Literature Review

1) ‘Indianness in Nissim Ezekiel’s poetry’ by Sandip J Nikam. Nissim Ezekiel’s poetry contains various aspects of indianness. Indianness is a vital element in Ezekiel’s thought feeling and imagery. Indianness has become one of the major themes of Ezekiel’s poetry, which he treats as an intense personal exploration.

2) ‘Confessional Elements in Nissim Ezekiel’s poems dealing with love, sex and marriage’ by Rakha. Nissim Ezekiel treated man-woman relationship in frank and sincere manner. The theme of love and sex obsessed his mind and found expression in his early poetry.

3) ‘Remembering Nissim Ezekiel’ by Havovi Anklesaria. (Asha Bhende) Nissim Ezekiel's position as the pre-eminent Indo-English poet of our time is well established. He was only concerned with quality of his poems.

4) ‘A poet of proportion; Nissim Ezekiel’s Quest for the Exact Name’ by Makaran R. Paranjape. Ezekiel's poetry is much more like that or earlier poets than he ever cared to admit.

5) ‘A world for the wind’ by Dom Moraes. Nissim Ezekiel, then, perhaps, not quite 30, very thin and pale, with spectacles, and long, dedicate hands. He had a worm nature that he tried hard to suppress.

6) ‘Muse India on new voices in Indian English poetry’ by Prasad GJV. Our English poetry has got a cultured weight and our references, including formal ones, may not be cleared to those who have no access to our cultural history.

7) ‘Post independence Indian English poetry’ by Shaleem Kumar Singh. Indian English literature and especially Indian poetry in English has witnessed multiples social strength on various levels that motivated a number of poets big and small equally to scribble their pen dipped in the ink of Marxist philosophy of protest.

8) ‘A Third way of Reading Kolatkar’ by Sachin Ketkar. His texts have complex, multiple meanings and operate at more than one level. His oblique vision dislocates the established ways of perception only to yield richer insights into Indian culture.

9) ‘Five Indian English Poets’ by Shirish Chindhade. In this comparative study of five Indian English poets, the main trusts is on account analysis of their poems with a view of identifying the degree the experience and sensibility as expressed in them.

10) ‘Indian English poetry since 1950: an anthology’ by Vilas Sarang. He mentioned the view modernity and Indianness about Indian English poetry. He considers that the Ironic mode as the true mode mist through and through, indeed, the modern Indian English poet seems to lean too heavily upon Irony. Indianness may remain, in the ultimate sense, and elusive, obfuscator glow, or an essentially contested concept.
11) ‘From Jejuri to Arun Kolatkar; New quest’ written by R. S. Kimbahune. “He says “the entire poem reveals a lack of contemplative spade word that the material strongly demands.”

12) ‘Beauty and rhythm of poetic term’ written by POPE. E. A. According to Pope “poetry is rhythmic creation of beauty, poetry is the rhythmic creation of poet, poet make rhymes look like eye, rhymes make the clarity the exact phonetic value of words.”

13) ‘Arun Kolatkar; A bilingual poet written’ by B.V. Nemade. According to Nemade about Kolatkar, “Kolatkar; s Stance unfaith is totally a unindian. He even notices on attitude characteristic of philistinism on the poet’s part.”

14) ‘Ten twentieth century Indian poet’, a book written by R. Parthasarathy. He expressed view about Arun Kolatkar, “Arun Kolatkar is truly bilingual poet; Kolatkar is in a class by himself. His is the fortunate, middle position. Kolatkar used many Images in his poetry. The images are primarily visual. Words tend to collocate together into an image which then triggers of the poem.

15) ‘Twelve Indian poets’ written by Arvind Krishna Mehrotra. He expressed the view about Kolatkar’s Jejuri. “The object of “Jejuri “seems to be the act of observation. The bilingual aspect of Kolatkar’s output is highlighted in this expert. “The presiding deity of Jejuri is not Khandoba, but the human eye.”

16) ‘Indian writing in English’ written by K R Srinivasa iyengar. He said that Arun Kolatkar’s Jejuri is a poetic sequence. Jejuri is pilgrim centre to the south –east of Poona, and Khandoba is the deity worshipped; chaitanya visited this place in early 16th century.

17) ‘Poetry loses a major presence’, an article published by Ranjit Hoskote through ‘the Hindu about Arun Kolatkar. He said that Mr. Kolatkar’s legendary reputation is built on Jejuri [1976], a memorable cycle of 31 poems woven ground a temple town in western Maharashtra. Mr. Kolatkar was one of those distinctive figures who bring a special flavor to the life of a metropolis.”

18) ‘A book Perspective on Indian poetry in English’ by M. K. Naik, He observed three value systems in Jejuri.

1) The ancient religious tradition.


3) Modern industrial civilizations.

19) ‘Arun Kolakar poem: Some glance’ by Vasant Pataankar. Semantic puzzle is a specialty Arun Kolakar. He alienated from his related experiments. He mentioned images, symbols, visual pictures and fluent language to write poetry. He tried to show materialistic attitude which is fake in modern society.”
20) ‘Jejuri: Arun Kolatkar’s waste land’ by M.R. Satyanarayana. He compared Jejuri with waste land. T.S. Eliot, who is a British poet, wrote a poem, waste land. He particularly commented on the poem entitled “the Reservoir from Jejuri. The reservoir prepares the reader for a possible symbol of permanent doughy there is no waster in the reservoir built by the peshwas.”

21) ‘The tongue in English chains-Indian English poetry today’ by M. Shivramkarishana. Kolatkar’s poems leave on the reader an impression of stillness, and that this impression is probably related to the air of contemplativeness in them.”

22) ‘Literature in English language’, in this book N.P. Acharya kept his view about Jejuri. Jejuri is the most “Indian” book of poems in English he has ever read. India in its images, in its themes and insights, and even in its rhythm, you have to silence the strong iambic metronome in your head before you can respond to its rhythmic subtleties.”

23) ‘Jejuri’ by P.S. Rege. He expressed his view about Jejuri and Arun Kolatkar. According to Rege Arun Kolatkar alienated from the mood and atmosphere of Jejuri. Arun Kolatkar was not much interested to take direct experience of Jejuri. He described the bus, tap, an old woman, work of yeshwantrao, dance of hens, setting sun, railway station, the priest, the reservoir etc, but he worked as a mute spectator while observing Jejuri. He did not suggest the improvement of Jejuri while describing the social and cultural situation of Jejuri.

24) ‘Arun Kolakar’s poet’ by Vasant Davtar. Jejuri is a picturesque poem, bus, the priest, tap, ruined temple, old beggars, the hill, waghya and murli, mythical stories of Khandoba, these are vivid pictures of Jejuri.

25) ‘A history of Indian English literature’ by M. K. Naik. M.K. Naik emphasizes the theme of alienation in Nissim Ezekiel’s poetry. Nissim Ezekiel is not only alienated from Indian environment but also from his own minority religious ethos.

26) ‘Indo-Anglian poetry’ by A.N. Dwivedi. He said that “Ezekiel is a representative poet of Indian writing in English and his respect, he resembles Robert Lowell of America and Austin Clark of Ireland.

27) ‘Indian writing in English’ by Srinivasa Ieynagar. He commented on the poem entitled “Enterprise by Nissim Ezekiel.” There is a moment, a growth; something is gained but something is lost also, between the emotion and the act, falls the shadow, and so, poem like “Enterprise “becomes Images a weary trek by time the goal is reached.”

28) “Contemporary poets” [an essay on Indianness] by Nissim Ezekiel. “Indianness means those traits in the Character of a man which show him to be an Indian, and certainly not those traits which shows him as a foreigner of which shows
that, though an Indian by birth, he behaves like a westerner and has picked up not only western tastes in food and dress but also is mode of speech.”

29) ‘Form and value in the poetry of Nissim Ezekiel’ by Rahman Anisur. “The musical scheme of the lines rhyming together in a stanza of four lines relieves the tension which the poet feels an account of the loss of love and failure in marriage.”

30) ‘Indian writing in English’ by Chetan Karnani about the poem entitled “Marriage “by Nissim Ezekiel. He commented the poem “MARRIAGE.” It is the paradox of marriage that it leaves one of a sadder and Wiseman.

31) ‘Contemporary Indian English verse’ by Chirantan Kulshrashtna. He emphasized his view about marriage and love poem about Ezekiel.” Nissim Ezekiel’s own being as an individual and an artist is one of an attempt by Nissim Ezekiel’s self to seek fulfillment in relationship