Several modern critics see Comparative Literature as a very essential but supplementary kind of discipline that helps critics to arrive at the right kind of assessment of the worth of literary works. In the words of Remak, Comparative Literature can be viewed

... less as an independent subject, which must at all costs, set up its own inflexible laws, than as a badly needed auxiliary discipline, a link between organically related but physically separated, areas of human creativeness. (8)

Both Walcott and Ezekiel through their works of art gain new insights into truth:

Among the arts, literature, specifically, seems to claim 'truth' through the view of life ('Weltanschauung') which every artistically coherent work possesses. (Welleck 34)

Identity crisis has been one of the most prominent motifs in the postcolonial verse in English. As far as Walcott and Ezekiel are concerned, a sense of alienation
constitutes a major strand in their thematic preoccupation as poets. Hence, a thematic survey of Walcott's and Ezekiel's poetry has been undertaken under the title, *Heritage as a Source of Creativity* in Chapter Two. Walcott's very parentage places him in an odd situation while Ezekiel's alienation from his motherland stems from his semitic background in Mumbai. The conflict in Walcott and Ezekiel is between the divided loyalties to Africa and Britain in the case of the former and between Israelite and Indian cultures in the latter. Consequently, the poets' divided heritage precludes them from identifying themselves directly with any one culture, thereby creating a sense of essential rootlessness and isolation.

As far as Walcott is concerned, he is neither a permanent quester who cannot make up his mind nor a perennial straddler of issues. He has clearly exposed, in most of his poems, that he has an abiding affinity for the West Indian culture. Ezekiel too lays his claim to Indianness but not out of any passionate sense of honour or love. There is a tone of ironic condescension in "After Reading a Prediction", when Ezekiel refers to India "which I recognise at last / as a kind of hell / to be tolerable" (17-19). Neither does he possess a clear sense of belonging to his Jewish ancestry nor to London where he spent more than three years as a youth.
Both Walcott and Ezekiel steer a middle course, leaning more on acceptance of the "mutation" or "hybrid", rather than outright rejection. In a sense, Walcott has reconciled to a neutral, non-aligned stance of "betweenness". Ezekiel also opts for the wisdom of a middle course of compromising ambivalence. Both the poets do not emerge as masters of compromise but as master artists who turn their divided selves into a source of creative energy. Deep within their souls, their split splinters continue to prick, burn and hurt. But their inner tensions do not provoke them to abandon their respective positions, but simply to opt for a middle course.

Even though both Walcott and Ezekiel choose a middle course, there is a vital difference between the two poets. While the former becomes one with the landscape and seascape of the West Indies, the latter continues to feel like a stranger in India.

The third chapter entitled Landscape and Seascape, analyses the similarity and dissimilarity between the poets in their handling of landscape and seascape images. The insight into the interconnection between the art and the artists, in its origin, is, essentially Freudian:
Art represents an attempt to gratify certain wishes in the artist; it is a kind of love affair, with the world; a quest for approval and acceptance but the artist in turn gratifies certain universal desires in his audience. (Freud 124)

Both the poets show a great affinity for nature. They use landscape images to express the mutability of existence and connect often the microcosm with the macrocosm. Both in Walcott and Ezekiel, landscape expresses different moods, indicates varied thoughts and invites diverse similes. Through various landscape images, Walcott points out the paradoxical similarity between life and weather, stresses the existential struggle and ennui, establishes a tension between the plainness of surface and actual complexity at the core. On the other hand, Ezekiel has his own stock of metaphors to express profound truths.

Both the poets employ photograph-like realistic images which are generally unpleasant and ugly. In spite of this similarity of picturing their respective lands in all their ugliness, both the poets emerge as different beings in the fact that Walcott asserts clearly his commitment to his homeland whereas Ezekiel does not have any such emotional response to Mumbai.
There are exquisite moments when Walcott relishes the view of his island and its surroundings, while Ezekiel’s poems are devoid of landscape images. However, the rare descriptions of rain, in Ezekiel, are highly evocative. To Ezekiel, rain has a purifying effect, soothing impact and has a capacity to instigate him to take on a journey into his inner self. In Walcott, the rain is never a pleasant phenomenon.

In his sea poems, Walcott soars far higher than Ezekiel. One could hear the pulse and beat of the sea waves in Walcott’s verses. Walcott has such an affinity towards the sea that even the horrifying sights in the sea appear beautiful to him as he finds a soothing comfort after a stormy moment at sea. He employs the ocean as a metaphor standing for an agent of change, a palimpsest, a blank verse and a book.

Neither Walcott nor Ezekiel can overcome the sense of guilt and sin caused by an illicit affair. Both employ the sea symbol to express their guilt, yet Walcott emerges more penitent and genuinely mortified than Ezekiel. Ezekiel’s references to sea are always distant and unemotional. Though Ezekiel is a poet living on the coast, the sea constitutes only one of the various minor images in his poetry, serving only as a distant background or a symbol of vacuity.
Women in the Caribbean and India are seen as mother, wife, mistress and sex objects in the poems analyzed here. However, these places are essentially male-centred, and women are not given the right to voice their opinions. Chapter Four Womanscape deals with the poets' treatment of women in their art. To both the poets, women appear eminently as creatures without emotional and psychological identities of their own.

For Walcott, the moon, the sea and the landscape provide ready comparisons for women. Ezekiel compares them to landscape or inanimate objects. While there is a total involvement on the part of Walcott even in his perception of women as objects, Ezekiel assumes a distant and uninvolved stance. Both dwell on women, part by part. Even in this sphere, while most of Walcott's women are given names and are individuated identities, in Ezekiel, women are pictured as a group.

Walcott and Ezekiel go to the extreme of equating women with beasts too. According to them, the woman is an embodiment of corruption, defilement and cruelty, capable of evoking fear and disgust in men.

Consequently, being inhibited with a sense of corrupter of flesh, Ezekiel cannot find true love. Walcott, on the other hand, has a genuine love
relationship with Anna. His love poems are autobiographical in nature, where love is experienced at all levels: physical, psychological and spiritual.

Walcott’s sexual poems are pronouncedly physical, while Ezekiel tends to spiritualize his sexual experience. Both the poets experience guilt after their illicit affairs, but the sense of mortification is keener in Walcott than in the Indian poet.

Despite the fact that Walcott and Ezekiel indulge themselves in several affairs with women, they do have their own special women. Even in this aspect, Walcott’s special woman is none other than Anna, but Ezekiel has many such women, who remain nameless and unidentified.

Walcott has not written any poem on married love. In contrast, one of the most dominant issues in Ezekiel pertains to marriage. Constant nagging, hysterical tension and financial problems are some of the consequences of marriage cited by the poet. In spite of all these drawbacks in marriage, Ezekiel subscribes to the view that marriage is necessary for everyone.

The techniques adopted by Walcott and Ezekiel are dealt with in the fifth chapter, The Poets as Craftsmen. The vibrant Creole of Walcott’s native Caribbean lends his poetry an ineffable richness, texture and a
definitive local habitation and also shows Walcott’s profound love and affinity for his island. Ezekiel’s poems written in Indian English, on the other hand, are important for their wit and humour, though they also underline the ironic distance and callousness the poet assumes from the characters depicted in them.

One of the most prominent features in the poets discussed is also the influence other artists have exercised on their creative works. There are, no doubt, many interesting instances of mimicry in both of them, despite their pronounced originality in the conception and design of their art. Several of Walcott’s poems begin with conspicuous markers of intertextuality as epigraphs, quotations and dramatical allusions. There are also plentiful instances which suggest biblical and mythological influences.

Ezekiel’s poems reveal identifiable traces of influences from Yeats, D.H.Lawrence, T.S.Eliot and Browning. There are several poems which carry unmistakable biblical echoes too, specially from Psalms and The Proverbs.

Both the poets employ imagery to lay bare their likes, dislikes, interests and beliefs, testifying to the truth of Coleridge’s comment:
... Images, however beautiful ... do not themselves characterize the poet. They become proofs of original genius only as far as they are modified by a predominant passion, or by associated thoughts or images awakened by the passion. (177)

Imagery is an important vehicle of perception for the poets compared here. In the words of Rene Welleck,

The visual image is a sensation or a perception, but it also 'stands for' and refers to something invisible, something 'inner'. It can be both presentation and representation at once. (188)

In both Walcott and Ezekiel, colour imagery and light-and-darkness imagery are quite conspicuous. Walcott always associates the colour 'white' with fear, disgust and death and the colour 'black' with familiarity and vitality. His poetry abounds with bright, sparkling colours, suggestive of a rich, photographic visual effect. Even though Ezekiel does not use colour imagery as much as Walcott does, his poems also employ different colours.

It is interesting to note that for both Walcott and Ezekiel, there is an aversion for 'light', and a pronounced affinity towards 'darkness'.
By and large, the art of Walcott and Ezekiel can be called realistic, despite the difference in the areas of their primary preoccupation. Identity crisis is the common root from which spring the artistic creations of both the poets, but the sprouts spread their branches and leaves in different directions and blossom into variegated flowers.

Both possess in a marked degree a flair and a skill to paint a landscape, describe an event or evoke an atmosphere with a few deft masterstrokes. The readers of Walcott and Ezekiel stand to gain immensely, not only in terms of getting an intimate view of the outer world perceived through their aesthetic perspectives but also obtaining a rare glimpse into the depths of their souls, apprehended through a most rewarding, imaginative perception of their inimitable works of art.