

## APPENDIX I

### AN INTERVIEW WITH PROF. NISSIM EZEKIEL

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P.V. SATPUTE

1) What are your favourite poems?

I'm not sure I can list my 'favourite' poems. From time to time, when I have to select poems for a reading, I seem to prefer some to others. On the other hand, those excluded are not necessarily excluded from my preferred ones. Often, they are left out because the poems chosen for reading need to have a certain variety.

For example, I would read at most two of my poems in Indian English, two songs, two poems in the traditional metres and forms, etc. Of the love poems, and the 'prayers' I would choose one or two.

I also feel that my favourites may not be the 'best' from the point of view of serious poetry readers, critics and reviewers. If I ever have to make a series of decisions for a book entitled 'Selected Poems' I would undoubtedly prepare a rather long list, from which the ultimate short list would be the product of advice of knowledgeable friends.

2) Have you done experiments with language in writing poetry? If so, which ones?

No, I cannot claim to have made experiments with language, either in poetry or in prose. I am not indifferent to the idea

of experiment, but my inner life seems to search for and accept a vocabulary and phrases which are comparatively easy to comprehend, for the general reader.

3) Is **there** any clearcut distinction (thematic, language point of view) in your poetry?

I don't quite understand this question. If you mean thematic distinctions in general of course they are important to me. But thematic from the language point of view is not a major concern in my poetry.

4) What is the chronology of your poems?

The chronology is as indicated in my Collected Poems 1952-88, published by Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi 110 001 pp. 307 (including Introduction), Rs. 225/-. The earliest poems in the collection are dated 1948.

5) Is there any influence on your poetry?

Naturally, there are a number of influences on my poetry, but it would be misleading to mention them as if they prevail from my earliest to my most recent poems. At different times, I have been influenced by Eliot, Pound and Yeats, the English poets of the 30's (Spender, Auden, McNeice, Day Lewis), and a few American poets of the twentieth century, Frost, Stevens, Roethke and others.

6) Have you written anything on your own poetry?

I've written on my own poetry in response to questionnaires, in interviews, etc. but never at great length in a sustained way.

7) Do you do deliberate attempts in writing poems?

Yes, I often make "deliberate attempts" at writing poetry but don't assume that the results will be satisfactory. At some point, the deliberation has to take off, the poems must move forward as if effortlessly. My main technique is to allow the poem plenty of time to develop, not to be impatient and rush forward. Also I revise every draft poem a great deal, sometimes changing it radically, at other times relying only on few crucial touches.

8) What is your opinion about the purpose of poetry, poetry for the sake of poetry or poetry for the sake of life?

On the whole, my tendency is to think in terms of poetry for the sake of life. But that does not mean it is not also for its own sake, as a wholly satisfying and fulfilling activity. Different poets have a different mix of motives in writing poetry. For me, the therapeutic urge is important, i.e., to write poems for the sake of making discoveries about one's self, other people, society, life in general.

9) What is your opinion about Indian English?

Indian English has developed unavoidably from the cultural and linguistic situation in India. It can certainly be used for

creative literary purposes when a particular theme, situation and characters demand it.

10) You have written some poems in Indian English. Is there any motivation behind it?

The main motive in my use of Indian English is realism, which has its comic effects. That is why I refer to the series not as Poems in Indian English but as Very Indian Poems in Indian English. If they fail in being Very Indian, then the Indian English has limited, exclusive comic effects, with no importance or significance emerging from character and situation.

11) What do you think about the future of Indo-Anglian poetry?

I cannot predict the future of Indo-English poetry. (The term Indo-Anglian should be dropped). The present Indo-English poetry scene is certainly promising, and I await the appearance of several strong voices. If they fail to appear, the scene will remain lively but not become impressive, nationally and culturally.

## APPENDIX II

### List of the Phonetic Symbols used in the Dissertation

#### Consonants

##### Plosives

/p/

/b/

/t/

/d/

/k/

/g/

##### Affricates

/tʃ/

/dʒ/

##### Fricatives

/f/

/v/

/θ/

/ð/

/s/

/z/

/ʃ/

/ʒ/

/h/

##### Nasals

/m/

/n/

/ŋ/

#### Frictionless continuant

/r/

##### Lateral

/l/

##### Semi-vowels

/w/

/j/

##### Vowels

/i:/

/ɪ/

/e/

/æ/

/a:/

/ɔ/

/ɔ:/

/u/

/u:/

/ə/

/ə:/

/ʌ/

##### Diphthongs

/eɪ/

/aɪ/

/ɔɪ/

/əʊ/

/aʊ/

/iə/

/eə/

/uə/