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## LOCALIZATION OF SENSIBILITIES AND CONFSSIONALISM IN MODERN INDIAN POETRY IN ENGLISH

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**Abstract:** The Present Paper focuses on the Modern trends in Indian English Poetry. Indian Poetry in English is orientated towards Indian Context and reflects their Orientation in a way which is genuinely English both in respect of theme and language. The abundance of Confessional poetry in Indo-Anglian literature as an accomplished self-revelatory design.

**Keyword:** Sensibilities, Confessionalism, Indianness, Experiment, monologue.

### INTRODUCTION

The sudden departure of the British from India in 1947 made Indians confront a variety of anomalies, conflicts, contradictions and paradoxes; necessitating a redefinition of their roles and commitments in the changes context of the times. It was felt more keenly in the field of literature, as ever, especially in Indian poetry in English. The most important dilemma the poets felt was one of 'alienness' in their own land and therefore the paradox of belonging. The long association with the west had turned them into 'exiles' looking for roots. In short, they had to discover themselves a new charting their relationship with themselves and the culture to which they belonged.

Then comes the question of authenticity. How far a learnt language can lend its natural idiom to the poet? Can English become the language of our dreams, of the nuances of our social and personal relationships? To what extent is this writing genuinely Indian?

Indianess is a nebulous term and always evoked heated arguments. Indianess can be described as matter of the author's feeling of being an Indian. Indian poets in English share a tradition and community value that gives them a sense of special identity. They are deeply rooted in Indian contexts. And when they write about their beliefs, ideologies, myths, rural and urban societies, their religious philosophic bends of minds, the problems of Indian unity in the midst of diversity—all find fitting expressions through English which is a foreign language in our bilingual set up. Indian poetry in English is oriented towards Indian contexts and reflects their Orientation in a way which is genuinely English both in respect of theme and language. This Indianess is not a deviation from the standard British system but creative and resourceful by nature with distinctive individualistic characteristics.

In Indian English poetry modernity came as late as fifties. My attempt is to study these modern trends in Indian English poetry.

The most conspicuous factor of the Modern and post Modern English from Nissim Ezekiel to Jeet Thayil is the presence of Confessional elements. A humble effort is made to go through them.

Modern Indian English Language poetry is one of the many new literatures which began to emerge at the end of Second World War after the end of Colonialism. Unlike the creative writing of Africa and the Caribbean, the Modern Indian Poetry in English has been neglected by most critics,

foreign readers and intellectuals for it has no obvious direct relationship to the cultural movements which led to national Independence.

The initial form of Indian English Language poetry was imitative, and then it became assimilative and adoptive. It moved with British literature. It starts as romantic poetry simply it was born under Romantic influence. It became Victorian, because English Poetry became Victorian. It decided to go through a Period of 'Decadence' because the nineties were a period of decadence in English poetry. After 'Decadence' came 'Georgian' and the Indo-Anglian Poetry loyal as always, suddenly became Georgian. When English Poetry went modernist, Indo-Anglian poetry had no alternative but to be the same. Many of these poets left India for Study and travel abroad. In this they were not different from previous generations of Indian intellectuals and writers, including the leaders of the freedom movement. Some of the writers settled abroad, while others having made a significant choice which would be central to their subsequent history and the development of Indian Poetry in English. Among the early poets Nissim Ezekiel, Keshav Katrak, Srinivas Rayaprol and Keshav Malik returned while Damodaran remained abroad for many years. Later the process would be repeated when Adil Jussawala and R. Parthasarathy would study in England with the intention of residing there, only to return disillusioned to India. While G.S. Sharat Chandra and A.K. Ramanujan would become permanent American residents. The Indian poetic movement pioneered by these poets in the sixties and seventies provided increasingly robust, varied responses to the times and enjoyable colour to its once impoverished status.

We are undoubtedly, in the heart of Modern Indian poetry with its new realism and an idiom that suits the stark honesty of that realism which is in its essence an attempt to see man and his world as they really are without veils and pretences. Kamala Das the poet of Modern Indian Woman's ambivalence asserts her freedom to choose her language for creative articulation in her reputed poem "An Introduction". There is emotional intensity in her language. She had made frequent experiments with the form of poetry, at times writing dramatic monologue in the fashion of Browning and at times coming close to Hopkins in verbal experiments. Most of the poems of Kamala Das deal with the precariousness and incompleteness of the love-relationship. Her confessional poetry can be compared with that of Anne Sexton and Sylvia Plath.

It can not be converted that Indian poetry has come to acquire a strong body of work with its enlarged, detailed consciousness of localized realities in distinguished Indian Style. The way such Poets as Rodriguez, Soilgardo and de Souza make use of memories of their regional, cultural background was pioneered by A.K. Ramajujan and followed by R. Parthasarathy. These poets depicting and reflecting the socio-cultural realities of the day to day Indian life. They, however, Indianised their poetic sensibilities by making it a vehicle of creative articulation as felt and experienced by them. They freed themselves from the linguistic touch stones of their colonizers and created poetry based on colloquial term and tenor.

A notable aspect of Indian English poetry is that it has been passing through a phase of experiments. The emergence of Modern poetry in English is visible in the mid sixties in the works of Ezekiel's. During the late 1960's and early 1970's when experimentalism was championed by British Nandy. These poets wrote in such non-realistic poetic modes as surrealism and constructivism in which the poetry deviates from a kind of logical and emotional communication.

From the mid 1980 a generations of poets began to appear with new sensibilities and themes. Previously poets had to argue that English was an Indian Language, they positioned themselves against notion of Indian culture as spiritualist and cultural politics that claimed the peasant as the real India. A few poets are experiments exploring the range of poetic styles available. There is little in the usual streams of English poetry concerning the attractions of pain and self-destructiveness as in the poem of Thayil. This is really a new emotional terrain where pleasure and pain meet.

Confessionalism is as old as mankind. Every piece of art is an exercise in the pursuance of the same. An artist is confessional consciously or unconsciously, it is inevitable, it is eminent. However, confessional poetry as an accepted and established form came into vogue with the publication of Robert Lowell's 'Life Studies' in 1959. The outpouring of human emotions which was hitherto considered objectionable acquired a new-dignity. In their own individual manner, poets express their feeling or failure, guilt, disappointment, incestuous desires, defying all taboos. In literature it is, 'the private life of the poet himself especially under the stress of psychological crisis that becomes the major theme. The British poets who adopted this new style are Robert Lowell, Theodore, John Berryman, Anne Sexton and Sylvia Plaths. We have many examples of confession in literature" The Confessions of St. Augustine (354-430AD), "Confessions of Rousseau" and "The Confession of an Opium Eater by Thomas De Quincey. The Simplest form of confessional verse is the dramatic monologue perfected by Robert Browning. A Parallel development is prose in the stream of consciousness technique seen in Proust, Dorothy Richardson and James Joyce. The admission of fear, guilt, neurosis and failure voiced in the poems pertains to the poet's own life hence involves a lot of autobiography. It can be inferred that there is abundance of confessional poetry in Indo-Anglian Literature as an accomplished self-revelatory design. The new Poets have found appropriate techniques for their

perception of reality. In this manner Indian poetry have localization of sensibilities and confessionalism found in their respective poetry. Thus, to conclude it will be better to say that it is truly genuine poetry.

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