



Examining Indian Sensitivity through Rabindranath Tagore and Nissim Ezekiel's Poems Written in English

Dr. Manisha

manisha58997@gmail.com

Abstract :

There is more to a person than their core identity. Despite the fact that nothing in existence can be said to be absolutely certain, it seems that the and/humanity of the self is just one part of the self, and that this part may be a manufactured space that provides certainty regarding integrity, authority, and autonomy. It may be argued that, despite the existential crisis, Ezekiel's sense of self still has faith in the inherent value of the human person. Nissim Ezekiel is a famous poet who writes in English about India. Some of the many titles he has received for his work include: the Founding Father of contemporary Indian English poetry; the Poet Laureate of Ordinariness; a Doyen of Indian English Literature; a poet of the city; a poet of the body; and a poet of sex. He explores the world of literature by devouring any book he can lay his hands on. His imaginative skills are on display in his many published works of poetry, drama, criticism, journalism, and translation. He's a poet who covers a lot of ground in his writing.

Keywords: integrity, artistic, autonomy, essence, etc.

Introduction

The highs and lows of Nissim's life during the last 10 years may be summed up as follows: Nissim joined the editorial staff of a journal called The Illustrated monthly of India and worked there for close to four years. During this time, Nissim experienced both success and failure in his professional life. Between the years 1952 and 1962, he was employed as a broadcaster for AIR in Bombay. In 1955, he was offered the position of editor at the publication 'Quest,' and the following year, he embarked on a trip throughout the United States. In 1959, he went back to work at the institution where he had previously taught. The same year, 1958, saw the publication of Nissim's third collection of poems, which he named he hird. In 1959, the Strand Book Shop in Bombay was the establishment that was responsible for the book's publication. This was the same year that The Unfinished Man was made accessible to the general public. These poems describe the challenges that an Indo-Anglian poet faced while living in an Indian city and the ethical choices that he took as a result of those challenges. The poet responded to the topic with an ironic and hilarious tone, focusing on the irony that can be found in everyday life. When taking into account the poet's personal life throughout this decade (1960-1970), it would seem that the poet went through a number of difficult times and experiences during this period. His family life is on the verge of falling apart completely at the moment. They cannot get into a marital relationship together since it is not feasible for them to do so. When it comes to his professional life, he is an abject and total failure. At this time in his career, Nissim's interest with animal life is seen in poems like Sparrows, which are examples of his work. The main character in The Cur, Nissim Ezekiel, deviates significantly from the pattern that Ted Hughes has created. They don't come off as very menacing in any way. Respectful and obedient are two qualities that he instills in the animals he cares for. "His go-to animal analogies include swift flicks of grey, restless flying, and sniffed at fish. In addition to this, the poet launches an examination into the analysis of the soul. In poems such as Case Study and Morning Prayer, he concentrates on the meaning that he takes from the experience of life and how it affects him. His poetry often makes references to journeys to other locations and tours of the world. When compared to taxis, trishaws (also known as cycle rickshaws) are more similar to jeeps. His trip to Rangoon proves to be fairly successful in terms of the development of his writing skills. Saffron



monks with heads that have been cleanly shaved. Whole market for gewgaws. Pavements unpaved. And waste accumulated in mountainous mounds.

The formerly free-spirited and bohemian poet has evolved into a more traditional figure after reaching this position. The poet first enrolled in higher education in the year 1961. Nissim was excited at the prospect of working closely with R.

Parthasarathy, G.D. Antarkar, M.K. Kutty, as well as Srinivas Rao, were students of his throughout his teaching career. One might say that he took after his family when it comes to his chosen line of work. He began as an assistant teacher and eventually worked his way up to the position of vice principal of the arts division. Even M.Phil. The inventive poet was completely taken aback by the fact that pupils preferred prefabricated notes on Octavio Paz or Pablo Neruda. Nissim's life at Mithibai College was summed up by two of his coworkers, Pramod Kale and Victor Gikwad, in the following phrase: Nissim was brimming with vitality and was really encouraging. When it came to the education that he offered, he was versatile and open to change. Both the play *Romeo and Juliet* and the book *The History of Mr. Polly* were assigned pieces of reading for the class. Both were considered mandatory reading. While I was in charge of teaching *Romeo and Juliet* in the beginning, Nissim was in charge of teaching the *History of Mr. Polly*. After a few years had passed, Nissim made the notion that we should swap around the books that we used with one another so that the students may gain from the viewpoints of both of the teachers. This was done so that the students could learn from both professors' points of view. Nissim was the one who encouraged me to begin writing poetry and even assisted me in having one of my poems published in the *Illustrated Weekly of India*. I owe both of these accomplishments to Nissim.

Dr. Ershad Ahmed, a former student of Ezekiel's who is now a professor at the Government College in Darjeeling, West Bengal, recalls that Ezekiel was an interesting teacher. Dr. Ahmed is still employed at the institution. That he was a poet was something that he was keenly conscious of at all times. He would often remind his students that he is a poet and that he has a great deal of expertise in the topic they were studying. Nissim was a highly forward-thinking and innovative professor. In spite of the fact that he kept cordial connections with his other employees, the well-known Marathi poet Mangesh Padgaonkar nursed hatred towards him. He offered an interpretation of the poem by making references to the landscape and the culture of India. When I was in school, all of my other teachers would constantly explain things using the standard method. However, at that time period, Ezekiel presented an explanation of the poem in relation to India. My responsibilities at Mithibai College did not require a considerable amount of my time. As a result of this, he produced reviews of four distinct books and published them not only in the *Imprint* but also in a number of other significant publications in India. During this period, he was surrounded by a big group consisting of his closest pals. Among them are Kamala Das, Kersy Katrak, Keki Daruwalla, Gieve Patel, Adil Jussawalla, Eunice De Souza. Nissim and Kamala's relationship was tumultuous, characterized by both love and hatred for one another. Nissim received an offer from a professor named Jeffares to serve as a visiting lecturer at the University of Leeds in 1964. Daisy Nissim decided to accompany them on their journey to England and just tag along for the trip. Nissim delivered fourteen lectures on the subject of Indian writers who have written works in English. These lectures were given in Leeds. After completing the task, he first returned home to his residence and then resumed his customary activities at Mithibai College. That the poet was unmoved by any of the events that took place in the contemporary world was an undeniable fact that could not be refuted. Nissim came to the conclusion that he should steer clear of talking about the dispute. As a result, he did not firmly support either side in the war between China and Pakistan in 1965 or the confrontation between China and Pakistan in 1962. He had no interest in composing poems on events that were occurring so lately and he had no intention of doing so.

It was found out that *The Unfinished Man* was written in the year 1960, whilst *The Exact Name* was



written in the year 1905. P. Lal is the one who, on behalf of the writers' workshop, was the person responsible for the publishing of both *The Unfinished Man* and *The Exact Name*. Only ten poems were selected for inclusion in the collection.

first collection, and the second collection has a total of twenty of the author's poetry. In the first book, there are seven philosophical poems labeled *Enterprise*, *Love Sonnet*, *Morning Prayer*, *Event*, and *Marriage*. Additionally, there are two poems that concentrate on Bombay and are titled *Urban* and *A Morning stroll*, as well as an autobiographical poetry that is titled *Jamini Roy*. These poems, in Raj Rao's view, function as a type of autobiographical writing, but in a more oblique manner. In his work, *In conclusion*, I believe that although the imagery in the two poems appear to be metaphorical, the 62 poems are specifically about Bombay if we analyze the manner in which Nissim stands in regard to the pictures and weaves personal details from his life into the poems. In other words, if we evaluate the way in which Nissim stands in relation to the images, we may determine that the 62 poems are particularly about Bombay. My point is strengthened by the fact that he used the word *barbaric* to describe Bombay. This, of course, is precisely how novelist Raja Rao portrayed the city in his book *The Serpent and the Rope*, which was published in the same year as *The Unfinished Man*. My point is strengthened by the fact that he used this word. The poet refers to himself or herself in the third person throughout the poem *Case Study*. Now, he is putting his tumultuous marriage, his many disagreements with Daisy, and the influence Toni Patel had on his life down on paper in the form of a biography. The lines that are going to follow are kind of like a versed autobiography of Nissim's life:

When he came to see me, I told him that the pattern would continue until it was broken with a quick movement, but I advised him to keep his head on straight. Not everyone who ran in fear of being caught returned as heroes seeking both to have and eat their cake. Not all of those that are unsuccessful are included in the tally of fakes.

Nissim's life has been more consumed with Linda in recent years. Hess felt a strong attraction to Nissim on an emotional level. Ranjit Hoskote observes,

Nissim must have seen in Linda Hess all that he was missing in his own marriage to a traditionalist in the forms of beauty, intelligence, and freedom. She made it possible for him to live the kind of life that men in the 1960s want to live, which was to have a respectful wife at home and an independent girlfriend on the side. The presence of Linda Hess in Nissim's life might be seen as an excellent illustration of his bohemian side, since Nissim has always vacillated between the more conservative and the more bohemian sides of his personality. In addition, each of them would have seemed strange to the other had they met.

As a consequence of Linda's location in Ezekiel's hinterland, some of the best photographs ever created were produced during this time period, including:

Love that is returned causes one to shake, allowing one to let go of their fears and see the light of love.

Linda occupies a place of prominence at the epic center of his imagination and commands the attention of other women. This is the reason why there are so many pictures of ladies on the string music. In his mind's eye, he sees women as burnt out mothers, frightened virgins, Sacrificing mothers, women of semi-bare bosom, wives of India, wooden wives sitting in disarray, nagging women, naked blazing animals, unhinging speech and bone, pregnant women, sensual movement, breast of sex, and other things. Although not every photograph of a lady focuses on Linda, the majority of his female subjects are Elizabeth and Linda Hess. the young woman who lives in the basement. When he mentions Toni



Patel, Minakshi Raja, and Gauri Deshpande, he does it in a profound manner; on the other hand, Ezekiel uses more flowery language when referring about Linda, Elizabeth, and Daisy. While this was going on, his participation with the

P.E.N. was made permanent. He was an active participant in the dissemination and promotion of the Indian PEN, and at the same time, he himself was a member of the organization.

LSD, which expanded his artistic horizons in a negative way. When Nissim was in the United States, he heard a lot of stories about how authors and artists in general used to use LSD in order to expand their minds. After a great deal of initial resistance, he eventually developed a tolerance for drug use. Nissim spoke out about his own history with drugs and included a personal footnote:

In a more circumscribed sense, I've discovered that marijuana is also really helpful. My enjoyment of music and the arts has grown and become more in-depth as a result. I improved both my ability to concentrate and my appreciation for the sound of quiet. I experienced fleeting experiences of my authentic self, which I had never imagined existed in such depth and complexity before. My clarity and insight on problems pertaining to philosophy, metaphysics, and religion both increased and got more acute over the course of 64. In addition to this, I became more aware of the boundaries of my capabilities and gained a strong sense of purpose. I have more to thank LSD and marijuana for than the books I've read, even though I'm sure I would have gotten more out of them had I read them first.

Ezekiel was inspired by Huxley's book *Doors of Perception*. In the years after the LSD experiment, Ezekiel was seen as having employed composite imagery, such as the promised land. Angelic wings, hellish parables, and such such nonsense. That Ezekiel depended on perception is represented in a letter dated IS' April, 1984 to the current researcher from Ezekiel. In response to a question about the effect of Tennyson and Wordsworth on the poetry *Beauty*, Ezekiel writes, Thank you for your interest in my poem *Beauty*. This particular letter was written in response to a question about the influence of Tennyson and Wordsworth on the poem *Beauty*. It appears to me that your understanding of it is within the appropriate boundaries. However, Wordsworth and Tennyson were not on my mind when writing the poem; rather, it is an expression of simply my own thoughts and feelings. Nissim's career continued to go from strength to strength, propelling him to ever-greater heights. After beginning his career at Bombay University in 1972 as a Reader in American Literature, he went on to become a Professor of English and remained in that role until he retired in 1985. In the meanwhile, he was awarded the Sahitya Academy Prize in 1983 for his book *Latter Day Psalms*". According to Vrinda Nabar, who worked closely with Nissim Ezekiel and saw him as a coworker, Nissim encouraged other people who aspired to be authors to compose poetry or creative compositions. According to her account, Nissim was a forward-thinking educator, and he often encouraged pupils to participate in the art of teaching as well as acting. The decade that he was in the seventies was filled with good luck for him. His poetry eventually found their way into publication through the Oxford University Press. He emerged as a prominent literary personality on the small screen. Screen. Within the realms of academia and culture, he was a formidable force to be reckoned with. Nissim participated in the United States Government's Inter-cultural Encounters Program as well as the Cultural Exchange Program, both of which allowed him to take two brief excursions outside the country. With the publishing of *Hymns in Darkness* (1976) and *Latter-day Psalms* (1986), Nissim shifted his perspective on life to a significant degree. Up until this point, Nissim had remained fairly reserved concerning religious concerns. Nissim emerged apart from that philosophical tradition. These publications were printed and distributed by the Oxford University Press in New Delhi. In only eight hours, he had a complete transformation, becoming a believer in God, religion, the metaphysical nature of the cosmos and existence, extrasensory perception, and other such things. The theological and intellectual journey continues to torment the poet throughout the era that comes after. The God that Nissim worships is not a Jewish God. His God does not always



take the form of a Hindu deity. According to Patel, he is a metropolitan God who resides in Bombay. He does not regard God in the same manner at all times. He has never stopped harboring skepticism in regard to the tenets of religion and the credo of conventional faiths. He has written:

The sinful are in the same position as the godly; they are not more like chaff that is blown away by the wind than the godly. OR makes God more relatable by saying, The vices I've always had, I still have. The attributes I've never had and still do not have are those that I've never had. resulting from this human approach to life. Who else can save man if not the one who made him? Do thy obligation, Lord.

Ezekiel was deeply committed to upholding moral standards. His commitment to social issues ran too deep. It was not due to his profound moral concern that he divorced Daisy. Because of his profound social concern, he is always willing to share everything and everything with the people that live in and around him. He is not a synagogue attending bigot but a human being humanly balanced. Ezekiel is going to examine the religious laws of the Bible in light of the contradictions and difficulties that are present in today's world. Both Hymns in Darkness and Latter-Day Psalms have a strong emphasis on religious subject matter. "His increasing preoccupation with spirituality is seen in albums such as The Sixteen, Hymns in Darkness, Guru, Rural Suite, and Tribute to the Upanishads. At the same time, he comes to terms with his connection to his origin, community, and country—not to mention the city of Bombay as a metaphor. In the poem Background, the poet, much like W.B. Yeats, tells the tale of his life in a nonchalant manner while wearing a third person mask. Background is about the poet's life. He recounts the events of his life in a melodious manner, saying things like:

At the age of twenty-two, it is time to travel. First. the choice, followed by the payment of the fee by a friend, philosophy, and the occupancy of my basement room by three Companions.

According to his biographical documents, he traveled to England when he was twenty-five years old (poetically twenty-two years old), and a friend named Ibrahim Alkazi paid for his passage on the ship. The first couplet of the poem offers unequivocal evidence that real life and poetic art have a connection with one another. In the year 1978, the poet was overcome by a pervasive sense of doom. There has already been an end to the relationship with Daisy. His emotional distance has also been apparent in his relationship with Linda Hess. Ezekiel, on the other hand, required the presence of a nurturing female companion.

- whether it be his mother, his daughter, a girlfriend, or any other lady who admires him. Nissim is unable to remain standing and correctly write his poetry while they are not around. He is a heart beating in the emptiness. Ezekiel attempts to solve the problem of void 67 by hiding his identity by putting on a mask, but he is unsuccessful.

A rain of letters, a picture, a newspaper clipping, underlined with penciled remarks, and a fragrance at night are all that remain of you when you are ten thousand miles away.

The many aspects of Linda Hess are represented through imagery such as a deluge of letters, pictures, and newspaper clippings, as well as a distinct odor. Nissim himself adamantly connected his life to poetry throughout his writings. In regard to the beginnings of Latter Day-Psalms, he asserts that the poem's inception can be traced back to a poetry festival held in Rotterdam. While he is staying at the hotel, he has been reading the Guide to the Bible and the Old Testament. In June of 1978, he finished writing the Latter-Day Psalms when he was in Rotterdam. Throughout the 1980s, the poet engaged in a great deal of experimenting within the realm of poetry. He works with Poster Poems and invents Zen



telegrams. In this conversation with his biographer Raj Rao, he tells Raj Rao that between the years 1971 and 1972, he was searching for fresh sources of knowledge in life and literature. I read a collection of songs sung by American Indians that were translated into other languages. Each and every one of them was succinct, packed with poetry, and very brief. They seemed to have a sense of community with one another. The poet is a member of the tribe and is thus able to embody the sentiments of the group. My thoughts eventually converged on the concept of holding a display of poster poetry as a response to all of these factors. It is common to accidentally discover the next step in the process. It's a coincidence that has a twin... you depend on the fact that you are talking, listening, and acting at the same time. My discovery of Zen telegram was a recent event that took me by surprise. When I was in the hospital recuperating from surgery, I picked up a book called Therapeutic Experience to pass the time. One of the other

A therapist was able to treat his patients by using Zen Telegram, as was mentioned in the articles. As a form of impromptu expression, I grabbed a ball point pen and some paper and wrote out nine telegrams that were inspired by the Zen 68 telegram that was originally written. The day after, which was a Sunday, came next. There was no compelling reason for me to use the conventional structure of the Zen telegram. Therefore, I spent the whole day in bed, pondering the form, mentally finishing each question, and writing/drawing a couple of the twenty-four questions on the same day. When I was working on either the visual or the verbal component, I had a pretty clear picture of both in my head. A few of them mirror the frame of mind that one has after recovering from sickness. In 1988, the honor of Padma Shri was bestowed to Nissim. The collection of Nissim Ezekiel's poems that were written between 1952 and 1988 was released by Oxford University Press the following year. Nissim receives recognition, awards, and honors in rapid succession; nonetheless, he turns into an isolated person in the context of his family's existence. Elkana, his kid, has a detached relationship with him, just as his mother Daisy did. Kavita is an infrequent visitor. As a result of this tragic turn of events in his life, he has become a terribly reclusive guy who tends to the basic requirements of Daisy, who lives in a self. position similar to that of an exile. Nissim spends the most of his life at the PEN office, which is a dirty and dreary office. He spends his time there praising certain works, which earns him lifetime friends, and condemning fraudulent poetry, which earns him everlasting enemies:

You should not be content with the world that God has created. Put your own spin on it. Be greedy with your eyes and your appetites: the desire to see, the fervor with which one engages in the act of loving, or the enthusiasm with which one seeks knowledge all contribute to a better future.

Following his retirement in 1985, Nissim embarked on a series of journeys to other countries. He first traveled to Salzburg, Germany, in 1985, and then visited the Frankfurt Book Fair the following year. In 1987, he traveled all the way to Hong Kong. In 1988, he participated in the Adelaide Book Fair as well as the New Zealand International Festival of Arts, where he performed his poetry. He was a book critic in every sense of the word. He was a supporter of India's decision to prohibit the sale of the Satanic Verses because, in his opinion, the book violated the boundaries of an artist's freedom. In addition, he was quite critical of Indira Gandhi's decision to declare a state of emergency in India ten years ago. The poet has been quite open and honest about his thoughts about the significance of imagery in poetry. In his opinion, a poem is rendered ineffective when it lacks imagery. In 1989, he was the author of the play Don't I call It Suicide. In the year 1990, he served as a literary consultant for Rupa and Co. as well as a number of other Indian and international publishing houses, such as Orient Longman, the Macmillan, and the Oxford University Press. The decade that followed (1990-2000) is the least fruitful in terms of poetry production, but it is a fruitful decade in terms of critical works and book reviews. In 1992, he was a participant in the international conference that was held in Jamaica for the study of



modern literature and language. He received glowing praise from those individuals. The collection of Nissim's prose compositions, titled *Nissim Ezekiel: Selected Prose*, was released by Oxford University Press in the same year. It was broken up into the following sections: On Poetry, On Art, and On Culture. Regarding Life and Thought, as well as Books.

Review of Literature

(Paranjape and Reisman, 2019) expressed that the primary time of Indian English writing might be shared with the finish of 1850s. During this period the English rule in India was acknowledged commonly a large portion of Indians believed that it was an incredible aid. The holocaust of the Revolt introduced various thoughts. Eventually the joined outcomes during the following two ages occurred. (Rana, 2012) reasoned that advanced writers in their verse are allowed to utilize English which isn't precisely however naturally out of a characteristic internal quality which provides a sonnet with its instantaneousness of involvement. The artists of the advanced time have been unexpectedly lifted from a selective to a broad scope of inventive experience. They have been raised from a moderate to a cosmopolitan culture to go up against the new state of things and to secure another perspective on human fate. The age has changed and requires another change. This has generally been met by the writer. They have no impact of the English writers and they have their target working in their own particular manner.

(Rana, 2012) recommends that there is a great deal of trial and error in the cutting-edge Indian verse with the end goal of accomplishing innovation. Rhyme and stanzaic structures were supplanted by free section. Verbal song came to be evoked using alliterative and harmonious words. The tone was one of intellectualized incongruity and mockery. The position of the artists was one of complete separation and objectivity. The other advancement of the cutting-edge Indian writers is the utilization of imagery.

(Series, 2012) sums up that Tagore modernized Bengali workmanship by rejecting inflexible old-style frames and opposing etymological injuries. His books, stories, melodies, dance-dramatizations, and papers addressed subjects political and individual. *Gitanjali* (Melody Contributions), *Gora* (Fair-Confronted), and *Ghare-Baire*

(*The Home and the World*) are his most popular works, and his refrain, brief tales, and books were acclaimed-or searched for gold lyricism, expression, naturalism, and unnatural thought. His pieces were picked by two countries as public songs of praise: the Republic of India's *Jana Gana Mana* and Bangladesh's *Amar Shonar Bangla*. The writer of Sri Lanka's public hymn: *Sri Lanka Matha* was an understudy of Tagore, and the tune is roused by Tagore's style.

(Annayat, 2019) observes that Nissim Ezekiel is an extraordinary artist of post-Autonomy India. A concise review of this enormous assortment of verse is fundamental for an appropriate comprehension of the writer's craft, of his significant topics, and of the development of his virtuoso. His poetical works are-*An Opportunity to Change* (1952), *Sixty Sonnets* (1953), *The Third* (1959), *The Incomplete Man*, (1960), *The Specific Name*, (1965), *Songs in Murkiness* (1976), and *Gathered Sonnets 1952-88* (1989). He is an adaptable virtuoso and the most extraordinary Indian English artist. He is an incredible love writer and his verse uncovers a slow advancement of his specialty and virtuoso. Various significant subjects go through his verse acquiring top to bottom and force with each progressive volume that he has distributed. No subject repeats so often as the topic of affection and sex.

A. N. Dwivedi properly comments: Ezekiel's exploratory sonnet, *An extremely Indian sonnet in Indian English*, obviously pictures the truth of circumstance in Indian culture. It establishes what is going on for the utilization of *BabuAngrezi* for sure we generally refer to the present time as Indian



English.

(Wagh et al., 2017) recognizes that Indian English verse is one of the many new written works arose in the mid nineteenth century. After the finish of Second Universal Conflict and the end phases of expansionism, it has arrived at new statures. Models accessible for it were English Heartfelt Writers with their Victorian replacements. Walter Scott and Byron gave the models to the more drawn-out story sonnets while the more limited sonnets get reverberations from other English artists of the nineteenth century. The earliest Indian English writer, who established the framework of present verse, was Henry Derozio (1809- 1831), the child of an Indo-Portuguese dad and an English mother. He is known as the father of Indian English verse as Chaucer is known as the father of English verse. Derozio abstract works include: *The Fakeer of Jungheera* (1827), life, his idyllic result is pitiful yet legitimate and gives the indications of genuine beautiful ability.

(Sen, 2021) clarifies that Tagore is the most remarkable name in present day Bengali writing, and he was the one essayist who previously acquired for current India, a put on the world scholarly scene. The honor of the Nobel Prize for Writing put Tagore as well as Indian writing on the world guide. He was an incredible artist and an extraordinary man and he has left behind him an incredible establishment at Shantiniketan Tagore composed fundamentally in Bengali, yet had an authority of English too. He interpreted, a large number of his sonnets and plays into English, regularly changing, extending or changing the origin8ls. Once in a while he even composed a sonnet in English in the primary case (for instance, *The Kid*).

(indianenglish poetry,2018) dissects that in the verse of Rabindranath Tagore we see crafted by one of the adaptable masters of his age who assumed the part of an artist, playwright, author, painter, brief tale essayist, educationist, patriot and internationalist, and savant, during his long scholarly profession. He composed verse basically in Bengali which him, and others, later converted into English. *The Kid* (1931) is the main sonnet which he wrote in English. God, Nature, Love, Life and Passing, and the *Kid* are a few repeating subjects of his verses. Tagore's *Gitanjali*, which is considered as a show-stopper of Indian English verse, was distributed in Britain with a presentation by W.B. Yeats.

Conclusion

Poets of modern Indian descent who write in “English have generated a significant body of work by retracing their literary ancestry to relevant cultural traditions and naturalizing the use of the English language to depict Indian sensibility and context. After India gained its independence, Indian English poetry established itself as one that was not only lively and diverse, but also sturdy and in tune with the times. It now has its own distinct

personality and can express itself in its own unique way. It is said that modern Indian poetry written in English is an endeavor on purpose to liberate itself from an excessive preoccupation with nationalist or socialist politics and mysticism, and to return it to themes that are more personal and private in terms of its literary character. The hard realities of literary history should not be ignored, despite the fact that it is true that romanticism had the dominant literary influence on Indian English poetry from the beginning until 1947.

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