CHAPTER - V

CONCLUSION

The conclusion is based on the observations and interpretations in regard to a comparative study of the poetry of Arun Kolatkar and Nissim Ezekiel with the thematic and stylistic approaches. They are Maharashtrian poets, so they highlight social, cultural, traditional, superstitious, religious, mythical attitudes of the society. They also highlight various techniques and styles of writing poetry in Indian English literature. The study is divided into four chapters. The first chapter is Introduction, second is the poetry of Arun Kolatkar, Third is the poetry of Nissim Ezekiel and fourth is a comparative study of themes and techniques of Arun Kolatkar and Nissim Ezekiel.

5.1. Introduction

The introduction includes: Background of the Indian English poetry, Modernity of Indian English poetry, Indianness of Indian English poetry and language and special theme of Indian English poetry. In pre-independence of India there was not such freedom for Indian writers to write Indian English literature because they were influenced by British government and literature. All the parts and sights were dominated by British. Even since independence, the culture associated with the English language, has lost its hold, in the most westernized city in India. And yet, strangely, in the last decade or two, Indian English poetry has made remarkable strides, and experienced a sudden, vigorous flowering. It is obvious that the departure of British did not encourage Indians to give up seeking creative expression in English; on the other hand, political independence gave a fresh impetus to creative literary endeavour. In this respect, Indian English literature shows significant conformity with the development of Indian literature in general. For, it has been noted that literatures in the Indian languages have also witnessed resurgence, and exhibited a new vitality and self-confidence, in the year after independence. After independence, Indian English poets concentrated on melodious effect, value of mythical philosophy, Englishness, Indianness, literary culture, sociological dimension, native Indian languages, education, social status, tradition, tensions and ideological stance. Now, the situation changed most of the poets focus on the modernity. Modernity is the second point of introduction. Modernity in English literature started from Pound, T. S. Eliot and Auden. Even in Marathi
literature, B. S Mardhekar was known as modernist writer. Nissim Ezekiel is also known as modernist poet in Indian English literature. The poets like; Kamala Das, A. K Ramanujan, Gieve Patel, Adil Jussawalla, Arun Kolatkar, Mehrotra, R. Parthasarathy, K.N. Daruwalla, Shiv.K. Kumar, Jayant Mahapatra and Dom Moraes followed the modernity of Nissim Ezekiel. Actually Ironic mode is true modernist quality. Indeed, the modern Indian English poet seems to lean too heavily upon irony. Irony is the most supreme poetic path to Indian English poets. They described Indianness through Ironic mode also. So, Indianness is the third point of introduction. Indianness may remain, in the ultimate sense, an elusive obfuscatory glow, or and an essentially contested concept; poets in the Indian languages are free from this bedevilment, for they do not have to flaunt their Indianness before their very Indian readers. The best that the Indian English poet can hope to do is try to be as natural and honest as possible, and to concentrate upon the poetical enrichment of material that may have come to him for extra-poetic reasons, and not be content with a decorative use of Indian imagery. Indian English poets use Indian models, scene, nature, picture, theme and style which are totally Indian.

The last part of the introduction is language and special theme of Indian English poetry. The Indian English poet’s social background tends to be of a certain type, and is limited to a narrow set of social circumstances. Indian English poets use language which is spoken by a minuscule percentage of the population, which is mostly used for formal, official, or professional purposes, and which is not really a language of the street, or with most people, even of the home. A. K Ramanujan uses proper perspective language in his poetry. Arun Kolatkar also uses proper and figurative language to write a collection of poems, Jejuri. Also Dilip Chiltre uses conscious and sub – conscious language in his poetry. His English poems are often largely descriptive, or significantly, ironic and satirical, and thus closer the conscious mind. Even Kamala Das and R Parthasarathy use their own language and style. Daruwalla develops the metaphor of “Indian English, the language that I use” as his Mistree, a “half – caste”, with a complex, and not always respectable, genealogy. Nissim Ezekiel is not exceptional poet who uses humour and satire in his poetry. Mahapatra also influenced by his native oriya–in the process of formation. Indian English poets are bilingual and trilingual who simultaneously write in English and their native language. Another feature of Indian English poetry is theme, which is special and qualified to show quality of Indian English poetry and Indianness. Indian English poets use themes: social, cultural, religious, political, traditional, mythical and superstitious.
5.2. The Poetry of Arun Kolatkar

The second chapter is ‘The poetry of Arun Kolatkar’. It includes biography, the themes of the poetry and styles-techniques of Arun Kolatkar. Arun Kolatkar was born in Kolhapur in 1932 and matriculated from Bombay University. He lived in Bombay where he free-lanced as a visualizer. His works include Jejuri (1976), awarded the commonwealth poetry prize in 1977 and Arun Kolatkarchya Kavita (1976), a volume of his poems in Marathi which was given H.S Gokhale award in 1977. Jejuri has been translated into German by Gidvanni Bandini (Published 1984). He has contributed to Kavi, Opinion Literary Quarterly, An Anthology of Marathi poetry (Nirmala Sadanand publishers, 1967.) New writing in India (Penguin books, 1974) and the shell and The Rain (Allen and Unwin 1973).

The second part of the chapter is ‘The theme of the poetry’. It includes ‘The theme of Scepticism, Quests’, ‘The power of legend and myth’ and ‘The study of pilgrimage place’. He uses focal point Jejuri to write poetry on it. Jejuri is a long poem in thirty-one sections. Apparently it is about the poet’s irreverent odyssey to the temple of Khandoba at Jejuri, a small town in western Maharashtra. In reality, however, the poem oscillates between faith and scepticism in a tradition that has run its course. The book has been read by some as a debunking of Indian religion. In reality, the book is written out of serious fascination bordering on love. Kolatkar’s tone, no doubt, is ironic, but without total rejection. The poem like ‘The Priest’ strikes a balance between scepticism and acceptance. Arun Kolatkar who is sceptic person visited Jejuri to have intention to investigate Jejuri. His prime motif was to know Jejuri wholeheartedly, so that he asked many questions to priest and priest’s son to know reality of God Khandoba who is in the form of stone and bronze image. He could not suggest anything in his whole visit anywhere, only he asked question to seek stone Image and it’s behind legendary stories. He pushed every stone, temple and scratched to know mythical story behind stone images. He also highlighted the theme of pilgrimage. Pilgrimage place is protected by priest or Badve. Priest is caretaker of God. Every pilgrimage place is religious and dedicated by gods and Goddesses e.g. Tirupati is known as Balaji, Alandi is known as Dnyaneshwar, Shirdi is known as Sai Baba, Shegaon is known as Gajannan Maharaj, Pandharpur is known as Vitthal, Shinganapur is known as Mahadev, Tuljapur is known as Tuljapphavani, Kolhapur is known as Mahalaxmi and Jejuri is known as Khandoba who is incarnation of Lord Shiva.
The last part of the chapter is ‘style and technique’ of Arun Kolatkar. Style is the essential part of poetry. It creates rhyme and rhythm of the poetry. So Arun Kolatkar uses irony in poetry. Arun Kolatkar is modern poet, so modernist poet uses irony to write poetry. Irony is one of the most conspicuous features of Arun Koatkar’s poetry. His treatment of the theme in the poem of Jejuri is ironical from beginning to end. His every poem of Jejuri shows how Kolatkar makes use of the weapon of irony in expressing ideas and depicting situations. He uses ironic situation and characters in his collection. Chaitanya, the Railway station, and an old woman, the priest, the priest’s son are his ironical characters. He also uses imagery in his poetry. The initial consideration in assessing the poetic craft of a writer is the kind of imagery which he supplies in connection with the exposition or elaboration of an idea. Kolatkar’s imagery is perfectly concrete except here and there. A striking merit of the poem is, of course, the imagery. Of course, every image is vividly presented because it is sharply etched. Especially noteworthy is the picture of the men and women. He uses many images in his poetry; animate and inanimate or human and non-human. He also uses appropriate diction in his poetry with well structured figures. Poetry is expression; poetry is statement; poetry is an unfolding and revelation. And expression, statement, etc are possible only through the use of words. His diction is perfectly appropriate, and frequently elicits our admiration. Kolatkar expresses tonal language, symbols, lucidity, brevity, wit and colloquial style through his poetry.

5.3. The Poetry of Nissim Ezekiel

The chapter No. three covers the poetry of Nissim Ezekiel. The chapter includes biography, themes and techniques of Nissim Ezekiel. Nissim Ezekiel was born in 1924, in Bombay. Both his parents were teachers at the time, the father in a college and mother in primary school. He completed his higher education in England. He also studied philosophy and psychology under the guidance of Professor C.E.M Joad. Nissim Ezekiel worked as a lecturer in English in Khalsa College. He then took up teaching and retired as a professor of English at the University of Bombay. He edited many journals and has been critic for ‘The Times of India’. He has written many collections of poems including: A Time to Change (1952), Sixty Poems (1953), The Third (1959), The Unfinished Man (1960), The Exact Name (1965), Hymns in Darkness (1976), and Latter-Day Psalms (1982). He also wrote plays, journals and essays on Indian English literature. Nissim Ezekiel was a widely travelled man, delivered lectures in U.S.A,
Australia and England as well as given poetry reading in those countries. The government of India conferred upon him prestigious award named “Padmashri”. The primary aim of this study is to focus critical attention on the totality of the thematic and stylistic contents of Ezekiel’s poetic corpus. A secondary aim of the study is to relate the poetry of Ezekiel to that of his predecessors and his contemporaries. The present work uses collected poems 1952-1988 as the basic primary source as the book not only incorporates all his collections, from A Time to Change to Latter–Day Psalms, chronologically but also includes most of his uncollected poetry.

The second part of the chapter includes thematic study of Nissim Ezekiel: philosophy, psychology, poet as metropolis, theme of alienation and study of love and sexuality and relationship between man and woman. His philosophy includes perceptions, views, ideas reasonably integrated. Nissim Ezekiel was professional philosopher; he has depicted philosophy of life and philosophy of relationship. He has also given philosophy of literary man. He says, the philosophy of literary man then appears to be dependant on his inventiveness, the pathos of his feelings or the resonance of his imagery, along with a host of there utterly irrelevant devices. Nissim Ezekiel was known as psychologist. He depicted mind of person. He described conscious and sub-conscious mind through his collections. The second point is regarded with the poet of metropolis, Bombay. Ezekiel being a poet who has spent his entire lifetime in Bombay, it is only natural that the city should have left marks on his poetry, as it has on the poetry of Kamala Das or Calcutta has on that of Pritish Nanday. It is significant here that Ezekiel lived in London for three years and did not write a single London poem during those years. And this, during a very productive phase of his career as poet. The explanation is simple. He could not identify himself with Bombay. He has written a number of poems on Bombay including: ‘Jewish wedding in Bombay’, ‘Irani Restaurant Instructions’, ‘Hangover’, ‘Healers’, ‘Urban’, ‘A Morning Walk’, ‘Occasion’ opens with a Ramanathan or Krishanwamy who resides in suburban Ghatkopar. Ezekiel may be a Bombay poet, but he is a Badapal poet as well. The third point includes the theme of alienation. Alienation is the concept of German dramatist ‘Bertolt Brecht’, adapted the Russian formalist concept of “defamilirization” into what he calls the “Alienation effect”. The German term is also translated as estrangement effect or distancing effect; the last is closest to Brecht’s notion, in that it avoids the connotation of jadedness, incapacity to feel, and social apathy that the word “alienation” has acquired in English. It is used to make familiar aspects of the present social reality seem strange, so as to prevent the emotional identification or
involvement of the audience with characters and their actions in play. He uses alienation in his poetry. The last point of the theme is the study of love, sexuality and man and woman relationship. He is known as love poet also. He is fully aware about physical love instead of spiritual love. Ezekiel looks at women not merely as a lover looks at his beloved but also as a botanist looks at a flower. He says in “motives” referring to “your body, I dwell on it/ as on a landscape/ or a beloved painting” (CP-154). In poem after poem he tirelessly celebrates the female body but without the least desire to gloss over unpleasant and the ugly: “your skin is white/ but black or grey/would just as well”. There is always a strong realism at work behind the celebration. Nissim Ezekiel describes woman, love and sexuality in his poems like ‘Motives’, ‘Gallantry’, ‘Two Nights of Love’, ‘Virginal’, ‘The Couple’, ‘Marriage’, ‘Beachscene’, ‘Nakedness II’, ‘Poet, Lover, Birdwatcher’, ‘Love Sonnet’, ‘To a Certain Lady’, ‘Song to be Shouted Out’, and ‘Birth’.

The last part of the chapter includes style and technique of Nissim Ezekiel. He selected appropriate titles to his poems which show direct subject matter of the poems. He uses different styles in his poetry. Imagery is his considerable style of writing. Time, space, sound, light, the human body, dream, movement –Imagery of these make up much of fabric of Ezekiel’s verse. This is not to suggest that these are the only images in Ezekiel’s poetry; in fact, a striking aspect of Ezekiel’s poetry is its breath of imagery. He also uses lots of similes and metaphors in his poetry. There are many comparisons between living things and non –living things. He draws a picture of imagery, simile and metaphor through ‘Birth’, ‘Question’, ‘Philosophy’, ‘Failure’, The Pedant’, ‘The Crows’, ‘A Little Room’, ‘Minority Poem’, ‘In my Room’, ‘A Poem of Dedication’, ‘A Time to Change’, ‘The old Woman’, ‘Remember and Forget’, ‘Nakedness I’, ‘Two Night of love’, ‘The Child’, ‘To a Certain Lady’, ‘Love Sonnet’, ‘Planning’, ‘For Her’, ‘Boss’, ‘Marriage’, ‘Poem’, ‘Lawn’ and ‘Squirrel’. He also uses irony, sophisticated style, imaginative and suggestive style, allegory, diction, cold lucidity, conversational or colloquial style, wit, satire and symbol in his poetry.

5.4. A Comparative Study of Themes and Techniques in the Poetry of Arun Kolatkar and Nissim Ezekiel

The chapter is “A comparative study of themes and techniques in the poetry of Arun Kolatkar and Nissim Ezekiel”. This chapter is divided into two parts. The first part is comparison
of themes in the poetry of Arun Kolatkar and Nissim Ezekiel and second part is comparison of styles and techniques in the poetry of Arun Kolatkar and Nissim Ezekiel. Arun Kolatkar and Nissim Ezekiel are contemporary poets. They share same themes, quite different in their poetry. The theme includes: Socio-graphical and cultural; tradition and superstition; religious and mythical; and Indianness. Arun Kolatkar has written an outstanding poem, Jejuri which is full of social mood and culture. He has used many social characters: old woman, Vaghya, Murli, priest, priest’s son, pilgrims, Chaitanya, Manohar, Station Master, Clerk, Tea stall boy, an old man, travellers, singers, musicians and shepherd community. The old woman foreshadows the future of young Murli, while the Murli herself stands for the present Jejuri culture, fast getting commercialised. The Vaghya, however seems to be a man for all seasons and times: past, present and future of Jejuri. Jejuri culture is borrowed from myth and religion. Nissim Ezekiel also uses the theme of social milieu realistically, refraining from artificiality of expression. He portrays social mood from the poems: ‘A Morning Walk’, ‘Night of Scorpion’, ‘A Truth about Flood’, ‘Professor’, ‘A very Indian poem in Indian English’, ‘Goodbye Party for Miss Pushpa T.S’. ‘Night of the Scorpion’ presents a critical situation, in which mother is bitten by a scorpion. It involves a typical Indian situation in which an entire village community identifies itself with a sad domestic happening. It pictures the traditional Indian society steeped in ignorance and superstition. Nissim Ezekiel also availed himself of the composite culture of India. Composite culture is different from Arun Kolatkar’s traditional culture.

These contemporary poets use tradition and superstition in their poetry. Arun Kolatkar sketches beautifully traditions and superstition being Vaghya and Murli. There are also tradition and superstition in Jejuri for ‘Otibharne’, ‘Doli’ and ‘Nangar’. It is said that Khandoba who is incarnation of Lord Shiva very fond of turmeric and coconut, so many pilgrims who go to Jejuri worship Khandoba with turmeric and coconut. Nissim Ezekiel’s superstition is different from Arun Kolatkar. Because Arun Kolatkar describes religious traditional superstition and Nissim Ezekiel describes social superstition. ‘Night of the Scorpion’ is the best example of social superstition. The study is also focused on theme of religion and myth. Nissim Ezekiel’s religion is related to caste and creed. He describes Hindu, Muslim, Jew and Christian communities. But Arun Kolatkar’s religion is related to God Khandoba. Arun Kolatkar has given mythical stories about Mhalsa who is wife of Khandoba, hill and horseshoe shrine. But Nissim Ezekiel is not aware about legendary and mythical story.
The last part of the theme is Indianness. Indianness is modern concept of Indian English poet. The term Indianness means those traits in character of a man which show him to be an India, and certainly not those traits which show him as a foreigner or which show that though an Indian by birth, he behaves like a westerner and has picked up not only western taste in food and dress but also in mode of speech. Arun Kolatkar and Nissim Ezekiel both are Indian, they think Indianness is covered into Indian food, taste, dress, colour, speech, tradition, Indian society, superstition culture, occupation, daily life, relationship, nature, writing, narrating, politics, game, entertainment, ritual, religion, caste, geography, economy, music, songs, home, crops, business, management, modernity, industry which are Indian. Arun Kolatkar and Nissim Ezekiel wrote all their collections on Indian atmosphere and environment even it is social or natural they use, more characters, objects, situations have an Indian air even environment.

The study also highlights the style and technique of Arun Kolatkar and Nissim Ezekiel. The poets under study have marked skill in the use of language and creative expression, characterised by variations in versification, imagery, symbolism, diction, irony, lucidity also cold lucidity, brevity, wit, satire, figures of speech, and use of other poetic devices. They also focus on various features such as the visual form and size of a poem its movement and progression line – length, line arrangement, tag-lines, enjambment, typography and ellipsis. The study also focuses on the texture and the verbal experiments of the poets. It studies various linguistic, phonetic, lexical and semantic features of poetry, which include imagery, symbolism and use of figures of speech and rhetoric such as simile, metaphor, allusion, allegory, irony, paradox, parallelism and contrast, the choice and arrangement of specific words, phrases and sentences such as poeticisms, and the employment of rhythmic devices such as rhyme, alliteration, assonance, onomatopoetic and repetition. Indian English poets Arun Kolatkar and Nissim Ezekiel use perfect imagery, metaphor, irony, symbol, diction, satire, wit and other devices in their poetry which makes poem rhythmic and musical.

5.5. Importance, Result, Finding and Scope of the Further Study

The result is based on the primary and secondary sources of Arun Kolatkar and Nissim Ezekiel’s poetry with different views. The first result is that Arun Kolatkar and Nissim Ezekiel both are Indian English poets. They use themes which are Indian. They focus on Indian critical situation of life. They try to show Indian religion, culture, superstition, myth, local colour,
Indianness in every parts of life. But they cannot suggest improvement anywhere. They also use different kinds of styles and techniques in their poetry. Sometime Arun Kolatkar is unaware about punctuation marks. He uses less punctuation in his poetry. He also uses timid characters in his poetry. Nissim Ezekiel criticizes hypocrisy of society in his poetry. It will be beneficial to reader to know present situation of India, because both are modern poets who write poetry on present society. The second result is that Nissim Ezekiel is philosopher; he suggests philosophy of modern life and mind. He reads different religious epics of different religion. He focuses on different religions. Third result is that Arun Kolatkar and Nissim Ezekiel use particular Indian images which are the parts of Indian life. The last result is that Arun Kolatkar is similar with Nissim Ezekiel for using some of the themes which are related to society and human life. But Nissim Ezekiel is greater than Arun Kolatkar for using styles and techniques in Indian English poetry.

The scope of the study is that to understand the themes and techniques of Arun Kolatkar and Nissim Ezekiel which they use in their poetry. Arun Kolatkar uses attitude of scepticism and disbelief in his poetry. He writes poem about the place of pilgrimage, giving to his poem the title Jejuri. But most important aspect of his writing poem is the faith of the people of Maharashtra is in the miraculous power of God Khandoba. Many people go to Jejuri from different parts of Maharashtra even from other parts of India. They go there to pay their obeisance to the god, to worship the image of god, and to make their offerings in an effort to placate him and win his favour. But Arun Kolatkar does not write the poem Jejuri to celebrate this god or to pay his personal tribute and homage to him. Kolatkar seems to be debunking and denigrating not only people’s faith in this kind of worship but in all kinds of worship having its origin in a belief in existence of gods and goddesses. The second theme which is used by Arun Kolatkar in his poetry ‘quests, investigations and enquires about Jejuri’. In the form of protagonist Arun Kolatkar enquired Jejuri. He goes round the place, scrutinizing every stone or bronze image of Khandoba and a number of other deities. He asks many questions to priest and priest’s son to know much about Jejuri. Another theme of the poem is the power of legend and myth. Kolatkar exposes the legends about god Khandoba and other deities for what they really are? Every legend and every myth tends to acquire a stronger and still stronger hold upon the mind of the people with the passing of time. Pilgrimage place is also theme of Arun Kolatkar’s poetry. Arun Kolatkar is Maharashtrian poet. There are so many places which are religious e.g. Pandharpur, Alandi,
Shinganapur, Shegaon, Shirdi and Jejuri. Jejuri is the faithful centre of god Khandoba. Though Jejuri is holy place, the condition of this place is very pathetic. He describes the social, religious, cultural situation of Jejuri. Arun Kolatkar also uses styles to write poetry. Imagery, irony, diction, lucidity, brevity and colloquial quality or conversation, are the style of writing of Arun Kolatkar. He also uses figurative language in English poems and Marathi poems. So, this study helps to know themes and styles of Indian English poetry.

Nissim Ezekiel is another poet who is the major figure of the study. He is known as modernist poet in Indian English Literature. He uses themes of Philosophy and psychology. He has the sensibility of a modern poetic ideal world. He shows that the culture of the city and the repressive social codes in the modern world inhabits a man’s individuality and his freedom to grow. He compares science and philosophy through the poem entitled ‘Philosophy’. Nissim Ezekiel is known as psychologist and a poet of the human mind, and his poems reveal not only the conscious but also the sub-conscious thought and conflict of human beings and more particularly, his own thoughts and conflict. The poem entitled ‘Case Study’, ‘London’, ‘Unfinished Man’, and ‘Island’ are examples of psychological approach of Nissim Ezekiel. The second theme of Nissim Ezekiel is a poet of the Metropolis. He is known as Bombay poet. He focuses on the city images like sights, poverty, beggars, hawkers, pavement sleepers and the dwellers of the slums. Alienation is also theme of Ezekiel’s poetry. He is not only alienated from his Indian environment but also from his own minority religious ethos. His autobiographical poem entitled ‘Background, Casually’ reveals alienation view. Nissim Ezekiel is also known as love poet, because love and sensuality are the themes of his poetry. His love poems are mostly concerned with physical and sexual relationship between men and women. His poems like ‘Nudes’ and ‘The Couple’ are very interesting and spicy to get vivid picture of love and sexuality. Nissim Ezekiel also uses special styles to write poetry. He is stylistic poet in Indian English poetic literature. Irony, imagery, sophistication and suggestion, economy and spoken language, allegory and symbol are his special styles. The study of Nissim Ezekiel is beneficial to get whole knowledge of Nissim Ezekiel’s devotion in Indian English literature.

The main intention of the study is that to compare themes and styles of Arun Kolatkar and Nissim Ezekiel. The first, theme is socio-graphical and cultural. The culture of Arun Kolatkar and the culture of Nissim Ezekiel are quite different, because Nissim Ezekiel is pioneer
of modernity. He has cultural standard in every ethos. He has used writing about culture which is influenced by foreigner, but on the contrary. Arun Kolatkar has used traditional culture and area to write poetry. Arun Kolatkar uses religious society in his poetry and Nissim Ezekiel uses hypocritical society and helpless society in his poetry. Beggar is common Images in the poetry of Arun Kolatkar and Nissim Ezekiel. Tradition and superstition is also common theme of them. Arun Kolatkar uses social tradition, cultural tradition, religious tradition, economical tradition, and mythical tradition in his poems. Superstition of god is also theme of his poetry. Nissim Ezekiel uses superstition of sin from his own experience. He uses superstition of scorpion and crow in his poems. Another common theme of the poetry of Arun Kolatkar and Nissim Ezekiel is religious and mythical; Actually Arun Kolatkar uses the place Jejuri which is religious place. Every stones and images are gods and goddesses in Jejuri. God is harvested in Jejuri. But Nissim Ezekiel’s god is nature. He is aware of law of Nature. His god is invisible and spiritual. Indianness is also the theme of poetry of Arun Kolatkar and Nissim Ezekiel. Arun Kolatkar and Nissim Ezekiel are Indian poets. They observed India minutely through various angles. They use Indian images, aspects, tradition, Indian life, cites, villages, men women, places, rivers, economy, culture, politics, occupations, animas, birds, insects, trees, flowers, landscape and local colours in their poetry. But Nissim Ezekiel is much closer to family. He has written autobiographical poems to criticize on society. The specialty of Arun Kolatkar is that he portrays Indian saints who devoted for society as saint Dnyaneshwar, Tukaram, Namdev, Mukatabai, and Janabai. This Study helps readers and scholars at the themes of investigation about Arun Kolatkar and Nissim Ezekiel. It gives knowledge about difference between Arun Kolatkar and Nissim Ezekiel and their contribution in Indian English literature.

Arun Kolatkar and Nissim Ezekiel used different styles and techniques in the poetry. Irony, imagery, symbol, diction, humour, wit and satire are special style of the poetry. Arun Kolatkar uses irony as a weapon to express ideas and depicting situations. Nissim Ezekiel also uses irony in his poetry to depict his ideas. Arun Kolatkar and Nissim Ezekiel used Indian images in their poetry which are visuals and in-visuals. Some of Ezekiel’s images feel vividly. Different symbols are also used in their poetry. They have connotation and denotation meanings. They have language of poetry and the language of prose is totally different. We know that from poetry. They use simple language to unite poetry because the poetry of Arun Kolatkar and the poetry of Nissim Ezekiel is reader orientated. They use various figures in various poems.
So, the present study highlights the investigation work of Arun Kolatkar and Nissim Ezekiel which plays a significant role in suffering the hidden agenda of the interlocutors and values suggested by the poets. The study focuses mainly on the subject matter of Arun Kolatkar and Nissim Ezekiel. The major themes of the poetry of Arun Kolatkar and Nissim Ezekiel are religious, mythical, superstitions, Indianness, philosophical, psychological, quest, pilgrimage, metropolis, alienation and love and sensuality. A comparative study of the poetry of Arun Kolatkar and Nissim Ezekiel helps to understand the styles and techniques of Indian English poetry. The Indian English poetry includes imagery, metaphor, symbol, irony, diction, allegory, lucidity, brevity and colloquial. The Indian English poets purposefully used figures of speech to write poetry to arise beautiful meaning and rhythm of the poetry.