

## CONCLUSION

The foregoing chapters record the successive developments of Ezekielian imagery passing through several phases. Regarding the source of imagery it has been stated that the artist's mind is the cave of thought which Bacon says *specola idola* from which different imagery spring up. Different episodes, incidents, experiences pass through the subconscious mind of the poet and take the form of imagery. A writer's Oeuvre can be judged best from his own statements and critical review. In 1977 Ezekiel said that his interests and concerns are to be judged from the whole or a substantial part of his poetic production. With the help of Austin Warren's and Rene Wellek's extrinsic approach, Ezekiel can be studied properly. At the background of each artistic work lies a deep inner background which can be unveiled by means of the study of imagery and symbol. The study of Ezekielian imagery is an intrinsic study to the creative and critical aspects of Ezekielian poetry. Though Ezekiel "created a body of work of international standard" (King: 1991: 65), Ezekiel never represents India as a whole. The predominating urban images stand incongruously with scanty number of rural images. Ezekiel vociferously repudiates the same, "I am conscious of my very special situation in relation to India, as a poet, but a person and citizen I myself completely identify with the country. Its politics, social life, civic problems, cultural dilemmas are all part of my daily life. I would like that identification to be fully expressed in my poetry but it is perhaps only partially so".(Chindhade: 1996:156)

Linda Hess, Birje Patil, Vilas Sarang, Bruce King, A.K. Mehrotra have repeatedly referred to the Indian sensibility in the poetry of Ezekiel. But such observation is partially true. Admitting the major influence of Indian culture and environment, he resists to be a mere cultural imitator. He has fulfilled his obligation:

I have made my commitments now.

This is one: to stay where I am,

As others choose to give themselves

In some remote and backward place

My backward place is where I am. (CP: 181)

He pined for cultural synthesis. He was not unduly ostentatious about his Indianness. Though laconic he presents Miss Puspa “departing for foreign”, (CP: 190), the angry mob of Arda being cool “till I told them I wasn’t a government official” (CP: 187) and dispersing mob after the monkey show to highlight the Post-Independence India. It is not “nocturnal lamentation” (CP: 17) of the poet but the metaphysics of his poetic art. Authentically he was a creator. He created a vast body of imagery with the help of contrast and paradox. His images contain mixed feelings. They are the amalgamation of the *Gita* and the *Genesis*:

No Lord

Not the fruit of action

Is my motive

But do you really mind

Half a bite of it?

It tastes so sweet

And I am so hungry. (CP: 212)

Ezekiel discerns eternity in the flux of fleeting episodes in and around him. His images are, truly speaking, moment’s monuments.

A broad exhaustive study on how the images reveal the personality of the poet is made in the early chapter. On a number of occasions Ezekiel has done the sin of seeing the drama in its nakedness. After the publication of “The Exact Name” (1965),

the nature of his images goes on changing and they hinge primarily on the metaphysical theme. Thereafter the edge of his home-spun imagery gets blunted. Sometimes his images are denting on the literary frontier of decency to find out its acceptable method. Keats and Shakespeare's images are not so voluptuous as that of Ezekiel. Even Kamala Das's approach to sensuous imagery is mostly camouflaged:

The ladies sun themselves on the lower

In the afternoons

With their graying hair

Newly washed,

Left undyed.

Who can say looking at them

That they are toys

Fit for the rouging nights.<sup>1</sup>

Raja Rao, R.K. Narayan, Mulk Raj Anand have widened the horizon of Indo-Anglian imagery by frequently referring to the field of history. Ezekiel never lags behind in this respect. He selects "bombs burst in Kashmir" (CP: 195), "marvelous things in Nazi Germany" (CP: 257), "philistia triumphs" (CP: 256), "Pakistan behaving like this" (CP: 238), "China behaving like that" (CP: 238).

Like historical allusions, the Indo-Anglian Writers started the tradition of employing literary allusions in images. The language in these writings is sometimes overburdened with similes carrying literary allusions. These are sophisticated images directly borrowed from literature though these have not been used on a large scale. At times the literary references are directly named by way of a simile but at other place the readers are simply reminded of certain literary piece or character etc. The readers on these occasions realized that certain pieces of literature must have been at the back

of the writer's mind. Ezekiel frequently uses literary pieces and figures to enlarge the scope of using such literary images. Some relevant examples are: "For God's sake" (CP: 29), "like Samson, blind" (CP: 73), "Blind as Homer" (CP: 21).

However the study is not exhaustive at all. The paper does not focus on the major flaws in the Ezekielian imagery. There are a number of bizarre images in Ezekiel. They are not highlighted properly.

Ezekiel was also an active member of the writers' workshop *which was* set up by P. Lal. He is a source of inspiration to many young practitioners in English verse in India like Keshav Malik, Rakshat Puri, Gauri Pant, Suniti Namjoshi, Vinela Rao, Malathi Rao, Meena Alexander and Eunice de Souza. The present study is a step towards unfolding the great treasure of Ezekielian imagery. Future scholars should step in with the rainbow colours of their sweet dreams and soaring visions to probe deeply in the unexplored horizon of Ezekiel because:

In ten minutes how can I sum up  
 This life, this voyage on uncharted  
 Sea, this light over, radarless ports,  
 This endless worship at plundered shrines.<sup>2</sup>

## Notes and References

1. Quoted in Qaiser Zoha Alam's *The Dynamics of Imagery*. New Delhi. Atlantic Publishers and Distributors. 1996.
2. Quoted in Irshed Gulam Ahmed's *Kamala Das: A Study of Her Poetic Pilgrimage*. Siliguri: N.B.U. 1999. 187.

## Workscited

- Chindhade, Shirish. "Five Indian English Poets". New Delhi: Atlantic Publishers and Distributors. 1996
- King, Bruce. "Three Indian Poets: Nissim Ezekiel, A.K. Ramanujan, Dom Moraes." Madras: Oxford University Press. 1991.