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A Deep Study of a Comparative Study on The English Poetry by Rabindranath Tagore and Nissim Ezekiel Exploring Indian Sensibility

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Abstract

Its essence is not all that the self is. In spite of the existential instability, it seems that the and/humanity of the self is just one part of the self and may be a manufactured space that provides confidence for integrity, authority, and autonomy. Finally, it might be claimed that the self-concept of Ezekiel preserves a conviction in the human self's essentiality that the existential process cannot completely eradicate or expel. In Indian English writing, Nissim Ezekiel is a well-known poet. The Poet Laureate of Ordinarity, a Doyen of Indian English Literature, a poet of the city, a poet of the body, and a poet of sex, he has also been referred to as the Founding Father of contemporary Indian English poetry. He explores the literary world by touching anything he can get his hands on. His creative prowess may be seen in his poetry, plays, criticism, journalism, and translation. He is a poet who explores a variety of subjects and problems.

Keywords: integrity, artistic, autonomy, essence, etc.

Introduction

The ups and downs of Nissim's life during the last ten years may be summed up as follows: Nissim became a member of the editorial team of the publication titled "The Illustrated monthly of India" and was employed there for close to four years. He worked as a broadcaster for AIR, Bombay for a decade (1952-1962). In 1955, he was given the role of editor at the magazine 'Quest,' and in 1957, he went on tour throughout the United States. In 1959, he resumed his position as a college professor. Nissim's third book of poetry, titled he hird, was released the same year, in 1958. It was published by Strand Book Shop in Bombay in 1959, the same year as "The Unfinished Man" was made available to the public. These poems detail the struggles that an Indo-Anglian poet had while living in an Indian metropolis and the moral decisions that he made. The poet answered the question with a humorous tone regarding the irony that exists in life. When considering the poet's private life throughout this decade (1960-1970), it seems that the poet struggled through many life setbacks at this time. His domestic situation is on the edge of disintegration. It is not possible for them to get into a marriage partnership together. In terms of his career, he is a complete and utter failure. At this point in his career, Nissim's preoccupation with animal life is evident in poems such as "Sparrows." Nissim Ezekiel, the protagonist of "The Cur," does not adhere to the pattern established by Ted Hughes. They don't have a threatening demeanor at all. The animals under his care are respectful and obedient. His go-to animal metaphors include "restless flight," "Sniffed at fish," and "agile flick of grey." In addition to this, the poet begins their investigation into the soul analysis. In poems such as "Case Study" and "Morning Prayer," he focuses on the meaning that he derives from the experience of living. His poetry often includes allusions to excursions and tours of other places. His journey to Rangoon proves to be quite fruitful in terms of the development of his literary craft: "Saffron monks with heads neatly shaven" Compared to taxis, trishaws (cycle rickshaws) are more like jeeps. Whole market for gewgaws. Pavements unpaved. And garbage piled up in heaps." After reaching this point, the free-spirited bohemian poet has become more conventional. In 1961, the poet started attending college. Nissim looked forward to working closely with R.

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Parthasarathy, G.D. Antarkar, M.K. Kutty, and Srinivas Rao during his teaching career. It may be said that he inherited his profession from his family. He worked his way through the ranks to become the Vice Principal of the Arts Division. Even M.Phil. students preferred pre-made notes on Octavio Paz or Pablo Neruda, which came as a complete shock to the imaginative poet. The following phrase was used by two of his colleagues, Pramod Kale and Victor Gikwad, to characterize his life at Mithibai College: "Nissim was brimming with vitality and was really encouraging. In terms of the education he provided, he was flexible and adaptable. The play *Romeo and Juliet*, as well as the novel *The History of Mr. Polly*, were both required reading for the class. At initially, Nissim was in charge of teaching the *History of Mr. Polly*, while I was in charge of teaching *Romeo and Juliet*. After a few years had passed, Nissim made the suggestion that we could switch around the books that we used with one another so that the students might benefit from the perspectives of both of the professors. Nissim was the one who inspired me to start writing poetry and even helped me have one of my poems published in the *Illustrated Weekly of India*.

One of Ezekiel's former pupils, Dr. Ershad Ahmed, who now teaches at the Government College in Darjeeling, West Bengal, remembers that Ezekiel was an engaging instructor. He was acutely aware of the fact that he was a poet. He would often remind his pupils that he is a poet and that he had much experience in the field. In spite of the fact that he maintained cordial ties with his other coworkers, the well-known Marathi poet Mangesh Padgaonkar harbored resentment against him. Nissim was a very forward-thinking and creative educator. He provided an interpretation of the poetry by referring to the environment and culture of India. When I was in school, my other instructors always explained things in the conventional manner. However, Ezekiel, during those times, provided an explanation of the poem in regard to India. The work at Mithibai College did not need a significant amount of my time. Because of this, he wrote evaluations on four different novels and published them in the *Imprint* as well as in other important magazines in India. During this time, a large group of his close friends surrounded him. Among them are Kamala Das, Kersy Katrak, Keki Daruwalla, Gieve Patel, Adil Jussawalla, Eunice De Souza. Nissim and Kamala had a complicated love-hate relationship with one another. In 1964, professor Jeffares of the University of Leeds extended an invitation to Nissim to serve as a visiting lecturer there. Daisy Nissim went along for the ride as they set sail for England. In Leeds, Nissim presented fourteen lectures on the writing of Indian authors in the English language. After doing the assignment, he went back to his house and then went back to his regular routine at Mithibai College. It was undeniably true that the poet remained unaffected by any of the happenings of the modern world. Nissim made the decision to avoid discussing the conflict. Therefore, he did not strongly support either side in the China conflict of 1962 or the Pakistan war of 1965. He had no interest in writing poetry on things that were happening so recently.

It was discovered that "The Unfinished Man" was written in 1960, while "The Exact Name" was written in 1905. P. Lal is the person responsible for the publication of "The Unfinished Man" and "The Exact Name" on behalf of the writers' workshop. Only 10 poems were included in the

first collection, while twenty poems were included in the second collection. The first volume includes seven philosophical poems titled "Enterprise," "Love Sonnet," "Commitment," "Morning Prayer," "Event," and "Marriage," as well as two poems that focus on Bombay, titled "Urban" and "A Morning stroll," and an autobiographical poem titled "Jamini Roy." Raj Rao sees these poems as a kind of autobiographical writing in a more veiled form. In his writing, In conclusion, I contend that while the imagery in the two poems seem to be metaphorical, the 62 poems are particularly about Bombay if we consider the way in which Nissim stands in relation to the images and weaves personal details from his life into the poems. My argument is supported by the fact that he referred to Bombay as "barbaric," which, of course, is identical to how author Raja Rao described the city in his book *The Serpent and the Rope*, which was released in the same year as "The Unfinished Man." Within the poem "Case Study," the poet speaks in the third person. Now he is writing the history of his troubled marital life, periodic arguments with Daisy, and the impact Toni Patel had on his life. The words that follow are, in a sense, Nissim's autobiography written in verse:

"He came to me and this is what I said: The pattern will remain, unless you break It with a sudden jerk, but use your head. Not all returned as heroes who had fled In wanting both to have and eat the cake. Not all who fail are counted with the fake."

Linda has occupied a greater part of Nissim's life. Hess was emotionally drawn to Nissim. Ranjit Hoskote observes,

"Linda Hess must have represented to Nissim everything that his own conservative wife was not: beauty, brains and liberation. She enabled him to live the way men in the '60s wanted to- with a dutiful wife at home and a liberated girlfriend outside. Nissim has always oscillated between the conservative and the bohemian, and the presence of Linda Hess in his life would be considered a good example of his bohemianism. Besides, both of them would have seemed exotic to each other".

Linda sits in the hinter land of Ezekiel and as a result some of the finest images are born in this period like "Love reciprocated to quiver", "drop your fear" "Dream-window" and "light of love".

In the epic-centre of his mind Linda sits and arrests the attention of other women. That's why women images are so frequent on the string of music. He perceives the women through his mind's eye: "burnt out mothers", "frightened virgins", "Sacrificing mothers", "women of semi bare bosom", "wives of India", "wooden wives sitting in disarray", "women as object of study", "nagging women", "naked blazing animals", "unhinging speech and bone", "pregnant women", "sensual movement", "breast of sex", etc. All the woman images do not necessarily focus on Linda but his woman images mostly centre on Linda Hess and Elizabeth. the basement girl. He refers to Toni Patel, Minakshi Raja, Gauri Deshpande in sublime way whereas Linda, Elizabeth and Daisy get a flowery treatment at the hands of Ezekiel. Meanwhile his involvement with the P.E.N. was cemented. He took active part in the spread and promotion of the Indian PEN and at the same time he took

LSD, which affected his creative horizon. Nissim heard a lot about LSD in America where writers and artists in general used to take LSD to expand their mind. After a lot of hesitations, he became habituated to drug taking. Nissim confessed his own experience in the "DRUGS: A Personal Footnote":

In a more limited way, I've found marijuana also immensely useful. My appreciation of music and art was broadened and intensified. I increased my capacity for concentration, my love of silence. I had glimpses of my true self, which I had never dreamt existed in such depth and complexity. My understanding of philosophical, metaphysical and religious questions became 64 keener and acquired greater icky. I also saw the limits of my abilities more clearly and developed a sense of destiny. I owe more to LSD and marijuana than to my reading, though perhaps without it I may have benefited less from them.

Huxley's *Doors of Perception* influenced Ezekiel. In the post-LSD period Ezekiel was seen to have used conglomerate images like "promised land", "Angelic wings", "parables of hell" etc. That Ezekiel hinged on perception is reflected in a letter dated IS" April, 1984 to the present researcher, when asked about the influence of Tennyson and Wordsworth on the poem "Beauty", Ezekiel writes, "Thank you for your interest in my poem Beauty. Your interpretation of it seems to me to be on the right lines. I did not, though, have Wordsworth and Tennyson in mind only my own perceptions are expressed in the poem". In his professional life Nissim went on riding higher and higher. In 1972 he joined the Bombay University as a Reader in American Literature and later became a Professor of English till his retirement in 1985. Meanwhile he won the Sahitya Academy Award for "Latter Day Psalms" in 1983. Vrinda Nabar observed Nissim Ezekiel closely as a colleague and said that Nissim inspired other would-be writers to write poems or creative composition. Nissim was, in her version, an innovative teacher and he always invited students to take part in the art of teaching or drama. Fortune smiled on him in the decade of seventy. The Oxford University Press came to publish his poems. He became a literary figure on the T.V. Screen. He wielded an impressive influence in the academic and cultural domain. Nissim made two short foreign trips on the Inter-cultural encounters and the cultural exchange programme of the Government of the United States. 65 So far Nissim remained surprisingly reticent about religious affairs with the publications of *Hymns in Darkness* (1976) and *Latter-day Psalms* (1986) Nissim changed his attitude to life to a great extent. Nissim came out of that philosophy. The Oxford University Press, New Delhi, published these books. He turned his inside out in eight hours and became a believer in God, religion, the metaphysical nature of the universe and life, ESP etc. The religious-cum-philosophical quest haunts the poet in the period that follows. Nissim's God is not a Jewish God. His God is not invariably a Hindu God. He is, according to Patel, a metropolitan Bombay God. His treatment towards God is not uniform. He remains always sceptic about the doctrines of religion and traditional religious credo. He writes:

"The ungodly are in the same con diction, No more like the chaff which the wind drives away Than the godly. OR humanizes God: The vices I've always had I still have. The virtues I've never had I still do not have. From this Human way of Life. Who can rescue man If not His Maker? Do thy

duty, Lord."

Ezekiel was a moralist to the core. His social concern was too deep. He did not divorce Daisy for his deep moral concern. It is his deep social concern that prompts him to share everything with the people living in and around him. He is not a synagogue going bigot but a human being "humanly balanced". Ezekiel is set to test the religious codes of the Bible in the light of modern paradoxes and complexities in life. So religious theme predominates in "Hymns in Darkness" and "Latter-Day Psalms". "The Sixteen", "Hymns in Darkness", "Guru", "Rural Suite", and "Tribute to the Upanishads" show his growing interest in religion. At the same time, he realises his bond with his birthplace, society, country --- and the metaphoric city Bombay. Like W.B. Yeats the poet wears a third person mask and goes on telling the story of his life in the poem, "Background, casually". He tells the story of his life in a singsong way:

"Twenty-two: time to go abroad. First. the decision, then a friend to pay the fare, philosophy, three Companions shared my basement room."

His biographical records show that he went to England at the age of twenty-five (Poetically twenty-two) and a friend Ibrahim Alkazi paid his sea-fare. The opening couplet in the poem proves the affinity with life and poetic art in a clear-cut way. An encircling gloom has wrapped the poet in 1978. Separation with Daisy has already taken place. His emotional gap has also surfaced with Linda Hess. But Ezekiel also needed a woman around him to look after him - be it his mother, daughter, lover or any woman admirer. Without their presence Nissim cannot stand and compose his verse properly. He beats in the void. Ezekiel tries to tackle the void 67 by wearing a mask but fails miserably to do so.

"Ten thousand miles away, you become a shower of letters, A photograph, a newspaper cutting, Underlined, with penciled comments, And a smell at night."

The images of "a shower of letters", "photographs", "newspaper cutting", "a smell", form the multidimensional entities of Linda Hess. Nissim himself vehemently correlated his life to poetry. Regarding the genesis of "Latter Day-Psalms" he says that the origin of the poem is the poetic festival in Rotterdam. At the hotel he reads the Guide on The Bible and the Old Testarment. He completed the, "Latter-Day Psalms" in Rotterdam in June 1978. In 1980s the poet made a lot of experimentations in the field of poetry. He deals with Poster Poems and invents Zen telegrams. He talks to his biographer Raj Rao, "In 1971-72 I was looking for new source of information in life and literature. I read a book of American Indian songs in translation. All of them were short, compressed, and highly poetic. There was a kind if communal feeling in them. The poet is a member of the tribe, capable of embodying its feelings. All these things came together in my mind with the idea of an exhibition of poster poems. One tends to stumble on the next development. It's a twin of events ... you rely on the fact that you are talking listening, reacting. A recent unexpected development for me was Zen telegram. While recovering from a surgical operation, I read a book called as Therapeutic Experience. One of the

articles described a therapist's use of Zen Telegram to help his patients. I took a ball point pen and paper and did nine telegrams in the spirit of the original Zen 68 telegram, as a spontaneous expression. The next day was a Sunday. I saw no reason to follow the traditional format of Zen telegram. So I lay in the bed the whole day, thinking about the form, completing each in my mind and wrote/drew a few in twenty four that day. I had both the visual and verbal very clearly in the mind when I did each. A number of them reflect the after- illness state of mind". In 1988 Nissim was conferred on Padma Shri. Next year the Oxford University Press published: Nissim Ezekiel: Collected Poems 1952-1988. Recognition, award, and honor come in quick succession but, Nissim becomes an isolated individual on the front of family life. Elkana, his son, is far away from his life like his mother Daisy. Kavita is an occasional visitor. On this drama of life he becomes a painfully isolated individual catering to the mundane needs of Daisy who lives in a self- styled exile status. Nissim spends a greater part of his life in the PEN office-dusty, dingy PEN office praising some works, thereby earning lifelong friends and criticizing bogus poems, there by earning life-long foes:

"Do not be satisfied with the world that God created. Create your own. Be voracious with your eyes and appetites: the will to see, the passion in the act of love or learning lead to brighter prospect."

After retirement (1985), Nissim went on a number of foreign trips. In 1985 he went to Salzburg, Germany and next year he attended Frankfurt Book Fair. In 1987 he went to Hong Kong. He read his poems at the Adelaide Book Fair and the New Zealand International Festival of Arts in 1988. He was an outright reviewer of books. He supported the ban on the Satanic Verses in India because the book, according to him, crossed the limit of an artist's freedom. A decade ago, he was also highly critical about Indira Gandhi's imposition of emergency in India. The poet has frankly expressed his view on the importance of images in poems. In his view the absence of imagery makes a poem weak. In 1989 he published a drama *Don I call It Suicide*. In 1990 he acted as a literary advisor to Rupa and Co. and a number of Indian and foreign publishers like Orient Longman, the Macmillan, and the Oxford University Press. The decade following (1990-2000) is the most unproductive period in terms of poetry but it is a fertile period in terms of critical writings and book reviews. In 1992 he attended the international conference on the contemporary literature and language Studies at Jamaica. He got warm appreciation there. In the same year The Oxford University Press published Nissim's prose writings *Nissim Ezekiel: Selected Prose*. It was divided in four sections "On Poetry", "On Art and Culture". "On Life and Thought" and "On Books".

Review of Literature

(Paranjape and Reisman, 2019) expressed that the primary time of Indian English writing might be shared with the finish of 1850s. During this period the English rule in India was acknowledged commonly a large portion of Indians believed that it was an incredible aid. The holocaust of the Revolt introduced various thoughts. Eventually the joined outcomes during the following two ages occurred. After the Revolt of 1857 India's rediscovery of her

personality became incredible. The prospect of opportunity and ethnicity overpowered the writing. The Indian English verse additionally advanced enough from the West through impersonation and digestion. The post-free verse in Indian English laid out its own personality and voice. It has bountiful in amount and dependent upon some degree in quality moreover. It has made its own position in the domain of world writing. It has three appearances. The advanced artists are splendid pundits on Indian scene. The eventual fate of Indian verse in English is exceptionally splendid.

(Rana, 2012) reasoned that advanced writers in their verse are allowed to utilize English which isn't precisely however naturally out of a characteristic internal quality which provides a sonnet with its instantaneousness of involvement. The artists of the advanced time have been unexpectedly lifted from a selective to a broad scope of inventive experience. They have been raised from a moderate to a cosmopolitan culture to go up against the new state of things and to secure another perspective on human fate. The age has changed and requires another change. This has generally been met by the writer. They have no impact of the English writers and they have their target working in their own particular manner. They lean toward inventiveness and test in word-make power and strength of feeling, clearness in thought design and feeling of reality, newness, reasonableness, concrete, insight, prepared knowledge and essentialness are fundamental for great verse. Nissim Ezekiel writes in this association great verse isn't clear and clear all of the time. By and by, the novice writer should focus on clearness and clarity concrete and applicable pictures are normally better than vogue monstrosities, straightforward restrained structures inside which much opportunity can be worked out, assist the artist with finding what he feels more than rambling gathering of lines. Rhyme and different gadgets might be disposed of provided that underlying remunerations and exceptionally enhancements are given all things being equal. Improvement inside a sonnet is an indication of development in the artist.

(Rana, 2012) recommends that there is a great deal of trial and error in the cutting-edge Indian verse with the end goal of accomplishing innovation. Rhyme and stanzaic structures were supplanted by free section. Verbal song came to be evoked using alliterative and harmonious words. The tone was one of intellectualized incongruity and mockery. The position of the artists was one of complete separation and objectivity. The other advancement of the cutting-edge Indian writers is the utilization of imagery. The writers utilize present day procedures utilized by the entertainment world and publicizing industry, other than the continuous flow and free relationship of thoughts. There is a lot "word hunting" and "picture hunting" which mirrors the mechanism of awareness with respect to the writer. The Indian writers accordingly get words from their local dialects. To be Indian, writers must be established some place in India - topographically, all things considered, socially or mentally.

(Series, 2012) sums up that Tagore modernized Bengali workmanship by rejecting inflexible old-style frames and opposing etymological injuries. His books, stories, melodies, dance-dramatizations, and papers addressed subjects political and individual. Gitanjali (Melody Contributions), Gora (Fair-Confronted), and Ghare-Baire

(The Home and the World) are his most popular works, and his refrain, brief tales, and books were acclaimed-or searched for gold lyricism, expression, naturalism, and unnatural thought. His pieces were picked by two countries as public songs of praise: the Republic of India's Jana GanaMana and Bangladesh's Amar Shonar Bangla. The writer of Sri Lanka's public hymn: Sri Lanka Matha was an understudy of Tagore, and the tune is roused by Tagore's style.

(Annayat, 2019) observes that Nissim Ezekiel is an extraordinary artist of post-Autonomy India. A concise review of this enormous assortment of verse is fundamental for an appropriate comprehension of the writer's craft, of his significant topics, and of the development of his virtuoso. His poetical works are-An Opportunity to Change (1952), Sixty Sonnets (1953), The Third (1959), The Incomplete Man, (1960), The Specific Name, (1965), Songs in Murkiness (1976), and Gathered Sonnets 1952-88 (1989). He is an adaptable virtuoso and the most extraordinary Indian English artist. He is an incredible love writer and his verse uncovers a slow advancement of his specialty and virtuoso. Various significant subjects go through his verse acquiring top to bottom and force with each progressive volume that he has distributed. No subject repeats so often as the topic of affection and sex. There are profoundly arousing depictions of the human body and of adoration making in the bed. His treatment of the demonstration of adoration, and of the charms of the female body, is described by outrageous candor. This has presented him to the charge of being a writer of the body, of the female life systems, of floundering in sex, yet such analysis is shallow and vile. He is surely neither a Platonist nor heartfelt visionary, nor does he object the cases of the body. His all sonnets significantly affect the perusers. For instance: Don't revile the obscurity since you're old not to, however don't be in a rush to light a candle all things considered. The haziness has its insider facts which light doesn't have the foggiest idea? It's a sort of flawlessness. While each light Misshapes reality. (Songs in Obscurity). A. N. Dwivedi properly comments: "Ezekiel's exploratory sonnet, "An extremely Indian sonnet in Indian English", obviously pictures the truth of circumstance in Indian culture. It establishes what is going on for the utilization of "BabuAngrezi for sure we generally refer to the present time as "Indian English".

(Wagh et al., 2017) recognizes that Indian English verse is one of the many "new written works" arose in the mid nineteenth century. After the finish of Second Universal Conflict and the end phases of expansionism, it has arrived at new statures. Models accessible for it were English Heartfelt Writers with their Victorian replacements. Walter Scott and Byron gave the models to the more drawn-out story sonnets while the more limited sonnets get reverberations from other English artists of the nineteenth century. The earliest Indian English writer, who established the framework of present verse, was Henry Derozio (1809-1831), the child of an Indo-Portuguese dad and an English mother. He is known as the "father of Indian English verse" as Chaucer is known as the "father of English verse". Derozio abstract works include: The Fakeer of Jungheera (1827), A Metrical Story and Different Sonnets (1827). Derozio section is brimming with "consuming enthusiastic energy" that gives on him the title of a "genuine child of the dirt". Sonnets like „My Local Land“, „To India“ and „To

the Understudies of the Hindu College“, uncover the writer's vigorous nationalism. He is mostly pre-busy with Indian fantasies and legends. In the limited capacity to focus his life, his idyllic result is pitiful yet legitimate and gives the indications of genuine beautiful ability.

(Sen, 2021) clarifies that Tagore is the most remarkable name in present day Bengali writing, and he was the one essayist who previously acquired for current India, a put on the world scholarly scene. The honor of the Nobel Prize for Writing put Tagore as well as Indian writing on the world guide. He was an incredible artist and an extraordinary man and he has left behind him an incredible establishment at Shantiniketan Tagore composed fundamentally in Bengali, yet had an authority of English too. He interpreted, a large number of his sonnets and plays into English, regularly changing, extending or changing the origin8ls. Once in a while he even composed a sonnet in English in the primary case (for instance, The Kid). Plus, he addressed in English to crowds outside India or outside Bengal, and he additionally composed many letters in English. Thusly, we ought not consider him just as a Bengali man of letters. He has a place irrefutably with Bengali writing; however he likewise has a place with Indian writing. In spite of the fact that Tagore was an artist, playwright, author, brief tale essayist, performer, painter, pundit logician, educationist, still the man himself both included and surpassed these different indications of his virtuoso. An incredible admirer of nature, Tagore was all around a spiritualist writer. He generally felt that he had a fellowship with the heavenly being his otherworldly awareness drifts around the entirety of his works and a net of otherworldliness is projected all over.

(indianenglish poetry,2018) dissects that in the verse of Rabindranath Tagore we see crafted by one of the adaptable masters of his age who assumed the part of an artist, playwright, author, painter, brief tale essayist, educationist, patriot and internationalist, and savant, during his long scholarly profession. He composed verse basically in Bengali which him, and others, later converted into English. The Kid (1931) is the main sonnet which he wrote in English. God, Nature, Love, Life and Passing, and the Kid are a few repeating subjects of his verses. Tagore's Gitanjali, which is considered as a show-stopper of Indian English verse, was distributed in Britain with a presentation by W.B. Yeats. It is comprised of in excess of 100 pieces hung together by a bringing together subject of the reflection journey communicated through an assortment of structures. The Gitanjali was trailed by The Landscaper (1913), The Bow Moon (1913), Organic product social affairs (1916), and The Outlaw (1921). A portion of these works were converted into English by Tagore himself as well as other people were composed initially in English by him. In the year 1913 he was granted the Nobel Prize for writing.

Conclusion

Poets of modern Indian descent who write in English have generated a significant body of work by retracing their literary ancestry to relevant cultural traditions and naturalizing the use of the English language to depict Indian sensibility and context. After India gained its independence, Indian English poetry established itself as one that was not only lively and diverse, but also sturdy and in tune with the times. It now has its own distinct

personality and can express itself in its own unique way. It is said that modern Indian poetry written in English is an endeavor on purpose to liberate itself from an excessive preoccupation with nationalist or socialist politics and mysticism, and to return it to themes that are more personal and private in terms of its literary character. The hard realities of literary history should not be ignored, despite the fact that it is true that romanticism had the dominant literary influence on Indian English poetry from the beginning until 1947.

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