed by eight subsequent editions during Whitman's lifetime ("Walt Whitman"). The collection contains poems like "Song of Myself" which exhibits elements of lyric nationalism, where Whitman adeptly combines the two genres of Lyric and Nationalism. But what made Whitman both notorious and unique was his unabashed usage of love, sex and nature in a deeply sensuous medley that more than often bordered on the lines of being grotesque to many (Elkins). Of these, a selection of fifteen poems in the 1867 edition came to be entitled as *Children of Adam* (*Enfans d'Adam* earlier) where Whitman presents a distorted version of the biblical rise and fall of man in, what Emerson chastised, as "vulgar" manner that needs "revision" (Anderson).

Among the many voluptuous poems in the *Children of Adam* collection, "A Woman Waits for Me" holds an ecstatic position with its open and intense depiction of love, desire and the notion of procreation as fundamental to the very existence of mankind. The poem initially titled as "Poem of Procreation" was published under *Enfans d'Adam* in the 1856 edition and portrays the heterosexual love making between a man and many women with the aim of producing perfect children (Murphy). Even though Whitman might have considered the whole of *Leaves of Grass* "as a single poem", "A Woman Waits for Me" has managed to leave a lasting impression all on its own, with its crude and potent depiction of lust and its stress on reproduction as the essence of love (Borges 9).

The poem "A Woman Waits for Me" can be viewed as the embodiment of the romantic spirit that had pervaded all of America and Europe during the 18th and 19th centuries. The associated features include an incessant struggle for establishing the individual and his desires at the heart of the poem. This is made obvious in the constant stress given to the first person narrator introduced as "I" and on the women who wait for him, as described in the opening line- "A woman waits for me, she contains all, nothing is lacking" (Whitman 1). There is a simplicity in the limited characters; a man and his chosen company of women; who contain the entire world in themselves just like the couple in Donne's "The Canonization" where the "whole world's soul contract, and drove" into the eyes of the lovers.

The following lines display a return to the primitive style of love and union which resonate with Santayana's description of Whitman as a poet of "barbarism" who has "gone back to the innocent style of Adam" (Waldhorn 369):

It is I, you women, I make my way,
I am stern, acrid, large, undissuadable, but I love you,
I do not hurt you any more than is necessary for you,
I pour the stuff to start sons and daughters fit for these States, I press with slow rude muscle,
I brace myself effectually, I listen to no entreaties. (Whitman 34-39)

This return to nature, complete with the embracing of the body in its fullness, along with its desires, can be witnessed as the effect of the romanticism that rules over Whitman's poem. Waldhorn describes this blatant display of raw sexual imagery, as Whitman flinging his extravagances, "laughingly into the midst of the audience" (369). In fact, this daring style of writing can be seen as the trademark of romanticism, where the poets like Whitman try to liberate the people and "to unshackle their bonds of orthodoxy and asceticism" (Waldhorn 369).

It is widely known that romantic poets set themselves apart from their neoclassical predecessors by cultivating individualism, with special attention on the matters of emotion and passion. These emotions then take a major dive into the waters of eroticism through Whitman's poetry ("A Brief Guide to Romanticism"). Consider the following lines for example:

Sex contains all, bodies, souls,
Meanings, proofs, purities, delicacies, results, promulgations...
Without shame the man I like knows and avows the deliciousness of
his sex,
Without shame the woman I like knows and avows hers. (Whitman 4-5, 12-14)

There is also a clear dismissal of the elements of impassivity and rigidity that is often associated with the neoclassical age and its superfluous decorum, as shown in the lines "Now I will dismiss myself from impassive women, / I will go stay with her who waits for me, and with those women that / are warm-blooded and sufficient for me" (lines 14-16). Whitman shuns the cold-blooded conventions of his predecessors and prefers to bask in the warmth of the raw

passions that his European counterparts like Wordsworth, Coleridge or Keats tried to capture through their works. This is definitely Whitman's attitude towards 'reality' when he says "I accept Reality and dare not question it" and his 'reality' bears the certain mark of eros and erotic welded together as the necessities of life itself (Waldhorn 370).

Yet, the most prominent element in "A Woman Waits for Me" would undoubtedly be the repeated references to procreation as the ultimate prize of physical union. Right from its infancy, romanticism stressed upon the supremacy of subjective experiences and its power to lead to higher truths and unlock the mysteries of the world (Annayat). Here the experience is focalized on the pleasure and happiness of a fruitful heterosexual physical union between a virile male and his beloved women who yearn to create a next generation full of talent and vigour and of course love:

Through you I drain the pent-up rivers of myself,
 In you I wrap a thousand onward years,
 On you I graft the grafts of the best-beloved of me and America,
 The drops I distil upon you shall grow fierce and athletic girls, new artists, musicians, and
 singers. (42-46)

Whitman's tone is jubilant when he boldly presents the man and woman who undulate in each other's arms, their energies and passions spent in a whirlwind of wild lovemaking, which they hope would result in successful procreation. Ezra Pound remarks how Whitman's "crudity is an exceeding stench, but it is America" implying how such overtly sensuous imagery and relentless drive to sow seeds of love and raise perfect children with multiple talents, coincides with the motto of American Nationalism (Waldhorn 370).

"The joyous carnality of the poems in *Children of Adam*" rises to a crescendo in the lines of "A Woman Waits for Me" where Whitman presents the body as a paradoxical site of physical and spiritual rejuvenation; both simultaneously taking place in the heat of the unification of the right man and the right woman, who in a way are 'made for each other' since the beginning of time (Waldhorn 373). This is in tandem with the romantic sensibilities of his age where the body is acknowledged as a kiln of emotions and a multitude of desires that are not to be shied away from. As Borges remarks, the *Leaves of Grass* collection, especially the erotically charged body

of "A Woman Waits for Me" can indeed be taken as "the most successful and far more daring" than other literary productions of the same epistemic age (9).

The shades of romantic idealism explode spontaneously in every stroke of Whitman's poetry that revels under the warmth of vibrant optimism, like the man depicted in "A Woman Waits for Me". The following lines are replete with hope in the fulfillment of love, which is ultimately tethered to the endless possibilities of a fertile womb, carrying the seeds of a promising future:

I shall demand perfect men and women out of my love-spending,
I shall expect them to interpenetrate with others, as I and you interpenetrate now,
I shall count on the fruits of the gushing showers of them, as I count on the fruits of the
gushing showers I give now,
I shall look for loving crops from the birth, life, death, immortality, I plant so lovingly
now. (48- 54)

While the poetry of Walt Whitman as exemplified in "A Woman Waits for Me" carry forth the liberal ideals of love, body and desire in a manner that dangerously borders on a kind of decadent romanticism of sorts, it is undoubtedly resplendent in the core values of humanism. But as we travel down the warm, throbbing paths of romanticism into the cold streets of postmodernism, we are confronted with a radical turn of detachment, cynicism and barrenness that have blighted over the ideas of love, body and desire; the trademark of the 21st century. Suddenly the fiery passions of romanticism turn to ashes and the bleak reality of postmodernism seeps into a grey world of practicality. This transition can be best observed in the poem "Lady spider's suicide note" by the young Indian poet Syam Sudhakar, where the woman no longer waits for her man but rather escapes his love to save his life.

Syam Sudhakar is a 21st century Indian bilingual poet, translator and academician from Kerala who writes in both English and in Malayalam, his native tongue. His publication journey began with the anthology *Earpam* (Damp) in 2001, followed by *Syam Sudhakar Kavithaikal* (Poems of Syam Sudhakar), *Slicing the Moon: A Screen book of Poems* (2013), *Drenched by the Sun* (2013) and *Avasanathe Kollimeen* (The Last Meteor) in 2014 ("Syam Sudhakar"). Though a contemporary poet of the younger generation, it would be difficult to restrain Sudhakar's poetry

under the grand banner of any particular movement or ideology just as Sinha called his *Drenched by the Sun* to be a “motley group of poems difficult to put under single category” (87). Yet one can easily glean the unmistakable features of postmodernism in his widely popular poem, “Lady spider’s suicide note” taken from the collection, *Drenched by the Sun* as distinguished from the other ambivalent poems of the poet.

The Western postmodern transition of the late twentieth century, yearned primarily, to shake off the rational fingers of modernism, by endorsing the traits of skepticism, subjectivism, relativism and an acute distrust of the ideologies pervading the age. The ‘objective natural reality’ was scorned off as naïve realism, and just like that, the spot light of postmodernists like Derrida and Lyotard beamed on the constructed nature of reality, built with the treacherous blocks of language. Added to this whirlpool of cynicism, was an absolute lack of faith in science and technology that churned out from the atrocities of the Second World War (Duignan). These spores of radical change, dispersed to counter modernism’s penchant for Enlightenment and the grand narratives of salvation, rapidly seeped into the torrents of the literature of the age, especially into the waters of poetry.

When it came to postmodern poetry, which surfaced from the 1960’s “there developed on both sides of the Atlantic a feeling that poetry had become too ossified, backward-looking and restrained” (Holcombe). The features of self reflexivity, parody and pastiche already introduced by modernism, is further elevated in postmodern literature, with an underlying sense of joy in the uncertainties of a world that is broken into pieces beyond amalgamation. According to Mambrol, postmodernism realizes that grand narratives are merely grand facades that “hide, silence and negate contradictions, instabilities and differences inherent in any social system”. Rather postmodernism turns to the mini-narratives of life and that is where Sudhakar’s “Lady spider’s suicide note” rises to the occasion with an astute representation of the ‘postmodern condition’ with the lives of two spider lovers. What makes the poem much more alluring is the poet’s intricate web of magical realism spun across every line, to tenderly cushion the harsh realities that postmodernism pelts over the roughly disillusioned 21st century reader.

Though, ‘The Differend’ French philosopher is generally accredited with the introduction of ‘postmodernism’ to the philosophical lexicon in 1979, the first usage of the term ‘postmodern’ swings back to the Latin American critic Frederico de Onis in the 1930’s (D’haen 4). It is

therefore not much of a surprise that magical realism too sprang up from the same Latin American soil to later occupy the same literary neighbourhood during the late twentieth century. Despite the fact that this vibrant genre, together with 'postmodernism', was initially restricted to the prose developments in North America and South America, it soon cascaded into other literary genres in the 80's, defying geographical and linguistic boundaries to achieve global popularity through the works of writers like Borges, Grass, Nabokov, Rushdie, Marquez and Calvino (D'haen 4, 6). But when it comes to poetry, as Rachel Dacus points out, it is quite meddlesome to single out the features of magical realism. This is where Sudhakar succeeds according to Sinha as a "proponent of magical realism" in Indian poetry (87). Likewise, Chakraborty remarks how most of his poems are "short and interwoven with realism meandering into magic, but a few runs longer, as if spilling the magical from the walls of realism" (100).

The refreshing embellishments of magical realism in Sudhakar's poems, especially in "Lady spider's suicide note" can be viewed as a postmodern defense mechanism against the despairing objective realities that modern science and reason dumps on the society. Satchidanandan remarks how "Syam's world constantly de-familiarizes the familiar", which is definitely a quality that is central to postmodernism, which finds its philosophical roots in Shklovsky's concept of defamiliarization (Sudhakar 11). This uncanny depiction of mundane realities become a recurring motto in most of Sudhakar's poems like 'The Prayer', 'The Tea Cup', 'This is What Happened between Me and that Electricity Pole' and 'Happiness and Sorrow: A Crises' where the rainbow is easily turned into a boat, a mysterious woman walks on a tea cup, ants stitch up a cobbler, and a dead man's soul climbs up the very rope upon which he hung himself (Sudhakar 25,62, 55, 46).

In "Lady spider's suicide note", Syam Sudhakar presents the very unlikely, yet realistically imagined household of a spider couple where the female spider is seen writing a suicide note to inform her husband of her death. Just as the 'death of the author' becomes fundamental to the postmodernists like Barthes, the death of the lady spider is depicted as an essential to the continued health and well-being of her partner. In the postmodern age, "Death is no longer merely the denial of existing, known experiences, but a cruel denial of access to a continuously unfolding frontier of possible experiences" (Simon et al. 414). The experience that is being denied here, is of course, the lady spider's future of having a family with her beloved.

One can see that Sudhakar is quite meticulous in portraying death; with a nonchalance that can only be attributed to the ever-prevalent sense of disillusionment infused in the postmodern mind.

Razeena observes how “the act of selfless sacrifice from the part of the lady spider is almost human like” and this definitely echoes with the wry irony that is oft associated with the postmodern culture where the ‘humane’ emotions of love and desire are distilled to purity in animals than people (214). The eerily indifferent attitude towards death and loss plays on repeat in many of Sudhakar’s poems like ‘All the Lucky Ones’, where suicide is humorously visualized as a favourite hobby that keeps getting interrupted by random people; ‘The Prayer’ where death is equated to oblivion when a boatman deliberately ‘forgets’ to return home by drowning; and ‘Digging’, where a dead body becomes the object of rising desire among the diggers, only to get abruptly doused upon learning it’s a eunuch’ body (Sudhakar 63, 25, 24). Nonetheless, Sudhakar’s ‘Lady spider’s suicide note’ stands out from this quirky set with the novelty of its epistolary form and the sheer brilliance in combining an insipid scientific reality with a heart-breaking crisis typical to human reality, seasoned with a pinch of magical realism and laughter.

The very opening lines of the poem “Lady spider’s suicide note” chimes with a matter-of-fact tone, that largely understates something that might have been mourned over by the romantics as an epic tragedy. There’s a sterility of emotions as opposed to the “spontaneous overflow of emotions” that is brimming in the lines of romantic poets like Whitman:

I came to know of it
only this morning.

We spiders cannot have families. (Sudhakar 1- 3)

There’s a cold acceptance of reality and a refusal to lament the loss, in these curt lines that are written by the female spider to her male counterpart. Also, there’s an uncanny appearance of irony and humour, nipping at the heels of a sense of doom, that is often attributed to all scientific matters by the postmodernists. There’s a hint at the desire for procreation, by the female but in the lines that follow we see that she shuns it in dread and hopelessness. The detachment of the lady spider can also be read along the lines of the increasing commoditization of sex and thereby as a void of meaninglessness in the grand narrative of family.

Belsey remarks that “while sex is a commodity, love becomes the condition of a happiness that cannot be bought” implying that in the somber realities of the postmodern world, desire is mere wanton that is cast away from the divine light of love (683). The lady spider finds indulging in such desires, quite traumatic as the end result she fears, would be catastrophic to her lover:

On mating,
you'd grind yourself,
except for your eyes and skin,
merely to quench my thirst. (Sudhakar 4-7)

The postmodern attitude towards the fragmented nature of life can be seen in the description of the birth of the young spiders by the lady spider. There's of course an ensuing chaos and blood curdling violence, but that's an inevitable part of birth, and hence needs to be celebrated, despite the adjoining heavy casualties like the death of both parents. Here Sudhakar pointedly hints at the rupture of the very institution of family and the associated revel in the fragmented new world that comes out, ripping open the womb of the orthodox life, symbolized by the parent spiders:

I would eject them,
crying and writhing,
to search for their father,
their eight legs
resting on my chest.
Their little teeth
drawing us apart. (12-18)

Love then, as Belsey observes, has become “more precious than before, because it is beyond price, and in consequence its metaphysical character is intensified” as shown in the

above lines where the very act of procreation that was hailed by Whitman, as divine activity with the potency to generate perfect posterity, is now a graying site of misery and death (683). This is where the boundaries of romanticism and postmodernism are drawn in sand over the extreme differences between the two movements.

Sudhakar's poem ends with a tragic toned parody of human reality, displayed through the animal vectors, the male and female spiders. There's a definite feeling of ridiculousness in the abrupt suicide of the lady spider, who does not wait for the opinion of the male spider and in a way turns to death as the missing grand narrative that everybody can rely on in the postmodern world. This is part of the paradoxical nature of postmodern love where it is both desired and naïve and love has unknowingly become a victim of super essentialism in the form of presence, transcendence, immortality and what Derrida calls proximity, that includes everything that can't be bought at the market (Belsey 683):

Since I do not want anything of that kind,

Let me do this.

For me you should live.

For me you should not become a father. (19- 22)

The postmodern elements of poetry run rife through the short poem, "Lady spider's suicide note" that flaunts an experimental epistolary form of poetry which is well suited to complete the humorous irony that the poet tries to attach to the fatal gravity of suicide and heartbreaking loss in an incoherent world.

Upon winnowing out the contradictions and similarities embedded in the two poems, "A Woman Waits for Me" and "Lady spider's suicide note", we can easily gather the kernel of ideologies hidden inside the epistemes governing their respective time periods. In "A Woman Waits for Me", the American poet Walt Whitman lucidly portrays a thoroughly romantic life scenario, where a highly virile man openly proclaims his sexuality and his desire for the right woman who waits for him, amidst the throng of indifferent and impassionate other women. The man ardently advocates for sex as a rendezvous of all the good things in life including purities, delicacies, meanings, health, loves, beauties and all the delights of life. "For Whitman the world

is not absurd and love for others is not a premature diversion from self-discovery” (Waldhorn 369). The entire poem is about an individual man's bold self- discovery, revealing his raw passions and exciting vision of life, all of this revolving around his fully awakened sexuality and carnal desires. The scent of romantic optimism is heavy in “A Woman Waits for Me” especially with romanticism's continuous focus on exploring “the inward experiences of the self” (Annayat).

When we come to Syam Sudhakar's “Lady spider's suicide note” the warm themes of romantic love, desire and body undergo a whirlwind of change to ‘materialize’ as a dreadful horror in the postmodern reality that refuses to soften even under the poet's touch. The lime light of narration falls on the female spider as opposed to Whitman's egotistic male; where the eclecticism of the former is drawn from the postmodern style of a “poetic diary or a journal” complete with an “apprehension for the invisible world, fragmentation” (Norton 2646). The brevity and clarity of Sudhakar's poem in contrast to Whitman's lengthy and sophisticated verses is another divider that demarcates the postmodern and romantic sensibilities contained in the poems respectively.

While “A Woman Waits for Me” is a simple rendering of the emotional monologue of a human being, “Lady spider's suicide note” can be viewed as a pastiche where the poet creates an interesting fusion of the 20th century animal poetry of the likes of Ted Hughes, combined with the epistolary form that dates back to Horace and Ovid, which was later popularized by Pope in the 18th century (“Epistolary Poem”). According to Rae, the man in Whitman's poem is bursting at the seams with his self importance, as he declares that the woman “is not complete” without his “acknowledgement and touch”; an idea that is in direct contradiction to the same man's observation that “she contains all, nothing is lacking” (Whitman 1). Regardless of this inherent contradiction in “A Woman Waits for Me”, it is evident that the poet eloquently proclaims the ‘innate’ perfection of human beings, an idea that is deeply entrenched in the humanistic ideals that soared high during the romantic age.

Conversely, Sudhakar's lady spider is saddled with redundancy and despair as she learns of the impossibility of raising a family with her mate, which is in a way perceived as her own imperfection. This leads to an offhanded suicide note that tiptoes on an indifferent attitude to life itself; as explicitly opposed to the insatiable lust for life coursing through every line of

Whitman's "A Woman Waits for Me". The glorification of fertility and procreation by Whitman's hot-blooded man is met with the barren web of Sudhakar's postmodern spiders where character dissolution triumphs over the vacant promises of unconditional romantic love (D'haen 4). Every line of "A Woman Waits for Me" is heaving with a bone-deep yearning for the utter satisfaction brought by the passionate union of heterosexual beings, capable of breeding talented progenies, infused with the very same desires and goals as that of the speaker.

"Lady spider's suicide note" makes a clean postmodern break with any such emotional extravagances and views everything including love, sex and reproduction through the tinted glasses of suspicion and passive acceptance. As Belsey remarks, "true love, too, itself is another kind of fundamentalism" for the ever-cynical postmodern lovers, which can most often lead to more grief than even a spider bargained for as proved by the 'suicide note' (685). The morbid humour that borders the suicide note of Sudhakar's spider, is at once a coolant to the unbearable pain of death and a survival mechanism to combat the fragmented nature of life. Interestingly enough, the comically heroic act of the lady spider shifts the mantle of victimhood from the postmodern female, appeasing critics like Camille Paglia who vehemently opposed the 'essential' victimhood of women everywhere. Instead, the crown of thorns is donned by the male spider who becomes, at first, the victim of procreation and later the survivor of his beloved's death. Contrary to the fears of Christina Sommers, the female spider holds no irrational grudge against men ("Post-modern feminism"). It's just that suicide becomes her best choice in the postmodern world, where not even Whitman's perfect lovers can kindle their passions to emit the desired warmth.

On the whole, we can conclude that Walt Whitman's "A Woman Waits for Me" and Syam Sudhakar's "Lady spider's suicide note" bear the unmistakable marks of the ideologies of their times, with every line. Despite the similarities in the themes portrayed, the stark contrast in the approaches towards them is reflective of the chasm separating the distinct ideologies of romanticism and postmodernism and of their divergent notions concerning love, sex, body and desire. In Whitman's poem, "the complete self is both physical and spiritual" whereas in Sudhakar's poem, the self is disillusioned, lonely and fragmented in faith and vision. This is a perfect rendering of the revolutionary iconoclasm that is generally associated with postmodernism. While Whitman's poem it utmost sensuous and erotically charged with wild

passions, Sudhakar's poem employs deliberate indifference to deflate a highly emotional situation, especially by transferring a human tragedy to the animal world in the form of postmodern parody. At the same time, while Whitman's characters are bound by natural reality of the mundane world, Sudhakar's poetry transcends this over worn imagery, through the liberating splendor of magical realism that infinitely broadens the spectrum of poetry in the otherwise drab postmodern age. Thus "A Woman Waits for Me" and "Lady spider's suicide note" represent the changing concepts of love, desire and body that echo with the distinct ideologies of their times and its impact on the realms of world literature.

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