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**Nissim Ezekiel and A.K. Ramanujan:
A Comparison of Content and Poetry**

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Abstract

The Poetic universes of Nissim Ezekiel and A.K.Ramanujan are totally different. While Ramanujan explains the headway of magnificent self as per the perspectives of an intellectual individual; Nissim Ezekiel assumes the point of view of a normal individual. Accepting that Ezekiel's irregular points are love, self request, metropolitan experience, social reality, philosophical reflections, and, no doubt, a fundamentally wide arrangement of content, Ramanujan's tedious subjects are a couple yet by and large around checked. Among them is his consistent work to comprehend the issue of having a spot or rootedness and its subsequent insightfulness, game plan to individual familial past, and a noticeably strong response to explicit Indian conditions.

Introduction :

In the verse of Nissim Ezekiel there is an undeniable showcase of his passionate status. The verse is more self-portraying and the persona of the sonnets appears to address the author of the sonnets. Ezekiel is more engaged with the public activity of India than is Ramanujan. So Ezekiel's depiction of India and Indian ethos appear to be more contemporary and important.

Gajendra Kumar takes note of that, "In the graceful universe of Ramanujan the figurative utilization of involvement, internal universe of recollections and the progressions and the discontinuities with the past proceed with the covering of his way of thinking. Their endeavors are not implied for philosophizing and admonishing the things like Ezekiel's initial work, they don't have Daruwalla's sharp understanding of harmful world in which satisfaction is bound to grievous disappointment, they don't have Mahapatra's mystical contemplations on the connection between the universe of inventiveness and the universe of understanding oneself."[1]

While the last option treats India according to the viewpoints of his recollections, the previous ganders at India with a more spotlight on its contemporary social and political life. Both the writers were in contact with one another and partook in their verse. Ezekiel met Ramanujan in 1956, when he was intending to draw out an extraordinary Tamil-language issue of Quest. However the issue was never distributed Ramanujan visited Bombay and met Ezekiel to talk about the issue.

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Molly Daniels, Ramanujan's significant other, had as of now met Ezekiel on a previous visit. Ezekiel distributed a portion of Ramanujan's work in Quest when he was editorial manager. Ezekiel generally treasured his relationship with Ramanujan. Later he visited Ramanujan at the University of Chicago. Expounding on the verse of Ramanujan, Ezekiel and Moraes, Bruce King comments that, "There are enormous contrasts in way, style, viewpoint, and assessment between the three writers. Ezekiel raised a mainstream Jew, was a result of the cutting edge world and Bombay. Moraes, raised as a distrustful roman catholic, was affected by numerous long periods of living in England and different nations. It is not difficult to fail to remember he was Indian. A.K. Ramanujan, who was brought up in a family that was both current and conventional south Indian Brahmin, conveyed recollections of a more established India to America where he resided for a long time."....[2]

In the verse of Ramanujan, there is a controlled presentation of feelings. He doesn't wish to be a self-portraying writer. The abstract mode in his verse is not so much personal but rather more as an agent of a group. M. K. Naik feels that, "It isn't 'feeling remembered in serenity', however memory emotionalized in un-peaceful minutes that seems, by all accounts, to be main impetus behind a lot of Ramanujan's verse."....[3]

Ezekiel's verse has less references to history of India. He is an artist of contemporary times. Ramanujan's verse is loaded with references and suggestions. These references and inferences are cut across Indian history, folklore and legends. There is an undeniable degree of between textuality in the verse of Ramanujan. So often Ramanujan might seem a troublesome artist. Bruce King likewise acknowledges that Ramanujan is a troublesome writer. This might be because of the way that, "He was likewise an abstract, workmanship, and political pundit, somebody who was persistently occupied with the scholarly and social existence of the country. In spite of the fact that Ramanujan's refrain was early perceived by individual artists as incredible, it has taken time before basic and scholastic investigations could grapple with his intricacies. He is regularly supposed to be awesome of the Indian English language artists, an incredible interpreter from southern Indian dialects to English, and a superb researcher in such fields as etymology and legends.".....[4]

In the expressions of Shirish Chindhade, "Their (Ezekiel's and Ramanujan's) normal Indian foundation appears to tie them together as innovative personalities working contemporarily in similar public customs, and assisting with developing a new, autonomous idyllic practice in Indo-Anglican writing. The local involvement with their verse is clearly because of these common circumstances and the milieu, notwithstanding the reasonable contrasts between their strict, phonetic, geological and familial circumstances.".....[5]

Perusing the verse of Ramanujan can be stylish delight solely after various readings. He is more a scholarly artist. Then again, Ezekiel is more a famous artist. Ezekiel's persona seems to "capitulate to the tensions of customary human impulses. His inclinations however qualified by such picked modifiers as "distraught", "ravenous" and "enthusiastic", show up

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rather determined ones for they never contact the progressive crescendo. The inclinations of Ramanujan's hero, it so appears, are so subdued by vague feelings of trepidation and fears that he scarcely dares to state them in a good and certifiable way. His verse is fundamentally a verse affected and informed by post present day style of disruption. On the off chance that Ezekiel's incomplete inner self demands reproducing a helpful individual world, Ramanujan's self image demands decreating the world."....[6]

Maybe that is the motivation behind why SrinivasaIyengar gripes that the writers like Ramanujan "settle for 'limited scope', the satiric, the amusing, the counter heartfelt, the counter profound, or select the Freudian interest for the moxie, the ailing distraction with the rotten drain of the dull oblivious, the critically compelling drive to foul one's home be it one's nation, one's town with its sanctuaries, tanks and waterway, or one's home and family and house hold divine beings, or the unreasonable desire to discolor, lessen, annihilate, rather than to elevate, greaten and make."...[7]

There is an undeniable distinction in the perspectives of the personas of the verse of these two writers. Gajendra Kumar feels that the persona in the verse of Ramanujan is detached, while that of Ezekiel is more dynamic. That is on the grounds that "Ramanujan is more an artist of fears than a writer of desires and inclinations. The writer persona is so spooky by endless feelings of dread and fears that perpetually he withdraws from dynamic public activity. Via examination the hero of Ezekiel's verse is definitely more certain and decisive regarding his human character than him. Basically Ezekiel's hero has the conceited fulfillment of being free from any and all harm in his own private world."[8]

Both the poets are constantly referring to the self in their poetry. In the poem 'Subconscious' Ezekiel talks about his divided self:

Consciously, I ask my sub-conscious

To supply me with a poem.

It sends up this harsh message:

You have not turned to me so long,

I shall not speak now. (CP, p. 271)

Ramanujan's persona is also worried at the fact that in this modern world it is easy to resemble everybody but oneself:

I resemble everyone

But myself, and sometimes see

In shop-windows,

Despite the well known laws

Of optics,

The portrait of a stranger,

Date unknown,

Often signed in a corner

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By my father. (CP, p.23)

Sivaramakrishna appropriately draws out the fluctuating wellsprings of motivation in these writers when he expressed in his article in The Times of India: "Ezekiel is basically the post of the local area getting his solidarity from the bunch social settings wherein one is set, with a verifiable acknowledgment of the relating covers one needs to expect. This accounts not just for his astounding topical variety...but additionally for his consistent inclination of the solidification of an article for the deliberation of an idea.... assuming that Ezekiel is the craftsman as resident, Ramanujan's mode originates from history, legend and image".[9]
In the poetry of Ezekiel, the city life is described with full attention. The callousness of Bombay people is found in the poetry of Ezekiel:

*The city pressed upon me; shops, cinemas and Business houses
Spoke in unambiguous accents. Only the people said Nothing.
They bought the evening papers, hurried to a tube Station,
Ceasing to exist. (CP, p. 35)*

The persona in the poetry of Ramanujan also roams around in the city :

*Not knowing who I am or what I want
I roam the city walk into movies
Hurtle down a roller coaster
Till mirrors in a mirror shop
Break me up into how many I was
Show me in profile and fragment
Whose head I have whose nose
How tall how old my hair
How black my shoes how red
Like clocks in the clock shop
Quartz digital grandfather and Mickey
Mouse each showing a different
Time all at once. (CP, p.216)*

There is a grim acceptance of the cause and effect factors in the worldview of Ezekiel's poetry:

*Corrupted by the world I must infect the world
With my corruption. This double horror holds me
Like a nightmare from which I cannot wake, denounced
Only by myself, to others harmless, hero,
Sage, poet, conversationalist, connoisseur
Of coffee, guide to modern Indian Art
Or Greek antiquities. (CP, p. 8)*

Whereas in the poetry of Ramanujan there is a memory recoiling memory:

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The large tooth in my of the large tooth left jaw

Aches: it's mother again

Complaining of the large tooth

In her left jaw

The week before she died (CP, p.259)

The persona of Ezekiel's poetry is craving for human touch in the life:

Give me touch of men and give me

smell ofFornication, pregnancy and spices.

But spare me words as

cold as print, insidiousWords,

dressed in evening clothes for drawing rooms. (CP,p. 9)

Bruce King sees that, "The last petition is fix us immediately/of supplications. Supplications to ruler Murugan resemble Ezekiel's Hymns in Darkness, supplications of an advanced, common Indian who can request of for the serenity of psyche, not request anything. Both realize such harmony is inconceivable, however it stays an ideal, which for Ramanujan must be found specifically encounters when the brain no longer inquiries reality or looks for bigger responses."....[10]

Average Indian male mentality is beautifully portrayed by Ezekiel in thefollowing lines:

Our motives were concealed but clear,

Not coffee but the Cuban dancer took us there,

The naked Cuban dancer.

On the dot she came and shook her breasts

All over us and dropped

The thin transparent skirt she wore.

Was it not this for which we came?

The noise, the smoke, the smell of flesh we relished

Secretly and wanted more,

We drank our coffee swiftly

When the Cuban dancer left the floor,

The naked Cuban dancer. (CP, p.112)

A good comparison can be found in 'Ecology' by Ramanujan and 'Nightof a Scorpion' by Ezekiel. Both the poems display the sacrificing natureof Indian mother. In 'Ecology', the mother suffers the migraines for thesake of mother nature:

But mother...

Would not let us cut down

A flowering tree

Almost as old as her, seeded,

She said, by a passing bird's

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*Providential droppings
To give her gods and her daughters
And daughters' daughters basketfuls
Of annual flower
And for one line of cousins
A dower of migraines in season. (CP, p.125)*

Bruce King sees that, "The last petition is fix us immediately/of supplications. Supplications to ruler Murugan resemble Ezekiel's Hymns in Darkness, supplications of an advanced, common Indian who can request of for the serenity of psyche, not request anything. Both realize such harmony is inconceivable, however it stays an ideal, which for Ramanujan must be found specifically encounters when the brain no longer inquiries reality or looks for bigger responses."....[11]

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