

## RABINDRA NATH TAGORE AND NISSIM EZEKIEL: A STUDY OF ENGLISH POETRY COMPARING INDIAN SENSIBILITY

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**Accepted:** 03.01.2022

**Published:** 05.02.2022

**Keywords:** Indian Sensibility, English Literature.

### Abstract

*People travel to this place to get away from this dreadful world. As a result, the cycle of life continues. On the other hand, there are persons in the world who perished due to the events of this terrestrial world, rather than our thoughts. Even though they aren't physically present in our hearts at the moment, they are still alive. They will be remembered for the incredible gift they have given to the world forever. Their gift to the world is a beautiful and useful post-session. You may be artists, authors, philosophers, or social activists, among other things. Discussing Modernism in Indian English Poetry does not seem as straightforward as it may appear. Due to this lengthy post, it is possible to mistake Indian Literature for having a long history with Indian English Literature, notably Indian English Poetry. These two literary genres have quite distinct histories regarding when they first appeared on the scene.*

*Indian English Literature seems to be a newborn grandchild of Indian Literature, at least in historical development. However, this grandson eventually outgrew its waddling in the domains of mysticism, superstition, religion, and all of the classical characteristics that were passed down from its*

*grandpa. This event has occurred worldwide, not only in India or, to put it another way, in the East. As a result of the phenomena, an international and palpable shift spread across the globe. Even though the motherland was in Europe and America, the adventurous winds blew in it, and each nation obtained a piece of it, with India being one of the countries that did not get a share. Depending on each nation's political, cultural, and economic circumstances, they embraced it at the appropriate moment. The cyclone of Modernism did not, of course, leave simply the Indian English poetry standing once it had passed. It had an impact on every element of life in the nation. The nation was affected on many levels: politically, economically, spiritually, and culturally. It may be said that it churned the barren ground of Indian ancient Literature, which was just celebrating the country's once glorious past. In reality, Modernism was ushered in by India's political and economic circumstances. However, the circumstance was not desirable or better in any way. That India's economic condition had become precarious had spurred the British desire for the land and resources of that nation. The absence of political strength forced Britain to remain in India and continue to reign over the country.*

## Paper Identification



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### INTRODUCTION:-

During this period of uncertainty, the history of Indian English Literature began, which eventually resulted in Modernism being introduced into the field, notably in poetics. There are many different definitions of Indianness that different reviewers have offered. In India's mind, which is clearly and unequivocally separate from the rest of the universe as well as represented in an increasingly large number of studies that are largely unknown to the majority of Indians, is the summation of the country's socioeconomic trends, underground sociopolitical religious views, and metaphysical ideals – divine, interpersonal, financial, and political – that have emerged in recent years. The author describes himself as an Indian, regardless of living in India or anywhere else. Writers and philosophers have a common history and a feeling of belonging that distinguishes them from others. They have a tremendous affinity for Indian culture. However, they utilize their English skills to convey themselves effectively, whether they discuss their beliefs, philosophies, myths, diverse socioeconomic groups, couples with white links of thinking, and Indian Literature in the middle of diversity. The concepts of "Indian sensibility" and "Indian experience" are difficult to define and categorize. Because of the evident diversity of Indian cultural traditions, defining Indians is a tough undertaking.

Indian language is superior in terms of content, vision, and skill. The English language has a wide range of dialects. The writers' social, economic, and religious origins are reflected in their English-language writing. Throughout numerous disciplines, including poetry, drama, fiction, and even essays, this distinctive personality of the Hindu author is mirrored and reflected. Despite its distinctiveness, there is an amazing sense of universality about it that appeals to literary enthusiasts all around the globe. Rabinder Nath Tagore and Nissim Ezekiel, to name a couple of authors who have made substantial contributions to worldwide Literature and helped the world take notice of Indian writing, are two writers who need to be included. Because of their realistic picture of Indian life, these writers can keep their nationality while still retaining a worldwide audience of readers. It is possible to be Indian in a variety of different ways. It may be found in the content, style, and language most of the time. One of the most significant aspects of this presentation is images to convey information. The number of Indian British poets who use "Indian imagery" increases. All of the imagery associated with Indian culture is associated with rivers, animals, and mystical themes, to name a few. The degree of awareness is more important than the material and pictures in learning. Particularly prolific are poets who have Indianized English by extensively using Indian slang and idioms, resulting in poetry that is distinctively Indian not just in their word but also in their spirit. Communities and Indian spirituality come to life via the usage of Indian English terminology that helps visualize typical Indian people, atmospheres, and ways of life.

Nissim Ezekiel and Rabinder Nath Tagore are the lifeblood of English writing, and their works are widely read worldwide. The similarities between Rabinder Nath Tagore and Nissim Ezekiel have

been discovered in this research. Rabindranath Tagore (1861–1941) was born on May 6, 1861, at the Tagore family's home in Jorasanko, Calcutta, to a Bengali mother and a British father. There were seven sons in all for Maharshi Debendranath Tagore, and he was the youngest of the seven. His father, Debendranath, was a significant factor in his life. He was a dedicated follower of religion, but he also had an artistic sense and sound judgement in practical concerns, setting him apart from his peers. Devendranath provided his children with the chance to follow their passions and hobbies. While in Calcutta, Rabindranath attended four different schools, all of which he detested."

A member of Rabindranath's family, his brother, was in charge of overseeing his upbringing. Anatomy and physiology were taught to him by a medical student, who also served as his mentor. Following that, he was allowed to take mathematical lessons. Teachers were equipped to instruct students in Bengali and Sanskrit, as well as English, drawing, and gymnastics, among other subjects. He wrote a Bengali translation of Shakespeare's Macbeth when he was fourteen years old. Even at that young age, he had a strong appetite for reading. His academic interests included "Bengali, Sanskrit, and English classics, as well as books on history, social sciences, and scientific sciences, among other areas." He also enjoyed reading. Rabindranath had excellent instruction at home, even though he did not get formal education. In 2009, he started writing poetry compositions at the age of nine. He accompanied his father on a journey to the foothills of the Himalayas. Because of the magnificence and profundity of the Himalayas, he was profoundly moved. He went to university in England, where he studied Henry Morley's English literary classes, which he found quite interesting. Morley was someone in whom he had a great deal of regard, and he found his lectures

to be pretty engaging. Observing western culture was the only thing he gained from his time in England. He had no other advantages. He obtained a greater knowledge of English poetry and a keen interest in western music as a result of his studies. His first Bengali play, "Bhagna Hridaya (Broken Heart)," which he created after returning from England, was primarily poetry with a tiny love storey interwoven throughout. Sandhya Sangit, his first poetry book, was released in 1882, and it was widely regarded as a watershed point in Bengali writing at the time. In 1883, Prabhat Sangit was established as a successor. In 1884, he published Chabi O Gan (Pictures and Songs), and in 1886, he published Kadi O Komal (Pictures and Songs) (Sharps and Flats). "The publications of "Manasi (1890)," "Sonar Tari (The Golden Boat)," and "Citra" characterize the second round of his poetic career (1896). On the first page of Manasi, there is a series of love poems that continue Kadi O Komal; the poetry of Sonar Tari is about the dream world. In 1901, Tagore started publishing a collection of religious poetry under "Naivedya," which contains a poem titled "Shatrabdir Surya" that welcomes the New Year. "Chaitali (1896)" is a poem written with Romantic imagination, a great deal of unhappiness with the present, and a desire to escape to a more idyllic time. Gitanjali was published in 1910 by Tagore, and it was translated and published in England in 1912 by the same author. "Chicago poetry journal" published six poems from Gitanjali's books, selected for publication. In 1913, the Nobel Prize in Physics was awarded to him Gitananji. Rabindranath Tagore's poetry volumes cover a broad spectrum of topics and moods, including Chitra, Chaitali, Katha, Kahani, Kalpana, and other collections. Important works of poetry in Chitra, like Jivan Devata, speak to the Insensibilities. dweller's (Antaryami). Similarly to Swarga Haste Biday, there is a yearning for practical



participation and an elevation of earthly life in *Swarga Haste Biday* (Farewell to Heaven). Natural beauty and the most fundamental elements in life are celebrated in *Chaitali*, a poetry collection. The poet's interest in Hindu epics and Indian history, notably the stories of Rajput, Maratha, and Sikh courage, can be seen in the *Katha* and *Kahani* languages. There seem to be lyrics in Rabindrnatha's literary collection *Kheya* (Ferrying Across) that express his yearning to meet the Almighty openly and honestly, as well as his knowledge of the vast distances that need to be travelled by him and others. The lyrics of *Gitanjali* seem to be a progression of *Kheya*'s work in several ways. In *Gitanjali*'s poetry, the bulk of his poems is about the exquisite anguish of separation and the sacrifices made to the divine, which remains enigmatic. In addition to poetry collections, Rabindranath wrote plays, novels, and short stories for publication. *Chitrangada*, his first play, was a work of Romanticism to the extreme. He authored and published more than a hundred plays. In addition, to include a swarm of non-functional characters, he was criticized for not following the logic of the story's progression and for utilizing magical idioms. He is most known for his plays "Dakghar," "Falguni," "Rakta-karabi," and "Chandalika," among others. He had a great ability to narrate a storey. Several of his writings, including *Chokher Bali* and *Nauka Dubi*, have been adapted for the screen. *Gora*, his most well-known piece, is concerned with nationalism. The psychology of human nature is explored in depth by him in his book *Chattering* (Chattering). He employs literary strategies that are authentic and genuinely rooted in his writing. In contrast to his works, his fictions avoid having an excessive number of protagonists and occurrences. "They're fairly little in size." In addition to his literary abilities, Rabindranath was an accomplished artist, poet, and musician. Nissim Ezekiel is widely considered the "Father of Post-

Independence Indian English Poetry" (Father of Post-Independence Indian English Poetry). He is a poet, dramatist, critic, broadcaster, and social commentator who has accumulated a considerable work throughout his career. On December 24, 1924, he was born into a Jewish family in New York City. His mother was the Principal of her school, while his father was a botany professor at a local university in California. T.S. Eliot was one of Ezekiel's favourite poets, and he wrote a poem about him. Yeats remembers Ezra Pound from his schooldays. His early compositions revealed the influence of all of these literary luminaries, particularly Shakespeare. His official use of the English language was connected with colonialism, and it caused a firestorm of controversy. "Time To Change" was the title of his debut book of poetry, which Fortune Press published in London in 1952. His poetry is filled with themes such as love, loneliness, passion, and ingenuity. After graduating from college, he started working as an associate editor for *The Illustrated Weekly of India* in 1953. Following *Sixty Poems*, he published *The Unfinished Man*, his second collection of poems. He began by writing in a normal language, but his writing style began to alter as time went on. After several years, he came to know that "darkness has its secrets that light is completely oblivious of." He is considered one of the best writers of Indian Literature, and his work, "The Night Of Scorpion", is taught in both British and Indian schools. He was born in the city of Agra in India. As a copywriter for commercials, he worked his way to being the managing partner of a very decorative corporation. From 1966 to 1966, he worked as an art expert for "The Times Of India," He was also the editor of "The Poetry India" from 1966 to 1967. 'Imprint,' a literary journal that he co-founded, was another accomplishment of his. In 1983, Ezekiel was awarded the Sahitya Akademi Prize, India's highest

literary honour. The Padma Shri award was given to him in 1988 to recognize his contributions to the growth of English Literature. On "January 9, 2004, in Mumbai, India, after a lengthy illness," he passed away.

One of India's most well-known English poets, Nissim Ezekiel, views poetry as a lifetime endeavour. He sets modest objectives for himself and his creative career to achieve success. He is a multi-faceted artist who works in various mediums and is widely acknowledged as the originator of "modern Indian English poetry." A well-known dramatist, writer, presenter, and media personality, Ezekiel has taught Literature at several universities in India, the United Kingdom, and the United States of America. He was a lyrical creature, at least in his interior self. It's important to note the following Ezekiel statements that follow: Human behaviour serves as the inspiration for Ezekiel's poetic works. He has delved deep into the bowels of Indigenous civilization, and his poetry is the result of his explorations. He is an excellent leader in the field of Indian poetry. The spring air of new poetry infiltrates the citadel of "Indian English poetry" with him, clearing away the cobwebs accumulated over time. His poetic corpus is endless, inexhaustible, and exquisite; it is the most accurate picture of contemporary India available. Because of Ezekiel's poems, new English poetry is emerging in India's literary landscape, displacing the previous traditions of the language. He captures the entire spirit of contemporary India in his written work. The fact that he is known as the "emperor of authors" indicates that the nation is a poet's paradise and that he is the ruler of the Indian literary universe, bringing two worlds together: morally educated India and westernized India. According to Bruce King, Ezekiel is responsible for a significant portion of the notable growth of Humanity's Indian poetry in

English, which is attributed to him. As a poet, a writer of literary works, and an academic who is actively involved in politics and history worldwide, he has shown his ability to transcend his narrow speciality. Ezekiel is credited with a substantial portion of contemporary Indian English poetry development in the nineteenth century. Absorption devoid of abstraction, mysticism, and philosophy is what he is on the hunt for. His debut book of poems, *A Time to Change* (1952), marks the beginning of a new era in poetry since it rejects the previous prevailing fashion. The title, which proclaims the poet's individuality, makes it apparent what the poet is trying to achieve. Literature has taken several different pathways throughout history and has undergone several transformations. Writers have been influenced by various factors, including culture, period, extraordinary delivery, and significant historical events. Some literary movements have made an enduring mark on history and are unanimously regarded as classics. The literary terms sentimental and modern are familiar to almost all authors all over the globe, and the majority of them appreciate and use them in their work. Many authors begin their careers by writing from a sentimental point of view, then focus on other issues when time, place, or specific circumstances require. Modern Romanticism is known by several different labels, which have evolved through time to describe it better. The most well-known romantic literature works were written in late-eighteenth-century Britain and were published during the first three decades of the nineteenth century. According to the author, as the nineteenth century progressed, the label began to be applied to a recognizable literary "movement" or "school," whose members "wandered lonely as a cloud" in the search for answers and elegance, and luminary experience, and appreciated quirkiness, influential feeling, and artists' identification of the

needed to the meaning of reality. Here are some of the most important characteristics of poetry emphasized. In the English Romantics, the poets and writers Wordsworth, Coleridge, Byron, Shelley, and Keats are portrayed by characters whose distinctive characteristics have been briefly discussed in the previous sections. The bulk of romantic literature characteristics is included within the above assertions. Beautiful vistas, nature, and an ideal world are all depicted in love literature. Romantic authors cherish the opportunity to be alone and fly on the wings of their imaginations. Since Ezekiel aims to be "a person who talks to men," which is one of the major criteria of love poetry, his romantic connection with the poet is understandable. The romantic movement in poetry is ascribed to William Wordsworth, a well-known poet credited with creating it. In contrast to the poet Samuel Taylor Coleridge, the poet William Wordsworth stresses the economy of phrase in poetry that common people use in their everyday lives. Ezekiel also writes poetry in the simple English of the ordinary Indians, which he calls "Indian English." In these poems, the poet makes an effort to engage with those who do not consider him smart. On the other hand, Ezekiel is a well-known poet of the Asian modernist movement. According to King, Ezekiel "taught us how to avoid the excesses of romanticism." He is highly inspired by the concepts of western Modernism, which he thinks to be correct. 'Modernism' is the term used to describe an intellectual movement that challenges established literary production practises by introducing new stylistic, thematic, and technical innovations. As Jean-François Lyotard points out, 'Modern architecture in the arts shares the worldwide goals of current', and 'the concept of modernity is firmly tied to this thought that it is conceivable and vital to rupture with history and build a fresh way of living and thinking.' Modernism holds on to the ideals that

modernity seeks to build in many art forms. According to Lyotard, Modernism aims to provide a fresh beginning with new modes of living and thinking, pursue modernization and the environment, and denounce all kinds of tradition in all of its manifestations. Modernism has inspired every kind of art, and it can be found in every corner of the world. The theory articulated by Michel Foucault that "modern civilizations operate from day one to shape, train, and normalize humans" is a significant step forward. Modern people strive to make everything new, question wrongdoings, develop and reject traditional lifestyles and ways of thinking, while individuals in pre-civilizational times were mostly hidden.

During this time of turmoil, rage, and conflict, Jesus appeared as a silver thread weaving his way through the clouds of darkness and deception to reveal himself. He was a wise and skilled seer, and he was destined to rule over the hearts of men. He guided our globe from darkness to light, from hate to love, from ignorance to knowledge. Rabindranath Tagore is credited with giving Indo-Anglian Literature its name and its prominence in English Literature. He was lauded as the Grand Sentinel. "Rabindranath's place in history is unquestionably secured in the eyes of the chosen."

At Rabindranath's birth, the Tagore family was exceedingly impoverished. Rabindranath was unconcerned about his mother, Sarada Devi, the matriarch of a huge household in which he grew up. They were in charge of Rabindranath since he was a member of the household's staff. They limited his attempts to make his movements more simple. Rabindranath would spend a significant amount of time alone in a room with a window. The outside world was more unfamiliar and weird to the youngster than the inside world. By refusing to consume a significant portion of its milk, the servant



also denied Rabindranath access to it. Indirectly, this servant helped Rabindranath's development and improvement as a literary artist since Rabindranath listened attentively to other servants as he read from the Ramayana and Mahabharata. When he was cut off from his parents and the rest of the world, the world of his imagination came to life and became real. Rabindranath's isolation from the rest of the world helped develop a child's intellect even more.

He understood that nothing like the vivid imagination could be found in a restricted world after listening to Rabindranath's older brothers, and he desired to attend school after listening to Rabindranath's elder brothers. When Rabi and the other Tagore family children were young, they were exposed to a wide range of subjects in their homes and regular schools. They learned Bengali, geometry (including arithmetic), history, geography, physics, logic, and biology. Drawings and gymnastics, as well as anatomy and English, were also taught. Even on vacations and Sundays, Rabindranath and other youngsters have not been 'washed up' with religious songs and sometimes light tunes, as they have done in the past. Occasionally, a science instructor would come to the school to demonstrate basic experiments carried out using scientific equipment.

At his father's desire, Rabi went to the Bengal Academy, which was a Eurasian boarding school. Rabi was always searching for his father's companionship, so it was no surprise that he had four months with him when he set out to journey to the Himalayas. Rabi's father constructed a structure in Bolpur, Birbhum district in Bengal, which he named Santi Niketan's in his first break. On their route to Amritsar, they stopped at Dalhousie, located in the Himalayas.

## **HUMANISM IN THE POETRY OF RABINDRA NATH TAGORE**

In Tagore's poems, life is celebrated, pleasure, ecstasy, and deep appreciation for human birth. Tagore emphasizes human people and their talents in most of his poems. His poetry glorifies the concept of Humanity's common parentage and unity in Vasudaivya Kodambakkam.

His poetry is inspired by his enthusiasm and deep engagement in the welfare of human beings. With all his sensuality, ethereal visions, passionate, imaginative flights with flying, linguistic melody (in his original works), and meditative environment, Tagore's poetry is essentially humanistic and genuinely humanitarian.

Rabindranath raised his voice whenever cruelty, abuse, misery and bloodshed. There was no family, and no bounds between caste, world, language, race, or religion were established for him. In addition to incorporating the spirit of India into his poetry, Tagore brought it to the era of "one-world." He denounced Africa's European colonial exploitation in his poem Africa:

## **RELIGIOUS AND PHILOSOPHICAL ASPECTS IN THE POEMS OF NISSIM EZEKIEL**

Nissim Ezekiel establishes his own "Room" in his political and spiritual journey, a spiritual mirror towards his actual apartment where he writes poems. He tries to answer his philosophical problem, despite the faint light in the room, suggesting his path to enlightenment of fumbling in the night. The poem "Happening" captures a moment of tremendous self-discovery. It's written in a style and vocabulary typical of poets who believe in liberal, passionate philosophical humanists. This is especially true when it comes to the lines that follow.

*"The food I eat cannot nourish me unless I love the human face."*

His religious and philosophical issues and experiences are found in the post-1967 poems, which reveal the descriptions of light, darkness, transparence, rocks, hill, broken bridges, burnt boats, human body, masks, face, room, shadows, earth, inferno, winging etc

#### RELATED LITERATURE:-

**(Barkat, 2021)** studied "INDIAN ENGLISH POETRY: A SURVEY" and found that To develop a historical overview of the genre called Indian English Poetry, it would be in place to, first of all, try to build a rudimentary understanding of the "nature and scope of Indian English literature of which Indian English poetry happens to be an essential part. Historically speaking, Indian English Literature began its journey" as a "by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India". As a result of this eventful encounter between Britain and India, Indian English was born as a hybrid which enabled communication between the English masters and their Indian subjects so much so that with the passage of time, it gave birth to a variety of English Literature now recognized as Indian English Literature. One is reminded of what he had forecasted about English and its proliferation the world over "India, a withered trunk suddenly shot out with foreign foliage" in fact, one form of this foreign foliage is Indian English Literature in all of its different vibrant forms like poetry, prose, drama, short story and novel.

**(Rana, 2012)** studied "A STUDY OF INDIAN ENGLISH POETRY" and found that Modern poets like Nissim Ezekiel, A. K. Ramanujan, R. Parthasarthy, K. N. Daruwalla, O. P. Bhatnagar, Jayanta Mahapatra, Kamala Das, Monika Verma, Gauri Deshpande and many others have revealed tension in their respective poems. Their poetry has inborn Indianness. Although some of them like A. K. Ramanujan settled outside India but even then they

explore in their poetry their roots in India. K. N. Daruwalla rightly thinks: - "Then why should I tread the Kafka beat or the wasteland When mother you are near at hand one vast, sprawling defeat". Ironic observations abound in today's poetry. Irony has become a powerful weapon in the poetry of the new generation. New poets such as "Shiva K. Kumar, Ramanujan, Daruwalla, Grieve Patel, Arun Kolatkar, Kamala Das, and I. H. Rizvi" thrive with irony. They don't have British English's obedient followers. To express themselves, they have developed an own idiom. They were successful in notarizing or indianizing English in order to depict common Indian settings. The term is used by Shiva K. Kumar to characterize an Indian politician's abhorrent behavior of flooring crossings: "Vasectomies of all genital urges for love and beauty he often crossed floors as his wife leaped across beds"

**(Quayum, 2015)** studied "RABINDRANATH TAGORE: A BIOGRAPHICAL ESSAY" Tagore's empathy was discovered to spread to women as well. He was against the hegemonic masculinity produced by Indian society's long-standing patriarchy. Females in India have been persecuted since the Vedic Sanskrit Manu's Laws (Manavadhrmasastra or Manusmrti) curtailed their constitutional protections, and females were equated to "dogs" and "crows" as bodily manifestations of "untruth, sin, and darkness". Tagore produced various powerful and aggressive women in his works to destroy such false conceptions about females and reinstate to them the respect that reigned in Vedic Indian civilization, when women were seen as portals for the fundamental energy of the cosmos, primordial to the masculine power. "Charu in The Ruined Nest (Nasta Nirh), Bimala in The Home and the World (Ghare Baire), Mrinmayi in "The Conclusion" (Samapti), Chandara in "Punishment" (Shasti), and Kalika in "Purification" (Shangskar) are examples of such women; imbued with Shakti, they are naturally independent, vibrant, and self-confident, and



serve as defend To stay in contact with the inspiration of poetry", Tagore chose a lonely life, or one of "sweet obscurity" on "sea-shores of universes." Nonetheless, he became a powerful member through his lifetime, both at domestically and overseas. He regularly went overseas, mostly as a honorary representative of India, "pushing the wheelbarrows of propaganda from continent to continent" out of duty, affection, and moral commitment. He travelled from town to town in a regal fashion, as if he were a constant wayfarer, a chirapathik, while foreign leaders and notable thinkers people compete for his presence, and females and males jostled for a glimpse of this writer and "prophet" from India. He travelled to "Europe, America, and several Asian" nations on multiple occasions, as well as the journals and notes he kept throughout these journeys have been collected into a few editions as Tagore's traveling works.

**(Kundu & Centre, 2010)** studied "RABINDRANATH TAGORE AND WORLD PEACE" and found that Humanity has been engaged in both surviving in concord and in struggle since the dawn of time, discussing the rightness and wrongness of both armed conflict. With the advancement of Humanity and the formation of many Christian organizations, variables such as personality, nationality, power rivalries, resource disparity, and oppression usually play a role in the origin of war - one factor is frequently aggravated by another. When a fight is settled, people automatically sit down to work on a peace settlement. Wars as well as peace are a cycle that repeats itself. "The International Peace Congress, which took place in Paris in 1849, was the first peace conference organized on the suggestion of Victor Hugo, a French poet and human rights crusader. The day will come soon when cannons, armaments, and ammunitions will be stuff of exhibition in a museum," Hugo told Congress. The audience will be astounded by how barbaric the individuals were at the time, as we are now by the torture implements used in the past". He didn't want

tranquility under any dictatorship; and perhaps the most important condition of peace, he believed, was the absence of torture. Hugo's declaration was overly ambitious because he had no concept how becoming "free from torture" might progress to harmony in a "warless" world.

**(Mukherjee, 2013)** studied "ACROBATING BETWEEN TRADITION AND MODERN: THE ROOTS MOVEMENT AND THEATRE'S NEGOTIATION WITH MODERNITY IN INDIA" and found that "The impact of colonial modernity on Indian theatre may be also illustrated with an example narrated in Sudipto Chatterjee's riveting essay on the Nationalist Discourse in Late 19th century Bengali Theatre. Earlier Sushil Kumar Mukherjee's encyclopaedic account of the Calcutta Theatres (1753-1980) recalled the birth of the National Theatre (1872-73) by the enthusiasts of Bagbazar Amateur Theatre group who mustered all their resources for a public theatre but when all arrangements were complete says Mukherjee, a problem arose about a suitable nomenclature. Finally Nabagopal Mitra, Editor of National Paper, nicknamed National Nabagopal for his zealous nationalism and his keenness on adding the word National to every Bengali enterprise, suggested the name The Calcutta National Theatrical Society, which was ultimately shortened as the National Theatre. A year later, National Theatre merged with the Hindu Theatre to establish their first professional theatre hall in 6 Beadon Street, Calcutta. Alluding to the paradox involved in its very conception, Sudipto Chatterjee refers to a newspaper article in The Englishman on October 3, 1873 that reports laying [of] the foundation stone' of a Bengali public theatre, a wooden structure modeled on the European proscenium theatres of Calcutta. Its inaugural ceremony presented a mishmash of the Eastern and the Western cultural aspirations—it had a procession led by a European band with flags bearing the inscription."

(Chaudhuri, 2010) studied "SIGNIFYING THE SELF: INTERSECTIONS OF CLASS, CASTE AND GENDER IN RABINDRANATH TAGORE'S DANCE DRAMA CHANDALIKA" and found that discovered that Tagore employs movement in his dancing tragedies in a detailed and complex way, where dancing has become a releasing force for women. It is both a releasing and a statement of independence and self declaration in women. He uses the "other" dancing dialects, which have origins not only in a country but also in a multinational culture, in addition to the native Indian dance styles, both classical and folk. This revolutionary dancing style, which arose from Tagore's vision, stripped traditional dance of its aura of cleanliness and lofty spirituality, from both the dancer and the event. It moved dancing and the performer closer to the public, into teaching, and then became a medium for articulating and reaching the people with current thinking and quandaries. Tagore's dance plays explore non-traditional, non-classical aesthetic experimentation in the field of theatre dance, influenced by western theatrical traditions, Bengali folk theatre, and Indian dance styles. They create a venue in which physical performing representations of Indian women challenge conceptions of music and art and provenance, instead offering 'impure' but significant cultural readings. He examines the personal connections among dancing and the dynamics of feminine identity creation in dance plays such as Chandaliika. Tagore offered his audiences with alternative to gender parity through his dancing tragedies - his female characters are rebellious in that they reject the conventional standards of the time and instead portray women secure in their own personal decisions.

(Bandyopadhyaya, 2018) studied "RABINDRANATH TAGORE-HIS CHILDHOOD AND CREATIVITY FROM THE PERSPECTIVE OF A PSYCHIATRIST" and found that The creative milieu of his family, the majesty of landscape, and his

family's saintly demeanor were the greatest impacts on Tagore's literary sensibilities. "Most members of my family," he recalled in "My Reminiscences," "had some gift – some were artists, some poets, some musicians – and the whole atmosphere of our home was permeated with the spirit of creation." His early schools were established by private tuition at his household, but he disliked it. "The mills of learning" that "went on grinding from morn till night." Nature was his favorite school, as he recorded in "My Reminiscences:" "I had a deep sense, almost from infancy, of the beauty of nature, an intimate feeling of companionship with the trees and the clouds, and felt in tune with the musical touch of the seasons in the air. All these craved expression, and naturally I wanted to give them my own expression."

(Learning, n.d.) Studied "NISSIM EZEKIEL: ENTERPRISE AND OTHER POEMS" and found that. Sixty Poems, Ezekiel's holiday bundle, was launched in 1953. The next year, he began working as a copywriter for Advertising, where he had been eventually appointed to director and remained until 1959, when he founded Chemould Framing as Director. Looking over Ezekiel's employment history, it's fascinating to see how he dabbled in numerous forms of art and writing while also openly acknowledging the necessity of having a job in order to exist. Being a full-time author in the first decades of its existence wouldn't be conceivable unless you hailed from a very wealthy family. As a result, all males writing at the period had a work and also wrote. Ezekiel's background in marketing is likely what provides his writings a graphic character and colorfulness, as well as a tightness and frugality to his grammar. His job at Chemould Images also served as an introduction of drawing and artwork.

(Lad, 2017) Studied "CHARACTERISTIC INDIAN ATTITUDES IN NISSIM EZEKIEL'S POETRY" and Ezekiel creates an India vibe by using the usual Asian the use current exponential subject rather than just the

ordinary present tense. He employs the progressive tense, satisfaction and better processes modeled after Indigenous languages, and characteristic idioms because we use in our Standard English in his poetry "A Very Indian Poem in Indian English":

**"I am standing for peace and non-violence. Why world is fighting fighting Why all people of world Are not following Mahatma Gandhi, I am simply not understanding. Ancient Indian Wisdom is 100% correct. I should say even 200% correct."**

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