

UNWEAVING THE WARP AND WEFT OF EXISTENCE: A CRITICAL EXPLORATION OF SUSHEEL KUMAR SHARMA'S *UNWINDING SELF*

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Abstract: *This research article studies the selected poems in Susheel Kumar Sharma's Unwinding Self. It analyses his poems with a humanitarian perspective. How his poems are an epitome of contemporary reality of human beings, has been analysed in this research. Sharma has a keen sense of observation, whether it is a pious river like Ganga or human predicament such as racism and diaspora. He has touched upon all the aspects of life through strokes of his creativity; even a miniscule thing like spectacles become symbol in his poems. Whether it is the theme of liberation or confinement, the poet excels in making the readers ponder about the questions of true and false, right and wrong. He uses simple language yet poignant imagery; the words of the poems are enough to leave imprint on the soul of the readers. How are his poems different? What all poetic genre has he included? Which poetic styles have influenced him? Why did he put the title Unwinding Self? These are some of the questions that the present research paper attempts to answer.*

Keywords: *humanitarian, Ganga, Diaspora, predicament, genre*

Introduction

Indian English poetry, which reflects the complexities of composite culture, modernity, and global influences, is a charisma in itself. The beginning of Indian English poetry is believed to be linked with writers like Henry Louis Vivian Derozio and Michael Madhusudan Dutt, who used English both for creation and change in the society of that time. The early 20th century brought with it, the melodious cuckoo like voice of poets like Sarojini Naidu and Sri Aurobindo, who very colourfully mixed romanticism and spiritual nationalism, and turned their utterance into a

melange, that was full of the colours of the natural landscapes and the society that inhabited it. After independence, poetry in India got up to the brim with idioms of modernity through voices such as Nissim Ezekiel, Kamala Das, A.K. Ramanujan, and Dom Moraes. Personal experience, urban alienation, cultural dislocation, and linguistic experimentation were the major themes of these poets. Their work departed from traditional worldview of mere aestheticism, questioning the very root of human existence.

The contemporary Indian English poetry is an epitome of cultural, social, and economic diversity of India. There is no established theme or movement that surround the poetry of today. Poets are from varying backgrounds. Some live in India, while others are part of the Indian diaspora abroad. Prominent themes of Indian English poetry in today's era are ecosystem, caste, divide between rich and poor, absurdity of human life, question of faith, and search of the roots of existence. Poets in present times also write about epics a lot—sometimes equating the religious history with present human conditions. With the passage of time; there has been spirit of questioning as they cherished scientific inquiry. Indians are changing with the change of time. They are trying to negotiate between tradition and modernity creating a space for all the cultures, languages and literatures. English became the language of our intellectual make up as Raja Rao notes it in 1963. Today, due to globalization, internationalization, migration, scientific advancement and cyber revolution etc., English is going to be the language of our emotional make up and our young generations are using it instantly and naturally.

Susheel Kumar Sharma (b. 1962) is a well-acclaimed author who primarily writes in English. He has been serving the University of Allahabad as a Professor of English since 2003. All of his works are embodied with the questions about joys and pains of human lives. His creations are like a deep ocean into which the lovers of literature dive to discover the pearls reflecting human existence, each time of varying shades. *Unwinding Self* is a collection of forty-two poems. Each

poem gives perspective, that is each time fresh and new. Like Kabir's *tana-bana* (warp and weft), Sharma winds and unwinds what we in our daily humdrum are not able to ponder upon. Unlike the early romanticism of Sarojini Naidu or the modernist irony of Nissim Ezekiel, Sharma's voice introspective and engages in dialogism. His collection *Unwinding Self* acts as an example of his moral dilemmas—he writes like mature creator who has child in his heart. The lyrical and the satirical, the thin and the dense images, the didactic and the modernist *weltanschauung*, all are merged in one text—*Unwinding Self*. He contributes immensely to Indian English poetry both as an academician and a poet. His works on postcolonial and diasporic literatures gives more depth to his creative canvass, blending cosmopolitan and Indian ethos. We acknowledge his contribution in the field of Indian knowledge system through his recent publication. In an interview, Sharma asserts:

Creativity is an innate faculty in a person that one uses in order to cope up with one's environs. Needless to mention that even creatures other than human beings display this trait. This faculty can be developed to some extent by being sensitive to one's world. It is believed that if one person is creative in one field one is bound to be creative in other fields as well. It is because of this faculty only that any person/ society/ civilization transforms from one domain to another. However, every creative product may not be accepted by all the members of a social group as a useful innovation (Abidi 1).

In our opinion, his poems could serve as a mirror full of images of life that majority of people could identify with. His poems are full with the questions of identity, the cultural tradition of India, and the gap between young and the old. Susheel Sharma, offers in *Unwinding Self* a poetic exploration that is at once personal, philosophical, and universal. According to Patra:

Whatever is abstract in life acquires a form of its own in Sharma's poetry the process of which is triggered by him by his poetic skill. It is as if he is putting everything, however small and

minuscule, under the magnifying glass to know more about it. Sharma presents a surrealistic world where the relation between antecedents and consequences is blurred. Sharma expresses his thoughts implicitly in a metonymic process. For the poet, life is not just all about day-to-day affairs, with underlying depression, it is also all about the exalted state of mind. This state of mind is as real as anything that we consider to be normal (Patra xii).

With a body of work that consistently engages with the layered experiences of human life, Sharma has emerged as a poet whose words echo far beyond the page. His poems delve into the intricate fibres of pain and joy of life. Ghosh asserts, “Unwinding Self contains gems and in its own way enriches the casket of Indian English poetry. The diction of the poems has often a rocky bareness that carries its immediate appeal to the readers” (Ghosh 2022).

In *Unwinding Self*, Sharma brings together forty-two poems that act like a meditative vignette into the human predicament. Each poem functions like a kaleidoscope—through which the reader is invited to witness their own inner worlds. The title itself suggests a process of introspection, of peeling away the layers of material being in order to arrive at a more elemental understanding of selfhood. The poetic voice in this collection is of a participant deeply immersed in the chaos, beauty, and paradox of life. Like the *tana-bana* (warp and weft) so often associated with the poetry of Kabir, Sharma’s lines are carefully interlaced—each poem offering both a knot and a thread, binding together fragments of experience and insight.

Fragmented Wholeness in “Snapshots”

The opening poem, “*Snapshots*,” sets the tone for the collection through its sparse, imagistic style reminiscent of Japanese poetic traditions. Each line stands autonomously, yet together they build a collage of fleeting impressions—mundane yet mystifying.

The duck catches a fish.

Only the red berries

Don't make

The earth enchanting (Sharma 1)

Here, the poet resists the temptation to romanticize nature. The duck's act of predation and the incongruity of red berries that "don't make / the earth enchanting" undermine expected aesthetic conventions. Sharma invites us to examine these "snapshots" as we would photographs—studying not just what is shown, but what is absent. In doing so, he sets up the dual movement of his collection: visual economy paired with philosophical depth.

Vision and the Politics of Perception in "The End of the Road"

In "The End of the Road", Sharma takes a more explicitly philosophical turn. The metaphor of changing spectacles serves as a compelling symbol for the fluidity and subjectivity of human perception. The speaker is burdened with six pairs of spectacles, each aligning with a different scenario, a different mode of understanding.

Now I have six pairs of spectacles.

I have to choose one to suit to the occasion;

The world has lost its original colour.

One's reality becomes another man's burden

If one loses one's eyesight. (Sharma 4)

This poem suggests that the way we view the world is constantly refracted through personal, social, and emotional lenses. The idea that "one's reality becomes another man's burden" evokes the relational impact of perception—how one person's inability to see clearly, whether physically or emotionally, creates dissonance and suffering in shared realities. Vision, here, is both literal and metaphorical, pointing to the fragility of truth in a world dominated by shifting subjectivities.

River Ganga as an Inevitable Connection in “Chasing a Dream on the Ganges”

Sharma has a deep connection with river Ganga as is reflected through his poems, and stated by Arbind Kumar Choudhary. He posits “Sharma is an ardent lover of Ganga, the most sacred river of India, and calls Ganga by a number of names like Amar Sarita, Amarapaga, Purandara... (Choudhary 3).” Indeed, the collection *Unwinding Self* proves this. In his poem “Chasing a Dream on the Ganges,” Sharma talks about the mesmerizing force that this river embodies within itself. He admits being captivated by the divine river. The poem goes on in the following manner — “The meandering Ganga does not seem to leave me/ Does it follow me or I track her footprints?” (Sharma 23) The poem traces the journey of the poet in understanding the river amidst the hustle and bustle of urban life.

Poetic Resistance and Creative Pain in “A Voice”

Sharma does not shy away from exposing the internal tensions of poetic creation. In “A Voice”, he reflects on the creative process as one fraught with emotional labour and existential questioning. The poem is an articulation of resistance—against commodification, against intrusive curiosity, against the pressure to produce.

Why should someone Pay me for Such thorny questions And sedimented foot-falls? (Sharma 22)

The language here is visceral. “Thorny questions” suggest the discomfort of introspection, while “sedimented foot-falls” evoke accumulated emotional residue—the weight of past experiences that inform, and sometimes inhibit, the act of writing. Sharma positions the poet not as a detached chronicler but as a being in pain, forced to give voice to inner turmoil while navigating the expectations of the external world.

Spiritual Tensions and the Quest for Liberation in “Bubli Poems”

The poem “Bubli” introduces a female persona whose spiritual restlessness becomes a metaphor for the human soul caught between desire and detachment. Bubli, whose very name conjures a sense of innocence and vulnerability, is engaged in a dialogue with herself—seeking meaning, yearning for liberation, but not yet prepared to embrace it.

Self-consciousness has to be lost

To be a part of the great love;

Bubli is waiting for the moment

Of Shaktipat from the messiah...(Sharma 49)

This is one of the most philosophically rich poems in the collection, foregrounding the dialectic between individuality and surrender. Bubli’s hesitation to let go of her “self” reflects a universal human dilemma—the fear of dissolution even when it is the gateway to transcendence. Sharma’s invocation of *Shaktipat*—the moment of divine energy transmission—ties the poem firmly to Indic spiritual traditions, while Bubli’s internal conflict renders the spiritual journey deeply human and relatable.

Tradition and Modernity in “Kabir’s Chadar”

Perhaps the most evocative poem in *Unwinding Self* is “Kabir’s Chadar”, which brings the mystical aura of Kabir into a modern, introspective framework. The “chadar” becomes a symbol of the moral and spiritual fabric of a human life. Sharma raises a haunting question: Can one return this life—this chadar—in the same pure state in which it was received?

How could Kabir

Afford to return his chadar

As he had obtained it?

Does the clue lie in

Thinness or whiteness? (Sharma 51)

The metaphor of whiteness as purity and thinness as minimalism is both poetic and philosophical.

The poet contrasts Kabir’s chadar, which reflects and resists stains, with his own colourful one, which absorbs. It is a powerful juxtaposition of saintly renunciation and worldly entanglement.

Kabir’s poem runs in the following manner:

Kabir’s poem in Roman Script	Translation
<p><i>Jheeni jheeni bini chadariya</i> <i>Kahe ka taana kahe ki bharni,</i> <i>kaun taar se bini chadariya</i> <i>Ida Pingala taana bharni,</i> <i>Sushumna taar se bini chadariya</i> <i>Aath kanwal dal charkha dolai,</i> <i>paanch tattva, gun teeni chadariya</i> <i>aai ko siyat maas das laage,</i> <i>thok thok ke bini chadariya</i> <i>So chadar sur nar muni odhi,</i> <i>odh ke maili keni chadariya</i> <i>Daas Kabir jatan kari odhi,</i> <i>jyon ki tyon dhar dini chadariya</i> (Kabir).</p>	<p>Delicately, delicately is this sheet woven What is the warp, what is the weft, With which thread was this sheet spun? With Ida and Pingala as the warp and weft, And the Sushumna thread, the sheet is woven. On the spinning wheel of the eight-petaled lotus, Spun are the five elements and the three gunas. It took ten full months for the mother to sew it, Beating and threading, she wove this sheet with care. Gods, sages, and seers have worn this chadar, Yet wearing it, they soiled its purity. But Kabir, the humble servant, wore it with great care— And returned the sheet just as he received it. (My Translation).</p>

Sharma is doubtful of the last lines of Kabir, after equating it with his own life. The poem does not offer resolution; rather, it opens a space of doubt and wonder—hallmarks of Sharma’s poetic method. Rabindra Kumar Verma posits:

W. H. Auden defines poetry as “the clear expression of mixed feelings.” It seems so true of Susheel Sharma’s *Unwinding Self*. It is a mixture of poems that touch upon the different aspects of human life. It can be averred that the collection consists of the poet’s seamless efforts to delve into the various domains of the human life and spot for the different places as well. It is a poetic revue in verse in which the poet instils energy, confidence, power and enthusiasm into minds of Indian people and touches upon all aspects of their lives. The poverty, ignorance, dirt, mud, daily struggle against liars, thieves, pickpockets, touts, politician and darkness have been depicted not as weaknesses of people in Indian culture but their strengths, because they have courage to overcome darkness and see the advent of a new era. (Verma 205)

Sharma’s poems are a melange of various colours of human lives, with its tints and shades fluctuating through the chosen words of the poems. As NDR Chandra posits: Indian English Literature is reality today as a distinct branch of English Literature. The poetry reflects the identity and culture of the people and it touches myriads of the issues like alienation and exile, the crisis of personal identity, childhood memories, familial relations, and love, nostalgia and cultural traditions and so on. The poets are raising their voices expressing their feelings, emotions, sentiments, alienations, transformations, and concerns over the issues of past, present and future. They tell tales of human suffering and joy. It decodes our thoughts, emotions, contemplations, and feelings. They strive hard to have egalitarian society resolving our differences and conflicts.

Issue of Diaspora in the poem “The Destitute”

In his poignant poem “The Destitute,” Susheel Kumar Sharma explores the deeply human experience of displacement, alienation, and the emotional turbulence that accompanies diasporic

existence. This poem serves as a powerful representation of the psychological and cultural cost of migration—whether voluntary or forced. The speaker’s voice is laden with pain, disorientation, and a yearning for belonging, as Sharma delves into the intricate emotional fabric of individuals who find themselves uprooted from their native soil. The lines:

“The language no more expresses myself.

The strings are becoming tighter

The apron is no more soothing (Sharma 12)”

signal the initial unravelling of identity. A vital instrument for self-expression and cultural continuity language becomes alien or inadequate. In addition to being linguistic the alienation is also emotional and symbolic. The restrictive social norms or obligations in the new country—possibly the demands of assimilation or conformity—are metaphorically represented by the strings. Even the apron which is frequently seen as a representation of maternal warmth or domestic comfort seems strange these days, implying that even the private areas of the house have become strange or emotionally unwelcoming. The following line intensifies the sense of existential suffocation: “The air seems to choke / Me to death.” (Sharma 12) This is not merely about a new geography or climate—it is an indictment of cultural erasure and emotional asphyxiation. The inability to breathe freely metaphorically illustrates how migrants often feel silenced, marginalized, or invisible in their adopted homelands. The poem resonates with the broader theme of diasporic literature, where the search for identity often clashes with the pressure to adapt and survive in unfamiliar cultural terrains. The most striking line, however, is the declaration: “I’ve to kill myself for regeneration.” (Sharma 12)

Here, Sharma captures the paradox at the heart of migration and assimilation. The metaphorical “killing” of the self refers to the painful shedding of one’s native identity—linguistic, cultural, emotional—in order to be “reborn” into a new, socially acceptable persona within the adopted

country. This is not regeneration in a celebratory sense but one marked by trauma and loss. It echoes the diasporic compulsion to reconstruct oneself in a new mould, often at the cost of deep-rooted values, traditions, and affiliations. The term regeneration, in this context, is both hopeful and tragic—it hints at survival, but through fragmentation.

Sharma's poem thus addresses the classic dilemma of the diasporic condition: the split between home and host, memory and erasure, tradition and modernity, self and society. The alienation experienced is not merely spatial, but also temporal and psychological. The speaker becomes an in-between entity—neither fully belonging to the past nor to the present, neither rooted in the homeland nor fully accepted in the adopted land.

The poem also invites comparison with the works of other diasporic writers—such as Bharati Mukherjee, A.K. Ramanujan, or Meena Alexander—who similarly portray the anguish of cultural dislocation. However, Sharma's approach is more internalized and minimalistic; he does not rely on elaborate narrative but instead uses sparse, emotionally charged lines to evoke a deep sense of loss and yearning.

What makes “The Destitute” particularly compelling is Sharma's ability to universalize this pain. Though the speaker may be any migrant, the poem is relevant to all who have experienced cultural dislocation—whether due to political exile, economic migration, or voluntary relocation. The poem does not only mourn loss but also critiques the violence—silent but persistent—of having to mask or mutilate one's identity to be “accepted.”

“The Destitute” is a nuanced, emotionally rich exploration of the diasporic condition. Through stark imagery and introspective lines, Sharma articulates the often-unspoken emotional cost of migration. The poem stands as a meditation on identity, cultural survival, and the quiet desperation that shadows many displaced lives. It reminds us that regeneration, when built on the ruins of erasure, is never without its scars.

Discrimination in “The Black Experience”

In the poem “The Black Experience,” the poet talks about subjugation that black people face in a white country. How they are bullied and marginalised has been clearly mentioned in this piece of creation:

You were a black patch
 In the whites’ territory
 Your tongue was red;
 It spitted only abuses
 And hurled curses on
 That short and plump bully trader
 Who called himself
 A follower of Jesus
 And thought himself
 To be an angel of mercy (Sharma 13)

The terms such as “black patch”, “abuses,” and red tongue signify the features associated with blacks. How blacks are visualized as degraded and downtrodden, having an identity that is always “otherised” have been clearly stated in a very crisp and direct language. The text uses terms such as “bully” to denote how Africans irrespective of their languages are equally thought to be of lower identity. Kingwana and Mande both are different languages of Africa. However, the speaker of the poem who is probably from West Africa and speaks Mande, and the object of the poem who speaks Kingwana, a language of Congo, central Africa—both are bullied by the whites. The difference between “The Destitute”, and “The Black Experience” lies in the intensity of their alienated experience. The destitute, is a literate person who has a job in a foreign country; he has a capacity to think and imitate the whites, on the other hand, the black

subjects of the poem “The Black Experience” are more helpless having the inability to present themselves in the language that the whites could comprehend.

Introspecting Life through “Coffee”

In “Coffee,” Susheel Kumar Sharma masterfully transforms an everyday ritual—the preparation of coffee—into a profound metaphor for the thoughtful churning of life. With minimalistic imagery and realism, the poet blends the sensory with the symbolic, inviting readers to reflect on how their choices, patterns, and habits shape the flavour and consistency of their existence. The poem’s central metaphor is the act of stirring coffee, which the speaker equates with the constant evaluation and re-evaluation of life. Lines such as: “Too much of stirring has / Turned it uniform and dull.” (Sharma 76) highlight a sense of regret and philosophical weariness. The poet suggests that in our attempts to over-control, over-think, or perfect our lives, we may end up getting the life rid of its natural vibrancy and spontaneity. The coffee, once rich with “dark, brown and white / Bulging out strips” and “small bubbles,” initially held a visual and sensory appeal—mirroring the diversity and unpredictability of human experiences. Yet, through multiple stirring, this textured beauty is lost in monotonous shade. In the contemporary world where hyper-awareness, continual planning, and the pressure to get things right frequently result in emotional exhaustion, this introspective lament is particularly poignant. Through his metaphor, Sharma gently cautions against the perils of over-analyzing life on an existential intellectual and emotional level. The phrase “Can good coffee be brewed / Without any whirling? (Sharma 76)” poses a rhetorical question that encapsulates the central dilemma: Is over-perfection and disturbing the real nature of life essential for richness? Can life’s essence emerge without chaos? Here, Sharma does not offer a direct answer but leaves it suspended, inviting readers into contemplation.

The poem also evokes literary echoes—most notably, T.S. Eliot’s “The Love Song of J. Alfred Prufrock,” in which the persona famously reflects: “I have measured out my life with coffee spoons.”

Sharma uses a more sensory and process-driven approach in his coffee metaphor, whereas Eliot’s line represents a life broken down into tiny repetitive and insignificant acts. Whereas Sharma’s stirring alludes to an uneasy interaction with the inner ingredients of life—its unfiltered emotions decisions and outcomes—Eliot’s coffee spoons stand for emotional suppression and routine. However, Sharma’s rendition has an Indian household sensibility full of warmth. Visuals have been used with tactile imagery and philosophical churning, even though both poets use coffee as a metaphor. This poetic style—grounding metaphysical questions in the fabric of daily life—is a recurring hallmark in Sharma’s creative journey. Much like the sacred and the profane coexist in Indian literary traditions, Sharma’s verse merges the humble with the profound, suggesting that revelations lie not in the grand, but in the granular—such as a cup of coffee.

The poem, “Coffee” is not just about a beverage. It is about the brewing of the self, the stirring of thoughts, the flavour of memories, and the aftertaste of choices. It subtly teaches us that the richness of life may lie not in relentless mixing, but in allowing things to settle, swirl, and sometimes, just be.

Recapturing History in “Stories from the Mahabharata”

In the poem *Stories from the Mahabharata*, the poet successfully employs the traditional Japanese haiku form—structured in a 5-7-5 syllabic pattern—to mould the vast, multifaceted epic into a few succinct, evocative images. While the structure is generally followed throughout the poem, a few intentional deviations permit for creative flexibility without undermining the essence of haiku-structure. Each haiku stands alone as a self-contained deep insight, yet

together, they form a cohesive melange of the Mahabharata's complex narrative and psychological dimensions.

The haikus numbered XXIII and XXIV are extremely powerful in their portrayal of inner conflict, perception, and symbolic blindness. Haiku XXIII reads:

Sanjay becomes the eye

To trace the layers of silt

In Dhritarashtra's mind (Sharma 87).

Here, the poet presents Sanjay not merely as a narrator but as a symbolic extension of vision that leads to conscience. Sanjay, blessed with divine sight by sage Vyasa, serves as the moral lens through which the blind king Dhritarashtra visualises the battlefield of Kurukshetra. However, the phrase "layers of silt" metaphorically suggests the mental fog, the accumulated sediment of worldly attachments and denial that clouds Dhritarashtra's judgment. Sanjay's role thus transcends from that of an ordinary human being; he becomes the un-perturbed observer of truth, throwing light into the delusional psyche of the king.

Haiku XXIV continues this theme of vision and blindness:

With eyes bandaged

The queen stood nearby.

Disrobing wasn't witnessed (Sharma 87).

This verse refers to Gandhari, the queen who blindfolded herself for life in solidarity with her husband, Dhritarashtra. Her self-imposed blindness is often viewed as an act of solidarity to her husband, but the poem cleverly critiques this choice. In a moment of extreme moral crisis—the disrobing of Draupadi in the royal court—Gandhari's symbolic withdrawal from the world symbolizes her powerlessness. The haiku starkly unravels the consequences of her blindness: she justifies her inaction with her artificial blindness. Her silence in this critical and shameful

moment raises questions about complicity and the limits of not raising voice during the moments of injustice.

Together, these haikus explore not only the literal events of the Mahabharata but also the deeper ethical layers of its characters. The poet captures how perception—whether divine, moral, or wilfully denied—shapes the unfolding of dharma (righteousness) and adharma (unrighteousness). Sanjay represents the seer; the conscious observer compelled to visualize and narrate the truth regardless of its brutality. In contrast, Gandhari represents the retreat into blindness, both literal and metaphorical, which leads to moral disengagement.

By choosing the haiku form—brief, concentrated, and evocative—the poet mirrors the essence of the epic’s own moral dilemmas: dense with meaning, often unresolved, and always rooted in human complexity. The haikus function not just as poetic retellings, but as philosophical reflections that encourage the reader to re-examine well-known episodes through a lens of introspection and critique.

Conclusion: Poetic Self as a Site of Unwinding

Unwinding Self is not a collection that seeks to dazzle with ornate language or dramatic flair. Instead, its strength lies in its contemplative subtlety, its capacity to ask difficult questions with gentle insistence. Sharma’s poetic voice is neither dogmatic nor despairing; it is exploratory, willing to dwell in ambiguity. His use of Indian cultural and philosophical references—woven seamlessly into a global idiom of English—makes this collection both locally rooted and universally resonant.

In this rich tapestry of poems, Sharma invites his readers to engage in their own process of unwinding. To pause, to reflect, to don and remove their metaphorical spectacles, and ultimately to recognize that the self is not a monolith but a mosaic—fragile, shifting, and infinitely profound. Susheel Kumar Sharma’s poetry can be seen as a bridge—between academia and creative writing,

between Indian philosophical traditions and contemporary realities, and between the inner world of contemplation and the outer world of action. His contribution enriches the diversity and intellectual range of Indian English poetry, situating him among the reflective voices of the post-1980s generation of poets.

The writers of this research paper, have had opportunities with some of the living poets and artists who deplore that their creative talents and writings are hardly canonized in the schools, colleges and Universities. Undoubtedly, some of them come into limelight in India, after getting recognition abroad. It is obvious that academic authorities are not recognizing the worth of living Indian writers properly. At the same time, Sahitya Academies have also not done wonderful job to pick up the poetic talents of poets and artist democratically or aesthetically. Governments, business houses have also failed to recognize the talents of creative writers or they are least interested to spend money for them as they are more interested in utilitarian values. Our universities whether public and private have hardly introduced creative writings a subject. There is an urgent need to introduce the selected writings of the living authors throughout in higher education. At the same time, they are to institute Writer -in -Residence, Scholar -in -Residence to teach creative writings and facilitate the writers for creative and critical contemplations.

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